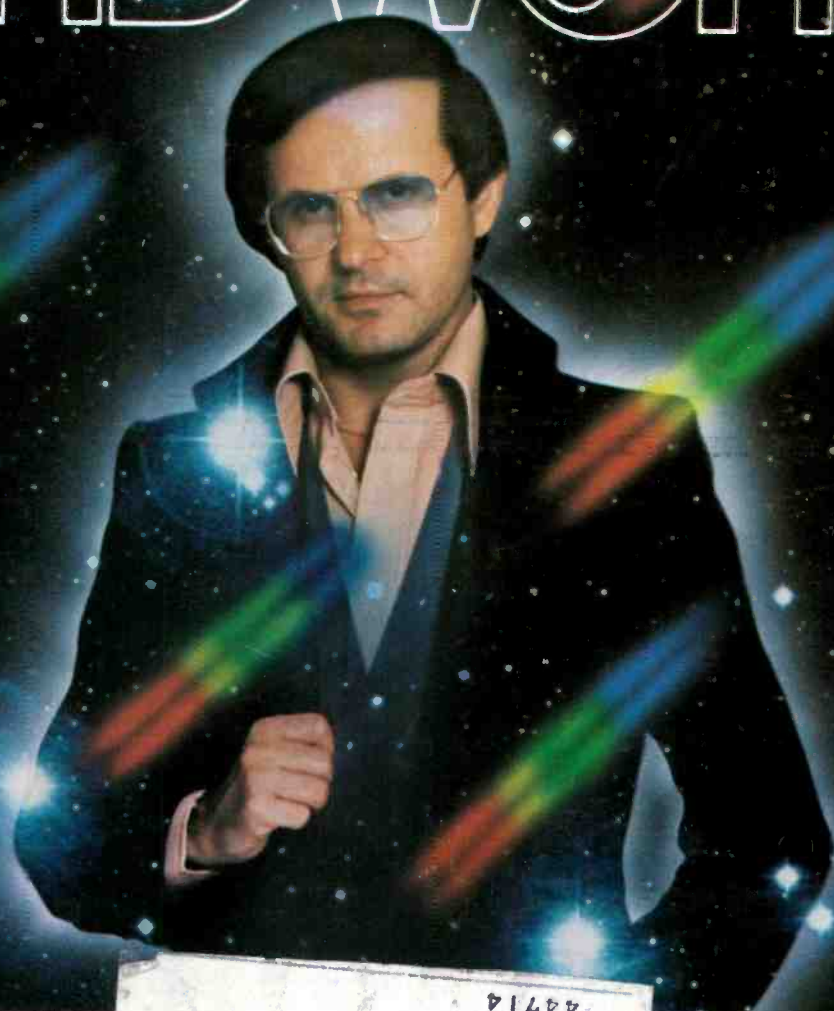


# RECORD WORLD



## Who In The World: Meco

### HITS OF THE WEEK

G 4-78R  
 DAVE PELOSO  
 2941 ST ELMO N E  
 CANTON OH  
 -44714

#### SINGLES

**DONNA SUMMER, "I LOVE YOU"** (prod. by Giorgio Moroder & Pete Bellotte) (writers: Summer-Moroder-Bellotte) (Rick's, BMI) (3:17). With "I Feel Love" just added to her list of major hits, Summer should enjoy a speedy return to the charts with this swirling, melodic disco tune. The simple sentiment in the title should keep heads spinning. Casablanca 907.

**COMMODORES, "TOO HOT TA TROT"** (prod. by James Carmichael & group) (writers: group) (Jobete/Commodores Entertainment, ASCAP) (3:30). This most consistently productive of male r&b groups should continue its soul-chart dominance and crossover success with a thumping funk exercise from a live lp. The chorus/hook is a strong one. Motown 1432.

**FOREIGNER, "LONG, LONG WAY FROM HOME"** (prod. by John Sinclair & Gary Lyons) (writers: Jones-Gramm-McDonald) (Somerset/Evansongs/WB/Mud Drum, ASCAP) (2:45). The Anglo-American band that has provided the rock'n'roll in many a pop playlist this year ought to have its third straight hit with this powerful, tuneful rocker. Atlantic 3439.

**PETER FRAMPTON, "TRIED TO LOVE"** (prod. by Peter Frampton) (writer: Frampton) (Almo/Fram-Dee, ASCAP) (3:25). A loping rhythm and blues with signature instrumental effects will likely be Frampton's third straight single success from "I'm In You." The rhythm is engaging, and will remind many listeners of his earlier recordings. A&M 1988.

#### SLEEPERS

**GARY WRIGHT, "TOUCH AND GONE"** (prod. by Gary Wright) (writers: Wright-Reicheg) (High Wave/WB, ASCAP) (3:30). Wright has a good chance to duplicate his "Dream Weaver" success with the memorable title track from his new album. The song rocks with synthesizers, and the hook is one of the best this veteran has written. Warner Bros. 8494.

**GRAHAM PARKER AND THE RUMOUR, "STICK TO ME"** (prod. by Nick Lowe) (writer: Parker) (Intersong-USA, ASCAP) (3:27). The title cut from Parker's third lp is a hard-driving rock 'n' roll song that links love and desperation. Filled with the tension and energy that marks Parker's style, it could be his introduction to a mass American audience. Mercury 73970.

**BABY GRAND, "BRING ME YOUR BROKEN HEART"** (prod. by Rick Chertoff & Rob Hyman) (writers: Hyman-Kagan-Chertoff) (Abattoir/Arista, ASCAP) (3:19). Baby Grand's first single fades up with Beatle-like reverse tape effects, then moves into a melodic pop-rocker with a good hook that builds nicely throughout. Its chances are strong. Arista 0293.

**BACCARA, "YES SIR, I CAN BOOGIE"** (prod. by Rolf Soja) (writers: Soja-Dostal) (Magazine) (3:58). Two German producers discovered this female Spanish duo, and the result, a Donna Summer-ish, breathy-sexy dance record, has been a top 10 hit all over Europe. As an American single, it should reach discos first and build. Manhattan 1104 (UA).

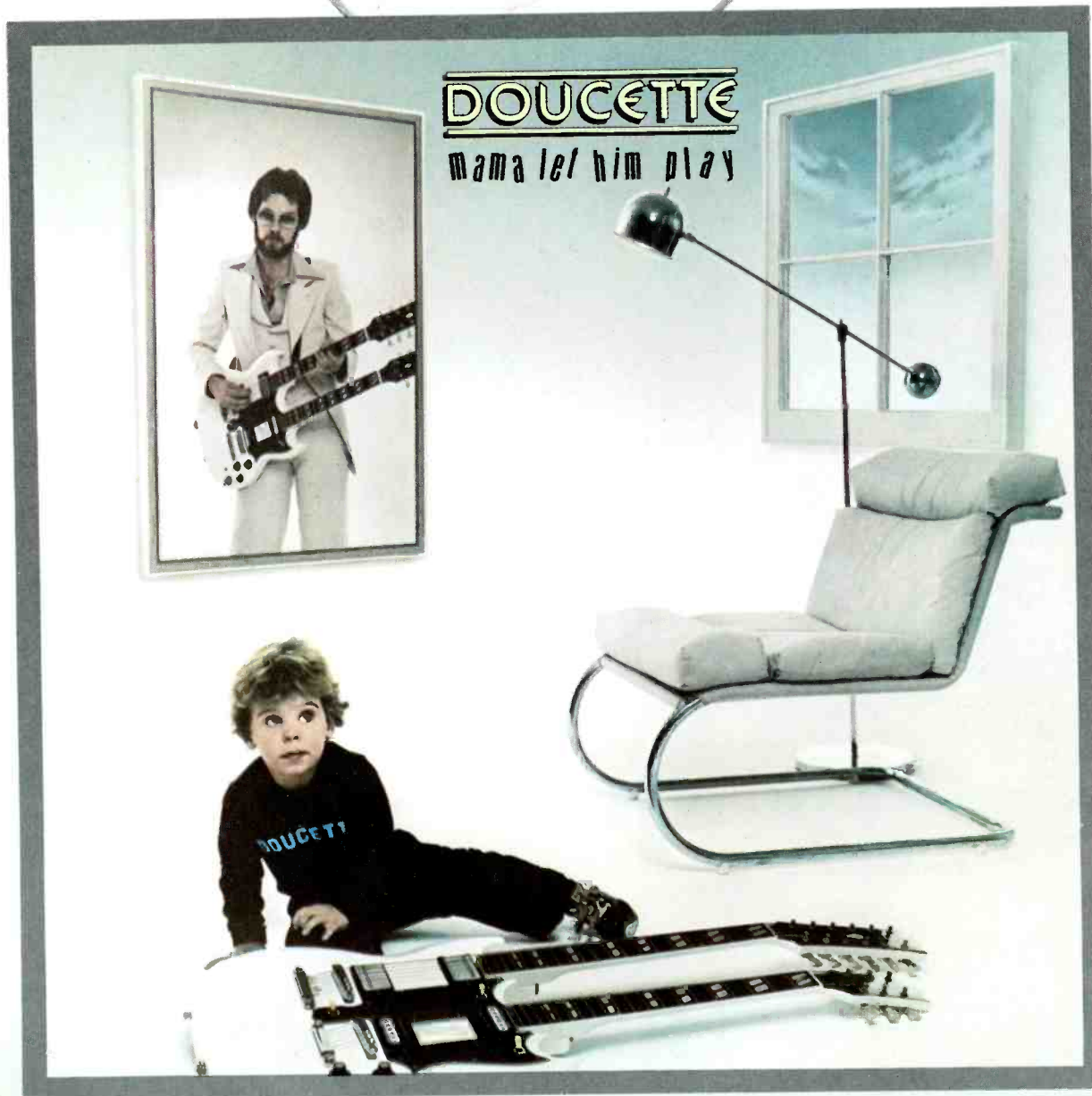
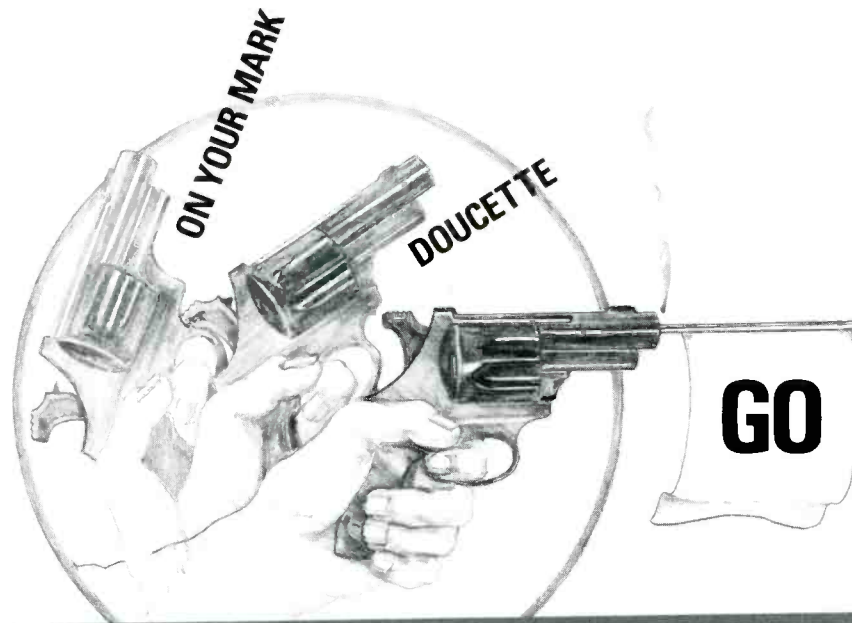
**BOB DYLAN, "DOWN TWO THEN LEFT."** The sophisticated soul of Boz's "Silk Degrees" turned him into a platinum artist and it is from that plateau that he takes off here. Producer Joe Wissert again provides him with a solid musical core over which he exercises his distinctive tenor on some stimulating material: "Still Falling For You," "Hard Times." Col JC 34729 (7.98).

**NATALIE COLE, "THANKFUL."** With numerous gold records and Grammys in what has been a relatively short career so far, this songstress has proved that she can do no wrong. Cole is participating more in the songwriting this time along with Jackson and Yancy and should once again stand poised to go all the way to the top. Capitol SW 11708 (7.98).

**EMERSON, LAKE & PALMER, "WORKS, VOLUME 2."** The group's second "Works" album has little or nothing in common with the first, instead being a collection of assorted singles, b-sides and various oddities that were previously unavailable. Carl Palmer and Back Door's "Bullfrog" and Greg Lake's "Father Christmas" are the most immediate. Atlantic SD 19147 (7.98).

**"THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)."** With the movie and the original soundtrack album still doing good business, this spoken word lp that includes dialogue from the flick should benefit from that momentum. A 16 page pamphlet of pictures from the movie is included and should help to make it perfect for the season. 20th Century T 550 (7.98).





MRS 5009

**FIRST STOP**

**DOWN THE ROAD** M 7029 (The single from **DOUCETTE**'s debut album, **MAMA LET HIM PLAY** on MUSHROOM RECORDS AND TAPES)



"THERE'S MAGIC UNDER OUR UMBRELLA"

# RECORD WORLD

## Backorders Slow Tape Manufacturing

By MIKE FALCON

■ LOS ANGELES—While the nation's record pressing facilities struggle to meet the demand for vinyl product (*RW*, Nov. 26), an equally frustrating but less severe tape manufacturing crunch has slowed delivery of both cassette and eight-track configurations. The severity of the problem appears to be more varied than in record manufacturing at this point, with large discrepancies in claims made by some manufacturers and corresponding retail reports.

"Generally, we've found that all of our customers have been running well above what we

thought they would," said Dan Boyd, vice president of operations for GRT. "There's about a 25 percent to 35 percent higher rate than there was last year at this time," continued the executive, "and the increase in cassettes has been really dramatic. Our overall eight-track to cassette ratio is running roughly three to one." Despite the fact that GRT is running three full shifts in producing cassette tapes (eight-track production is more normalized), there is a backlog in cassette configurations, although eight-tracks are moving well  
(Continued on page 77)

## Boone Tops Singles For Eighth Week

By ALAN WOLMARK

■ For the eighth consecutive week Debby Boone (Warner/Curb) is the top single with heavy sales and enough cross-over strength to have it bullet at #5 on The Country Singles Chart.

**Chart Analysis** Boone leads a number of female artists who hold half of the Top 10 slots. Crystal Gayle (UA) sticks at  
(Continued on page 6)

## Performers Right Study:

## An In-Depth Analysis

By MICHAEL SHAIN

■ WASHINGTON—While only a handful of studio musicians each year can make a full living out of their chosen trade, even for those who are successful, studio work comes in feast or famine cycles. That was only one conclusion of a voluminous government-commissioned study of the record and radio industries and the perform-

## FCC Probe Continuing In Several Cities; Apparent Thrust Is Indie Promo Practices

By SAM SUTHERLAND

■ LOS ANGELES — The broad-based Federal Communications probe into broadcast and recording industry practices that began last March in Washington, D.C., has been following an itinerary in key cities that was first suggested, and later retracted, during the early phases of the open hearings.

*RW* has learned from industry sources in Los Angeles and Chicago that those cities, both on the probe's itinerary as first indicated last March, were

visited by the three-lawyer investigative team during the last seven weeks. Because the investigation shifted from a public arena at the open hearings to a secret enquiry, radio and record company insiders are maintaining a tight-lipped stance; according to *RW*'s sources, that reluctance has been abetted by the probe's own low-keyed approach, which has apparently avoided blanket subpoenas in an effort to limit the number of witnesses and thus minimize any leaks about their activities.

In Washington, Theodore Kramer, who took over as head of the investigation replacing Keith Fagan last spring, was unwilling to comment on the probe's progress to date. "I can't confirm or deny," he said in response to questions about the probe's presence in Los Angeles, Chicago, Cleveland, Detroit, Philadelphia  
(Continued on page 72)

## Rocket, MCA Split; Elton Remains on MCA

■ LOS ANGELES—J.K. Maitland, president of MCA Records, Inc., and John Reid, president of Rocket Records, Inc. have jointly announced the termination of the agreement by which Rocket is distributed by MCA. While final details of the termination have yet to be resolved, both parties emphasized that the dissolution was amicable.

MCA recording artist Elton John, whose first album under his current contract was released last year, and whose second lp  
(Continued on page 77)

## Snow Storms Slow Sales in Northwest

By MIKE FALCON

■ LOS ANGELES—Heavy storms, which deposited more than a foot of snow in various areas of Northern California and Oregon on Monday and Tuesday (21 and 22), have slowed record sales severely, according to a survey of stores in the Portland market the second day of the downpour.

"If it heats up a little and  
(Continued on page 79)

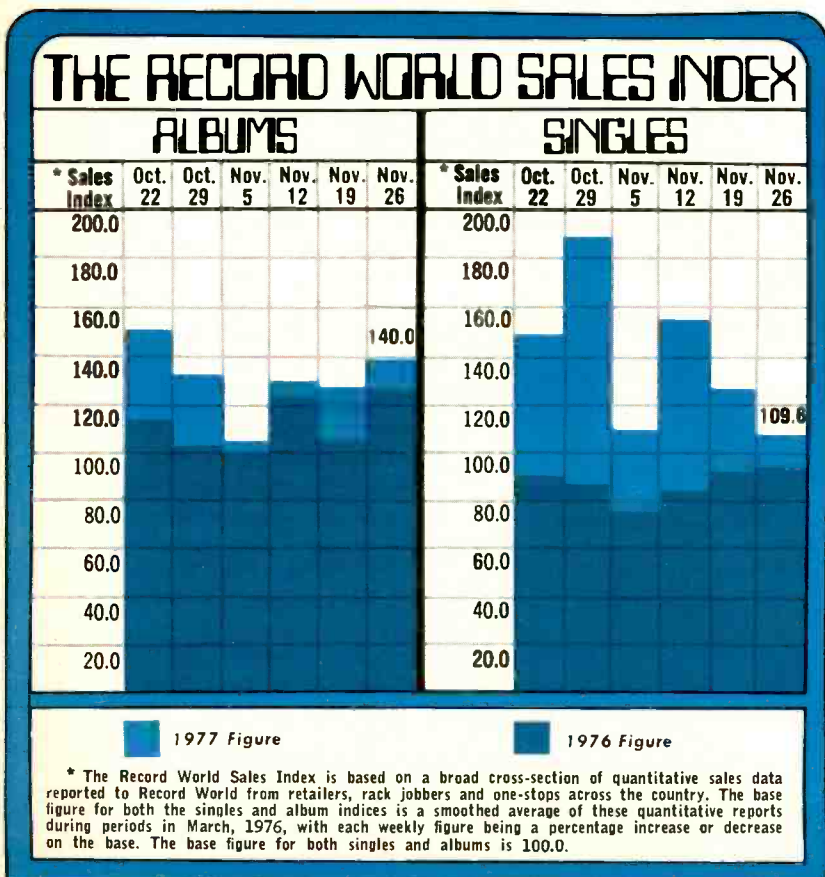
ers who make the nation's recorded music.

The study was ordered by Congress and contracted for by the U.S. Copyright Office to survey the economic impact of the proposed performers royalty, a controversial, new copyright which would give to musicians and their recording companies the same right to collect royalties from the users of recorded music that composers and publishers have to charge for the use of written compositions. The study — prepared by the Washington-based research firm of Ruttenberg, Friedman, Killgallon, Gutches & Associates — was released three weeks ago (*RW*, Nov. 19). Before formally sending the report on to Congress, the Copyright Office is soliciting comments on its findings. Interested parties should write by Dec. 1 to the U.S. Copyright Office, Library of Congress, Washington, D.C. 20559. Reply comments are due Dec. 15.

Below are some of the report's research and findings on the economic status of recording musicians and the recording industry. Much of it has never been gathered before and some of its conclusions are startling.

One of the most surprising of the report's conclusions is that "the percent of total sales accounted for by the larger companies is decreasing." That statement flies in the face of current

(Continued on page 63)



# Copyright Tribunal Convenes This Week

By MICHAEL SHAIN

■ WASHINGTON — The Copyright Royalty Tribunal will convene its first meeting this Thursday (1), though the initial agenda will deal solely with organizational matters. Two substantive issues confront the new rate and regulation-making panel: a performance fee schedule for public broadcasting and rules for gaining access to jukebox playlists by the performing rights organizations.

The Tribunal must first deal with those issues before it gets down to the business for which it was originally created, the sorting out of claims to royalties collected by the U.S. Copyright Office and the periodic adjustment

## New Date Set For Klein Trial

■ NEW YORK—January 30, 1978 has been set as the new trial date for the Allen Klein tax evasion case which ended three weeks ago with a hung jury. The case is now in the hands of U.S. District Judge Vincent L. Broderick, who, in accordance with the "speedy trial act," set the date and will pick a new jury.

Pete Bennett, a former employee of Abkco Industries of which Klein is president and who was also the prosecution's key witness, was to be sentenced on one count of tax evasion on November 22, but the action has been indefinitely postponed.

Judge Broderick has advised all parties involved not to discuss the trial.

## Spears Exits KHJ

■ LOS ANGELES — Michael Spears has resigned his post as operations manager at radio station KHJ in Los Angeles. The resignation, announced Tuesday, November 22, will be effective around Christmas of this year.

### Sullivan Statement

KHJ vice president and general manager Tim Sullivan told *Record World* that Spears "felt he had personal and health reasons for leaving, as well as the desire to do other things. We feel that Michael has done an outstanding job here," Sullivan continued, "and that the coming October-November ARB will show the results of his work by again pointing out KHJ as the contemporary leader within the Los Angeles marketplace. We appreciate his hard work and wish him the best of luck." Sullivan added that no replacement has been named as of yet.

There are no Powerhouse Picks this week.

of rates.

Since their swearing in two weeks ago, the five members of the panel have met informally, Tribunal chairman Thomas Brennan said last week. The ad hoc meetings, however, dealt with nothing more momentous than secretaries' salaries.

Beyond that, the Tribunal's first official gathering is expected to deal with the scheduling of hearings on the public broadcasting fee schedule and jukebox access rules. Though the Tribunal "hopes the private parties can come to agreement among themselves," before hearings begin, Brennan said, there appears little chance that will happen. "I think they'll want to get some sense of where the commissioners are" before getting down to specific negotiations, he speculated. Law-

yers representing the public broadcasters and the music licensing groups — ASCAP, BMI, and SESAC — would be able to pick up the drift of commissioners' leanings from questions they ask during hearings.

The Tribunal and, presumably, the performance rights groups will be looking for an early resolution of the controversy. The copyright revision act, which goes into effect on January 1, makes no provision for retroactive payments for a public broadcasting performance right. In other words, if a system cannot be devised by the law's effective date, copyright owners will have no way to collect royalties for the use of music before the fee schedule is approved by the Tribunal.

(Continued on page 79)

## Stephen Wolf Dead Of Gunshot Wound

■ LOS ANGELES — Concert promoter Stephen A. Wolf, partner in Wolf and Rismiller Concerts of Beverly Hills, was shot and killed November 21 during an apparent robbery attempt at his Bel Air home. He was 34.

According to police, Wolf was awakened in the early morning hours by noises in his home, and was shot after apparently investigating the disturbance. He was pronounced dead at Riverside Hospital in North Hollywood later that morning.

Wolf, who was educated at Vanderbilt University, joined Bob Eubanks in Concert Associates in 1967, after starting his career as a TV production assistant. Former William Morris agent Jim Rismiller joined the firm, which was sold to Filmways in 1969. Wolf and Rismiller left Concert Associates in 1974 and later formed Wolf and Rismiller Concerts, Inc. The latter firm became one of the most successful concert promotion companies in Southern California, producing over 100 concerts in 1976 and 20 in November, 1977, alone; among their recent and upcoming promotions were Chicago at the Forum, the Hollywood Bowl's "Star Wars" concert with the Los Angeles Philharmonic, and Aerosmith, also at the Forum.

Wolf is survived by his father, Dr. Seymour Wolf, his stepmother, brother Mark, sister Nancy, and son Gregory, who resides with Wolf's former wife, Iris Rainier. Memorial services were held November 23 at the Stephen Wise Temple in Bel Air, with burial to follow in Washington, D.C.

Following Wolf's death, several of his friends announced

(Continued on page 36)

## Bishop Leaves April/Blackwood; Rick Smith Named Acting Head

■ NEW YORK — Jim Bishop announced his resignation as vice president and general manager of April/Blackwood in order to pursue business interests of his own. "April/Blackwood has taken major strides during the past year under the leadership of Jim Bishop, with the establishment of new and expanded headquarters in New York, strengthening of the Los Angeles base, and establishment of a Nashville office," according to an announcement by Bruce Lundvall, president, CBS Records Division.

At the same time, Lundvall announced that Rick Smith, vice president, business development,

has been appointed acting head of April/Blackwood Music Publishing. Smith will supervise the activities of April/Blackwood publishing operations. Under Smith's direction CBS Records' commitment to an active policy of growth and expansion for April/Blackwood will continue.

Smith joined CBS Records in 1974 as director of planning, CBS/Records Group. In this capacity, he was actively involved in the acquisition of the Frank Music Company, and since August 1976 has been operating head of Frank. He became vice president of business development in March of this year.



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RECORD WORLD DECEMBER 3, 1977



# The man in the golden mask.

Billy Joel's "The Stranger."  
Gold on Columbia Records & Tapes.

Produced by Phil Ramone  
in association with Home Run.

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# Mac, Boone Again Top Charts as Holiday Sales Period Begins

## EWF Album Explodes

By BARRY TAYLOR

■ Fleetwood Mac (WB) held on as Linda Ronstadt (Asylum) came on strong to narrow the gap in its 27th week atop The Album Chart. "Elvis In Concert" (RCA) was a strong third for its fourth consecutive week while the only bullet in the top ten was held by Lynyrd Skynyrd at #4. The group's first album to penetrate the top five continues to look strong with both heavy retail and rack action behind it.

Outside of the top ten, "Commodores Live" (Motown) is at #11 bullet with exceptionally vigorous r&b action in addition to racks and retail activity which continues to boost its climb. Also new in the top 20 this week and exploding with rack activity is "Kiss Alive II" which takes a 20 point jump to #13 bullet after three weeks on the street. As the Christmas season grows near "Elton John's Greatest Hits Vol. II" (MCA) continues to gain momentum as it moves up to #16 bullet.

### ELO

Last week's Chartmaker, ELO's "Out Of the Blue" (Jet) takes a ten point leap to #18 bullet. The album's immediate acceptance on the radio level (Top Airplay this week) has begun to translate into dollars on the retail level (#3 Top Retail Sales this week). In just its third week, Rod Stewart's "Foot Loose and Fancy Free" (WB) is at #19 bullet as it continues its strong sales pattern. Also making solid end-of-the-year gains is "Olivia Newton-John's Greatest Hits" at #22 bullet.

With impressive sales activity (Salesmaker of the Week) and top tens in numerous markets is this week's Chartmaker, Earth, Wind & Fire's "All 'N All" which debuts at #25 bullet. Shaun Cassidy follows the pattern set by his platinum debut which remains entrenched in the top ten with "Born Late" which takes a jump to #29 bullet.

Also making solid gains with bullets is Styx' "The Grand Illusion" (A&M) at #37 as their single continues to climb; Queen's "New Of the World" (Elektra) at #45 as it maintains its hot retail pace; George Duke's "Reach For It" (Epic) at #47 which is already the fusionist's biggest seller and The Babys' "Broken Heart" (Chrysalis) at #72 which continues to ascend as the group's single enjoyed a good week.

Last week's newcomers made solid gains as Neil Diamond (Columbia), enjoying the exposure of his recent television special moved up 25 slots to #67 bullet. Paul Simon's greatest hits package is realizing its potential as it went to #77 bullet, Donna Summer's "Once Upon A Time" at #80 bullet and Eric Clapton's "Slowhand" (RSO) appears to be one of the guitarist's most popular sets, moving up to #87 bullet.

With the Christmas season approaching and the number of new releases mounting, no less than ten new albums debut on the top 100 this week. Among them are Boz Scaggs' "Down Two Then Left" (Columbia), continuing his hot streak at #51 bullet; War's "Galaxy" (MCA) at #85 bullet, with strong r&b and pop reaction; John Denver's "I Want To Live" (RCA) at #91 bullet; The Bar-Kays' "Flying High On Your Love" (Mercury), another strong crossover album from the group at #93 bullet; "Bing Crosby's Greatest Hits" (MCA) showing signs of becoming a favorite rack item at #94; Bob James' "Heads" (Tappan Zee) at #95 bullet; Dolly Parton's "Here You Come Again" (RCA) at #97 bullet; Con Funk Shun's "Secrets" (Mercury) at #98 bullet and ELP's "Works, Volume II" at #99 bullet.

## Diamond Singles Chartmaker

(Continued from page 3)

#3 this week with Rita Coolidge (A&M) still holding in at #4. Continued strong sales has moved Linda Ronstadt (Asylum) up to #5 with a bullet and Carly Simon (Elektra) remains a top tenner at #7. Heatwave (Epic) is once again #2 supported by strong sales; the Bee Gees (RSO) took #6 with a bullet reflecting strong sales. Breaking into the Top 10 this week are Paul Nicholas (RSO) at #10 and LTD (A&M) bulleting at #8 while holding #1 on The R&B Singles Chart. LTD, High Inergy (Gordy), Earth, Wind & Fire (Col) and Millie Jackson (Spring) with the top four positions on The R&B Singles Chart are all bulleting pop-side at #8, 20, 32 and 50 respectively.

In the Top 20, The Babys (Chrysalis) bulleted to #13 with an add at WABC, Linda Ronstadt's second current single is at a bulleted #16, Bob Welch (Capitol) hit a bulleted #18 and Player (RSO) captured a #19 bullet jumping five notches.

The chart stayed fairly stable this week with the top four remaining the same and the larger jumps being ELO (Jet) and Wings' (Capitol) new single jumping nine points each, and Billy Joel (Col) progressing up 12 slots reflecting its heavy airplay which is spreading from the southwest into the midwest.

Strong r&b singles by George Duke (Epic) and Odyssey (RCA) have now effectively crossed over and are bulleting on the pop chart at #71 and #45 respectively.

Neil Diamond (Col), this week's Chartmaker, debuted at #53 courtesy of very heavy airplay and adds at numerous majors and secondaries.

Bulleting into the Top 100 this week are John Denver (RCA) at #80, Leo Sayer (WB) at #85, and the new Alan Parsons (Arista) single at #88.

Also reaching the Top 100 this week are Le Blanc & Carr (Big Tree) and Al Martino (Capitol).

## Atlantic Names Two Reg. Mktg. Directors

■ NEW YORK — Atlantic Records national sales manager Sal Uterano has announced the appointments of Bill Black to the post of southern regional marketing director and Ron Corno to the post of midwest regional marketing director.

In their capacities as regional marketing directors, both men's responsibilities will include the specific day-to-day supervision of sales activities at the WEA branches in their regions by maintaining close working relationships with branches in their regions, by maintaining close working relationships with the branch sales managers.

In these new positions, both men will report directly to Sal Uterano in New York. Black is based at the WEA/Charlotte office, and will cover seven markets: Atlanta, Charlotte, Dallas, Houston, Miami, New Orleans and Tennessee. Corno is based at the WEA/St. Louis office, and covers eight markets: Chicago, Cincinnati, Cleveland, Detroit, Kansas City, Minneapolis, Pittsburgh and St. Louis.

Black, a WEA/Charlotte salesman since 1972, started in the business as a buyer for Sound Marketing in Atlanta in 1964. He took over as WEA/Atlanta's office manager in 1972, before transferring to Charlotte. Black, the recipient of WEA's "Salesman of the Year" award for 1977, was also named 1977's "Sales Representative of the Year" by Record Bar.

Ron Corno, a native of St. Louis, started his career in the music industry as a WEA salesman in that city three years ago.

## REGIONAL BREAKOUTS

### Singles

#### East:

Rod Stewart (Warner Bros.)  
Shaun Cassidy (Warner/Curb)  
Kansas (Kirshner)  
Randy Newman (Warner Bros.)  
Wings (Capitol)

#### South:

Kansas (Kirshner)  
ELO (Jet)  
KC & the Sunshine Band (T.K.)  
George Duke (Epic)

#### Midwest:

ELO (Jet)  
Leif Garrett (Atlantic)  
Randy Newman (Warner Bros.)  
Billy Joel (Columbia)  
Dan Hill (20th Century)

#### West:

High Inergy (Gordy)  
Leif Garrett (Atlantic)  
Randy Newman (Warner Bros.)

### Albums

#### East:

Earth, Wind & Fire (Columbia)  
Boz Scaggs (Columbia)  
War (MCA)  
John Denver (RCA)  
Emerson, Lake & Palmer (Atlantic)

#### South:

Earth, Wind & Fire (Columbia)  
Boz Scaggs (Columbia)  
War (MCA)  
Emerson, Lake & Palmer (Atlantic)  
Genesis (Atlantic)

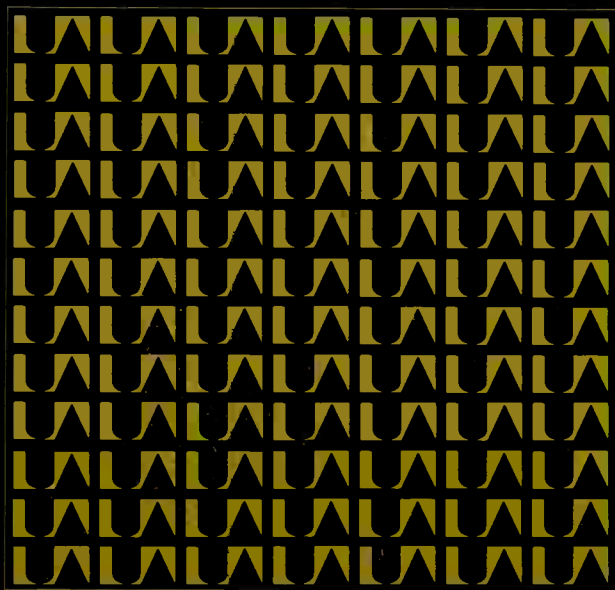
#### Midwest:

Earth, Wind & Fire (Columbia)  
Boz Scaggs (Columbia)  
War (MCA)  
Emerson, Lake & Palmer (Atlantic)  
Genesis (Atlantic)

#### West:

Earth, Wind & Fire (Columbia)  
Boz Scaggs (Columbia)  
War (MCA)  
Emerson, Lake & Palmer (Atlantic)

At  
United Artists  
Records,



it's Working!

**UA**  
On United Artists  
Records.

We Must  
Believe  
In Magic.



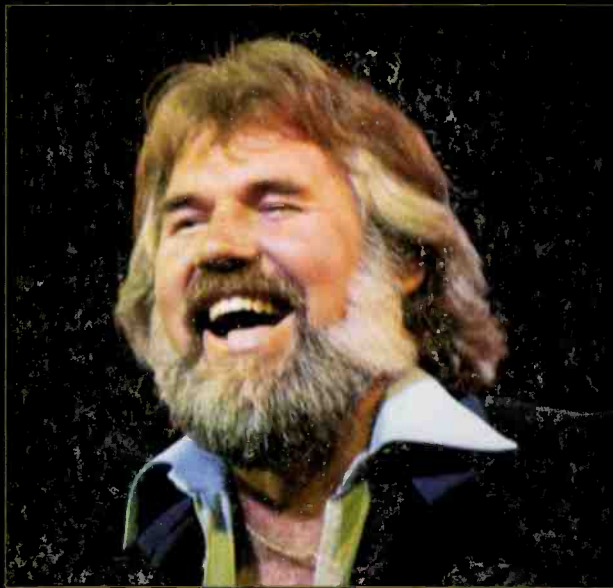
Crystal Gayle's  
Gold Album  
Featuring  
Her Top 5 Single,  
"Don't It Make My  
Brown Eyes Blue."



On United Artists  
Records.



Daytime  
Friends.

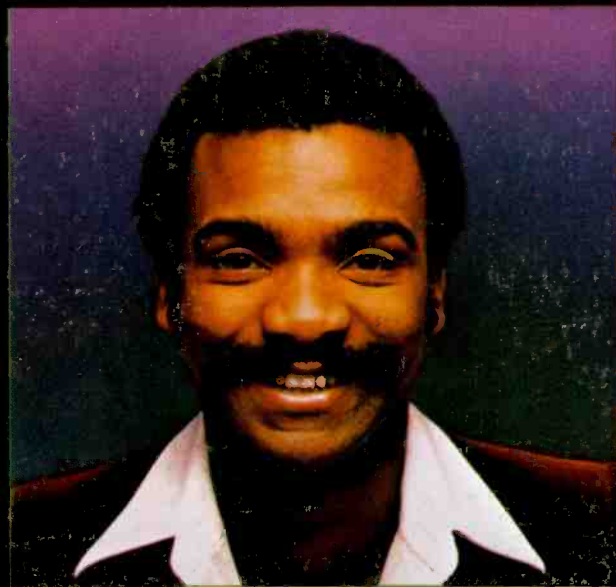


Kenny Rogers'  
Second Gold Album  
in a Row.



On United Artists  
Records.

Friends  
and Strangers.



Ronnie Laws'  
First Gold Album.  
And a Sign of Even  
Bigger Things to Come.

On Blue Note  
Records.



A division of United Artists Records.

## RSO Releases Four Singles From 'Saturday Night Fever'

■ LOS ANGELES—RSO Records president Al Coury last week discussed the release of four singles from the label's just-released soundtrack album, "Saturday Night Fever." The album, which shipped gold with over 800,000 units of the two-record, \$12.98 list set, is being backed by the most extensive marketing and promotion program ever attempted by the label.

Of the four singles from the album, two are already charted and two have just been released. They represent three different artists on two different labels, with four songs written by the Bee Gees.

The Bee Gees' "How Deep Is Your Love" is already nearing the top of the charts, while "More Than A Woman" by Tavares is bulleted r&b. The third single from the album, "If I Can't Have You," performed by Yvonne Elliman, was just released. Set for release this week, according to Coury, is the second Bee Gees single from the "Saturday Night Fever" album. Entitled "Staying Alive," it serves as the film's opening and closing theme.

"Saturday Night Fever," a Robert Stigwood Production

## RCA Ups Abramson

■ NEW YORK — Michael G. Abramson has been appointed director, national secondary promotion, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, to whom he will report.



Michael G. Abramson

In his new post, Abramson will work out of RCA's New York offices.

Abramson joined RCA in 1972 as the local promotion representative in Cleveland. Subsequently, he came to the company's New York headquarters as manager, product merchandising.

He has held several promotion and merchandising positions at RCA, including director, marketing projects; director, product merchandising; and national album promotion manager.

distributed by Paramount, is Paramount's major film release in December, set to open simultaneously in more than 700 theatres nationwide. It was adapted from a story that appeared in New York Magazine by author Nik Cohn and revolves around characters who frequent a suburban Brooklyn disco. The movie stars television and recording artist John Travolta.

The campaign for the film kicked off in mid-September when RSO Records mailed more than 8000 large size movie/album posters. Simultaneously, Paramount ran a 30-second preview trailer for the film in more than 1500 theatres across the nation. The trailer featured the Bee Gees' theme, "Staying Alive," and ran through September.

Just after Thanksgiving, a new three-minute trailer will start screening in those same 1,500 theatres, featuring the aforementioned Bee Gees, Tavares and Yvonne Elliman songs. The trailer concludes with a ten-second promo for the soundtrack album and runs through the film's opening in December.

A ten-foot high point-of-purchase display is being utilized in select retail outlets nationally, as well as many of the larger theatres booking the film. Produced by Paramount, the display duplicates one of the main scenes from the movie in eye-catching detail. In addition, RSO is installing videotape playback machines in a large number of retail record outlets during the months of November and December. The machines will be used as traffic stoppers to show both of the movie trailers and a collage of live Bee Gees concert footage.

## UA Gets Gold, Platinum Awards

■ LOS ANGELES—United Artists Records has received 11 gold or platinum awards for albums and singles in 1977, the label announced last week.

Four singles—Kenny Rogers' "Lucille," Crystal Gayle's "Don't It Make My Brown Eyes Blue," ELO's "Telephone Line" and Bill Conti's theme from "Rocky"—all reached the gold plateau; while three albums won platinum honors—"War's Greatest Hits," "Rocky" and ELO's "Out Of The Blue"—and four more reached gold status—"Kenny Rogers," Crystal Gayle's "We Must Believe In Magic," War's "Platinum Jazz" and Ricky Nelson's "Travelin' Man."

## WNBC-AM's Pittman Experiments With Punk

By ALAN WOLMARK

■ NEW YORK — Bob Pittman, program director of WNBC-AM, has decided that it is time his listeners got to hear some punk rock, one of the most publicized musical phenomena of recent years, but probably the least heard.

"They've been reading about punk rock everywhere. Well, we'll let them listen to it," says the 23-year-old Pittman who is known for his innovative programming. "We'll say, 'Hey, this is punk rock, this who those people are, this is the reputation they have, here are the songs, judge for yourselves.'"

For seven nights last week at 9:30 a different new wave band was highlighted with some background information and the airing of either a current single or one of the band's more popular songs. Featured bands beginning Monday (21) were the Ramones ("Rockaway Beach"), Richard Hell & Voidoids ("Blank Generation"), Television ("Prove It"), Sex Pis-

tois ("Anarchy In The U.K."), Talking Heads ("Psycho Killer") and, at press time being considered to round out the week, The Jam, Stranglers or Dictators.

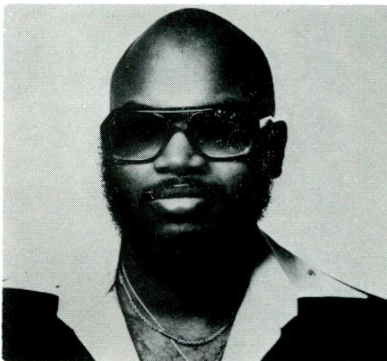
Pittman reports that listener telephone response from the tri-state area has been running about five to one in favor of the exposure.

Much like the philosophy behind Jimi Fox's successful programming at Los Angeles' KTNQ-AM, the first AM station to play new wave (see RW, Nov. 19), Pittman wants to expose anything he feels could be hit material and let the public decide. "I think punk is much more top 40 compatible than FM album station compatible. When you're talking about sensitive music and nice lyrics, punk just doesn't fit in. But with top 40 razz-ma-tazz, lots of energy, play the hits, it fits. So we're watching it."

Since Pittman, who previously was program director at Chicago's WMAQ, began at NBC, the station has undergone a drastic format change which includes the programming of commercial-free hours and album tracks and branching out into community service (see RW, Sept. 24). Last month the station sponsored a concert at New York's Palladium with The Babys and Piper. All tickets for the show were priced at 66 cents.

## CBS Promotes Eley

■ NEW YORK — LeBaron Taylor, vice president, CBS Records, has announced the appointment of Paris Eley to the newly created position of director merchandising, black music marketing.



Paris Eley

In his new position, Eley will develop and recommend to vice presidents of marketing and merchandising department personnel, marketing strategies on all CBS Records black artists. He will also direct and coordinate east and west coast product management activity in black, jazz and progressive music departments. In addition he will give functional direction to all CBS Records product managers responsible for black, jazz and progressive music artists.

Eley joined CBS Records in 1975 as local promotion manager for Houston, Texas. Prior to joining CBS Records, he served as program director at radio station KCOH in Houston. He most recently served as associate director/planning, special markets, east coast. He will report directly to LeBaron Taylor.

## ABC Names Three In Promo Department

■ LOS ANGELES — ABC Records has made three appointments in its promotion department.

Gladys Echevarria becomes national director of order services for ABC Records. She will handle national singles sales, coordinate sales with production, and serve as a liaison between distributors and ABC's promotion and sales departments.

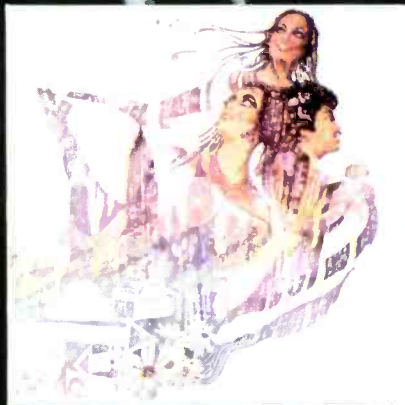
Beverly Stevens becomes national sales and promotion coordinator. She will assume communication responsibilities with radio stations, key accounts, and promotion personnel.

Pam Gross becomes national secondary promotion coordinator. Her duties include calling on radio stations in secondary markets.

## Beck To Exit Leber-Krebs

■ NEW YORK — Dan Beck, vice president, publishing & project development at Leber-Krebs, Inc., has announced his resignation effective December 31, 1977. Beck's future plans will be announced in January.

# RCA'S SOULAR



"Odyssey" APL1-2204



"Get Up & Dance"  
The Memphis Horns APL1-2198



"Reflections"  
Johnnie Taylor APL1-2527



"We're All In This Together"  
Chocolate Milk APL1-2331



"Darcus" APL1-2454



"Smokin'"  
Greg Perry APL1-1914



"Smooth Talk"  
Evelyn "Champagne" King  
APL1-2466



"Open Up Your Love"\*  
The Whispers BVL1-2270

**The Hottest Mo**

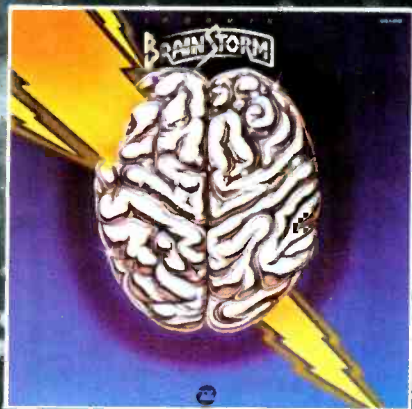
# EXPLOSION



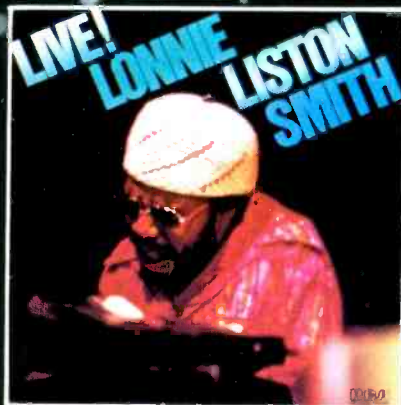
"Extensions"  
Ralph Graham APL1-2307



"Uptown Festival"\*  
Shalamar BVL1-2289



"Stormin' " by  
Brainstorm BQL1-2048



"Live!"  
Lonnie Liston Smith APL1-2443



"Golden Girls"\*  
Silver Convention BKL1-2296



"Full Bloom"\*  
Carol Douglas BKL1-2222



"Diggin' Their Roots"  
The Tymes APL1-2406



"The New York  
Community Choir" APL1-2293

**Living Stars in the Galaxy**

**RCA**  
Records



\*Manufactured and distributed by RCA Records

# RW Hosts West Coast Party



Record World hosted a party at Roy's in Hollywood Nov. 17 to introduce coast executives to Christy Wright, RW's new marketing director. A similar event will be held in New York in the near future. Shown at the gathering are (top row, from left) manager Joyce Bogart, Neil Bogart, Casablanca president, Spence Berland, RW VP and west coast manager, Christy Wright and Al Coury, RSO president; Carol Berland, Mike Lushka, Motown executive VP, and Barney Ales, Motown president; Larry Harris, Casablanca executive VP, Irv Biegel, executive VP, Millennium, Spence Berland, Jerry Sharell, VP, artist development, Elektra/Asylum and Charlie Minor; Mike Sigman, RW VP and managing editor, Wright, Norman Whitfield, producer and president of Whitfield Records, Sam Sutherland, RW west coast editor, and Spence Berland; Alan Chlowitz, VP/general manager, KRTH-FM, Charlie Minor and Wright; (second row) Candy Tusken, Stan Monteiro, VP promotion/artist relations, United Artists, Wright, Mike Sigman, Portia Giovinazzo, RW research assistant and Rochelle Staab, program director, KILS-AM-FM; Mike Lushka, Wright and Ken Buttice, VP, national promotion, Elektra/Asylum; Rosie Guevara, assistant to Paul Drew, RKO Radio and Al Coury; John Barbis, national promotion director, ABC, Wright, Gary Diamond, west coast promotion, Arista, Richard Palmese, VP, national promotion, Arista, Scott Shannon, senior VP, Ariola America, and Rochelle Staab; Sammy Alfano, national singles promotion, Elektra/Asylum, Gerry Peterson, program director, KCBQ, and Billy Bass, VP, promotion, Chrysalis; (third row) Larry Cohen, UA VP,

marketing, and Ed Rosenblatt, VP, sales/promotion, Warner Brothers; Sal Licata, executive VP, Chrysalis, with Wright; Don Ellis, VP, west coast a&r, Columbia, Mike Sigman, Linda Nelson, RW west coast production, and Wright; Wright with Tony King, executive vice president, Rocket Records U.S., and Spence Berland; Mike Sigman, Lenny Bronstein, national album promotion, A&M, Wright, and Andy Meyer, assistant to the chairman, A&M; (fourth row) Billy Bass, Ray Anderson, VP, promotion, RCA, Wright, Michael Lippman, VP, west coast operations, Arista, and Mike Sigman; Scott Shannon, unidentified guest, Ken Buttice and Sammy Alfano; Dino Barbis and Sal Licata; Bob Greenberg, VP, west coast director, Atlantic, Wright and Ed Rosenblatt; (fifth row) Wright, Spence Berland and Gary Davis, VP, promotion/sales, ABC; Otis Smith, Motown, and Sammy Alfano; George Steele, Elektra/Asylum VP, marketing, Mitch Huffman, marketing, RSO, and Jerry Sharell; Ray Anderson, Lynn Brown, Scott Shannon, Janis Lundy, executive assistant, RSO, and Ken Buttice, Ray Anderson and A. J. Cervantes, president, Butterfly Records; (bottom row) Jerry Douman, national promotion, Management Three, Billy Bass, and Larry Douglas, national promotion, Management Three; Wright and Lenny Beer, VP, national promotion, 20th Century; Wright, Lou Cook, MCA VP, administration, and Spence Berland; David Newmark, RCA west coast regional promotion, Karen Williams, RCA promotion, Lenny Bronstein and Wright; Michael Lippman, Don McGregor, national promotion director, Warner Bros., and Spence Berland.

*You are cordially invited  
to the opening  
of the Ohio Players'  
new album,  
"Mr. Mean!"*



Produced by the Ohio Players.

Mercury SRM-1-3707 8-Track MC8-1-3707  
Musicassette MCR4-1-3707



product of phonogram, inc., distributed by phonodisc, inc. polygram companies  
Write or call your local Phonodisc distributor sales office for displays and other promotional items.

## Peter Goldmark Gets Natl. Medal of Science

By MICHAEL SHAIN

■ WASHINGTON — Dr. Peter C. Goldmark, the inventor of the modern, long-playing record, was awarded the National Medal of Science last Tuesday (22), the nation's highest and most prestigious honor for scientific achievement, by President Carter. Goldmark was one of 15 medal recipients this year. He was honored for his "contributions and development of the communications sciences for educational, entertainment, cultural and human services."

Goldmark now joins a handful of scientists so honored since the awards were created during the Kennedy administration more than 15 years ago.

### Disc Presentation

Goldmark also presented the President with the first experimental pressing of an lp, developed while Goldmark was a staff scientist for CBS, made in November, 1945. This experimental pressing is the second such presentation to the government. Several years ago, Goldmark donated another copy of the first pressings to the Smithsonian Institution in Washington. The pressing has recordings of "An American in Paris" on one side, "The Overture of 1812" on the other. This latest presentation will be kept by the White House, according to Goldmark, now president of his own firm, Goldmark Communications Corp. of Stamford, Conn.

## RCA Names Pearson Natl. Inventory Mgr.

■ NEW YORK—Jean Pearson has been promoted to the position of national inventory manager, RCA Records. The announcement was made by Jack Stank, manager of distribution and inventory management, RCA Records, to whom she will report.

### Background

Ms. Pearson joined RCA three years ago as a senior systems engineer. She was later promoted to manager, inventory administration.

Before joining RCA, she was with Western Electric as a computer engineer.

She will be located at RCA's manufacturing and warehouse facility in Indianapolis.

## Epic Promotes Sherman

■ NEW YORK—Jim Charne, director, east coast product management, Epic/Portrait/CBS Associated Labels, has announced the appointment of Ira Sherman to associate director, east coast product management, Epic/Portrait/CBS Associated Labels.

### Duties

In his new position, Sherman will be involved in the overall east coast product management activities for E/P/A. He will report directly to Charne.

Sherman joined CBS Records in 1971 as manager, artist development, Columbia Records. In 1974 he joined the Epic staff as product manager, the position he has held until his present move.

## CBS Produces New TV Commercial Spots

■ NEW YORK—CBS Records has produced a series of six multi-product TV spots as part of its last quarter blitz campaign. The 30-second spots, which are being aired throughout the country, feature a variety of product in a new format.

### Design

Arnold Levine, vice president, advertising creative services, CBS Records, and his staff developed the concept around four albums per spot, and the scripts provide informative and germane clues in a game-show setting. Each spot has a chromakey backdrop providing maximum exposure for album covers. All six spots were shot at Suburban Entertainment in Islip N.Y., and were directed by Arnold Levine. Other credits are: David Reitman, writer; Car-

olyn Roughsedge, producer; Stephan Bright, sound producer and co-writer; and Steve Ohler, art director.

The six spots are integrated in CBS Records overall fall marketing campaign, "The Winning Season."

## RCA Taps Williams

■ NEW YORK — Karen Williams has been appointed manager, national adult contemporary promotion and trade paper liaison, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, to whom she will report.



Karen Williams

Ms. Williams first joined RCA in 1971 in the a&r department. She then moved to the promotion department where she first did college promotion and then did adult contemporary, trades, and secondary market promotion, all on a national basis.

In 1975 Ms. Williams joined Arista Records as a local promotion representative based in San Francisco.

## UA Releases Five

■ LOS ANGELES—United Artists Records has set five albums for late November-early December release, headed by the soundtrack album from the film "Equus." Also in the release are Anthony Newley's "The Singer and His Songs," Barbara Carroll's "From The Beginning," Enchantment's "Once Upon A Dream (on Roadshow Records) and Kenny Rogers' "Ten Years Of Gold."

## Cassidy Gets Gold

■ LOS ANGELES — Shaun Cassidy's second Warner/Curb album, "Born Late" has sold over 500,000 units, qualifying it for the RIAA's gold record award.

## CBS Bows Coast Office



CBS Records recently hosted a reception to formally open its new west coast facilities at 1801 Century Park West, Century City. The reception was attended by CBS Records' artists, producers and artist representatives, as well as CBS record executives from both coasts. Pictured at the opening are, top row, from left: Neil Diamond with Don Ellis, national vice president of a&r, Columbia Records, and Bruce Lundvall, CBS Records president; Clarence Avant; Tony Martell, vice president of Epic, Portrait and Associated Labels; Ron Alexenburg, senior vice president of Epic, Portrait and Associated Labels, and Mrs. Avant; Boz Scaggs and manager Irv Azoff are pictured with Ron Oberman,

director of merchandising, west coast for Columbia Records, and Columbia artist Libby Titus is shown with Jack Craigo, senior vice president and general manager, CBS Records. Bottom row, from left: Mary Kay Place (wearing an Elvis Costello button) is shown with Don Dempsey, vice president of marketing, Columbia Records; Epic artist Russel DaShiell is shown with Alexenburg; Bobby Lamm of the Columbia group Chicago with Bruce Lundvall and Mrs. Lamm, and Don Ellis with Columbia artist Herbie Hancock, arranger/producer/writer/musician David Paich, Bruce Lundvall and Danny Seraphine of Chicago.





# Baby Grand is running with a fast crowd.

It seems like only yesterday that Baby Grand arrived. And in no time flat, the word has spread from critics, live audiences and music fans that this band is happening in a hurry.

"Baby Grand show the finesse of Steely Dan and the offhand wit of 10cc. The group and producer Rick Chertoff prove



AB 4148

that smooth, melodic rock need not be wimpy. 'Baby Grand is a classy record by any standards, and as a first album, it's a major find!'

—Wayne Robins, *Newsday*

"Baby Grand has the real talent in its three-member group to explode on the popular rock music scene in a big way!" —*Walrus*

"Baby Grand!"  
A grand new generation of rock & roll.  
On Arista Records and Tapes.



Produced by Rick Chertoff and Rob Hyman.

## RCA Sets International Org.

■ NEW YORK—Karl J. Kurz, Jr., division vice president, RCA Records International, has announced the organization of his New York office staff.

Effective immediately:

Jose M. Vias, Jr. is named director, international operations planning.

Carol A. House is named manager, international contract administration.

Richard M. Schwartz is named manager, international marketing services.

Vias, House and Schwartz report to Kurz.

Vias has been with RCA for 20 years, having joined the company as advertising administrator in the home instruments division, in 1957. He has held several responsible positions in RCA's international organization, including regional manager for Latin America; general manager, record division, Mexico; manager, international support services; director, international planning administration; and, most recently, director, international headquarters operations.

House will be responsible for administration of all international contract agreements. She joined RCA in August, 1974, as manager, international marketing administration.

Schwartz will be responsible for all marketing and promotional campaigns instituted here for American artists overseas as well as for the coordination of foreign artists exploitation in the



Jose M. Vias, Jr.

United States. He joined RCA in April, 1974 as an international financial analyst and has served as manager, international marketing analysis, and as manager, international business affairs.

Also announced as part of the international organization were Ileana Ordonez, who is named administrator, international contract administration; Richard Y. Crum, named manager, international product services; and Janice Daidone, named administrator, artists and promotion services.

## Chrysalis Signs Lear

■ LOS ANGELES—Chrysalis Records has announced the signing of Ms. Amanda Lear to a long-term agreement for the United States.

Her debut album for the label, entitled "I Am A Photograph," will be released in the first week of December, in addition to a 12" pressing of the forthcoming single, "Blood & Honey," for disco and deejay use.

## Capt. & Tennille Begin Euro Tour

■ LOS ANGELES—The Captain & Tennille (A&M) began their first European tour on Saturday (26) with a BBC-TV appearance in the U.K. The tour will also take them to the London Palladium, to other halls in the U.K., and to television dates in Paris and Hamburg.

## CBS Promotes Teed

■ NEW YORK—Floyd L. Kershaw, inventory management, CBS Records, has announced the appointment of Peter Teed to director, product coordination.

In his new position, Teed will be responsible for product coordination of CBS Records' inventory control.

Teed joined CBS Records in 1970, serving in several capacities since his current move.

# New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ With two and a half million records sold and gold certifications in Holland, England, France, Switzerland and Belgium, **Jean Michel Jarre's** "Oxygene" has been one of Europe's biggest albums of the year. If the music was punk, rock, or even disco the achievement would be notable but not really as remarkable as it is for a record composed entirely of electronic synthesizers and keyboards. The U.S. is one of the last of the world's major markets to release the lp and as a result, it is just beginning to show some signs of life (#108 this week). Jarre visited Nut Central last week as part of an extensive schedule of interviews he has undertaken because, as he put it so well, "Most people are under the misconception that they're finished with their album at the door of the studio." How does he account for the international success of an album of electronic music? "I try to integrate the synthesizers into the orchestration of the music rather than use them as sound effects," we were told. As a result, Jarre's lp is an emotive piece of music that is rare for a work of its kind. He explained that "most people are frightened of technology. We have to consider machines as they are. If you don't know how to use them, you lose your function as an artist. The synthesizer is the instrument of our generation just as the acoustic instruments developed by the craftsmen of the 16th and 17th were suitable for their generation. If you don't try to use this new instrument, you are less clever than those guys were three centuries ago." "Oxygene" was recorded on an eight track machine as it was conceived of as a piece of music to be performed on stage. Jarre hopes to develop a stage show for a series of solo concerts he hopes to take to various European countries and possibly the U.S. early next year.

CONDOLENCES to **Herb Goldfarb**, whose wife **Jackie** suffered a fatal heart attack on Sunday November 20. In addition to her husband, Mrs. Goldfarb is survived by a son and two daughters. The family has requested that any gifts in Mrs. Goldfarb's memory be made in the form of a contribution to the T. J. Martell Foundation.

HONORED: **Dorothy Moore** is being made the first black female colonel on the Governor's staff by Mississippi Governor **Cliff Finch** on December 3 at a \$100 per couple luncheon for the Mississippi Association for Mental Health. The position is the highest honor a Mississippi Governor can bestow on a civilian (the Governor reportedly calls on his colonels for advice). **Rosalyn Carter** is expected to attend the luncheon—if her husband doesn't go out of town.

MAN OF THE WEEK HONORS once again go to that funnyman from MCA, **Sammy Vargas**. Last week, you will recall, Vargas took us to Harlem for the luncheon to end all luncheons. This week, he brought Harlem to us, via a take out order from **Sylvia's Restaurant** on Lenox Ave. (we reported, erroneously, that it was located on Lexington Ave.) and 126th Street. Having sampled Sylvia's fare once again, we have

(Continued on page 79)

## A&M's Good Stuff



A&M's "Give 'Em the Good Stuff" in-store displays have been sent to over 3,000 retailers as part of A&M's year-end merchandising campaign. The merchandising tool, which is capable of featuring 24 pieces of A&M product, offers the retailer several different methods of use. The display can be used as a standup floor display, a wall display, or can be hung from the ceiling. In addition, there is space for candy canes to be dispensed. In line with this, three million candy canes have been sent to over 3000 retailers.

## Backstage with Crawler



Epic recording group **Crawler** recently appeared at New York's Bottom Line, featuring music from their debut album, "Crawler." Pictured backstage are, from left: (sitting) John "Rabbit" Bundrick and Tony Braunagel of Crawler; Ray Free, New York LPM, Epic Records; Dick Asher, president, CBS Records International; and Ed Hynes, director, sales and artist development, CBS Records; (standing) Scott Muni, program director, WNEW-FM; Terry Wilson, Geoff Whithorn of Crawler; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Terry Wilson Slesser of Crawler; Jack Craigo, senior vice president and general manager, marketing, CBS Records; Paul Atkinson, director, artist development, CBS Records International; and Joe Senkiewicz, director, promotion, CBS Records International.



1007 PRUD.  
INSET BLVD.  
D. GALE.  
132074-13100

53

ICATE ELECTRONIC

FRAGILE

WAM

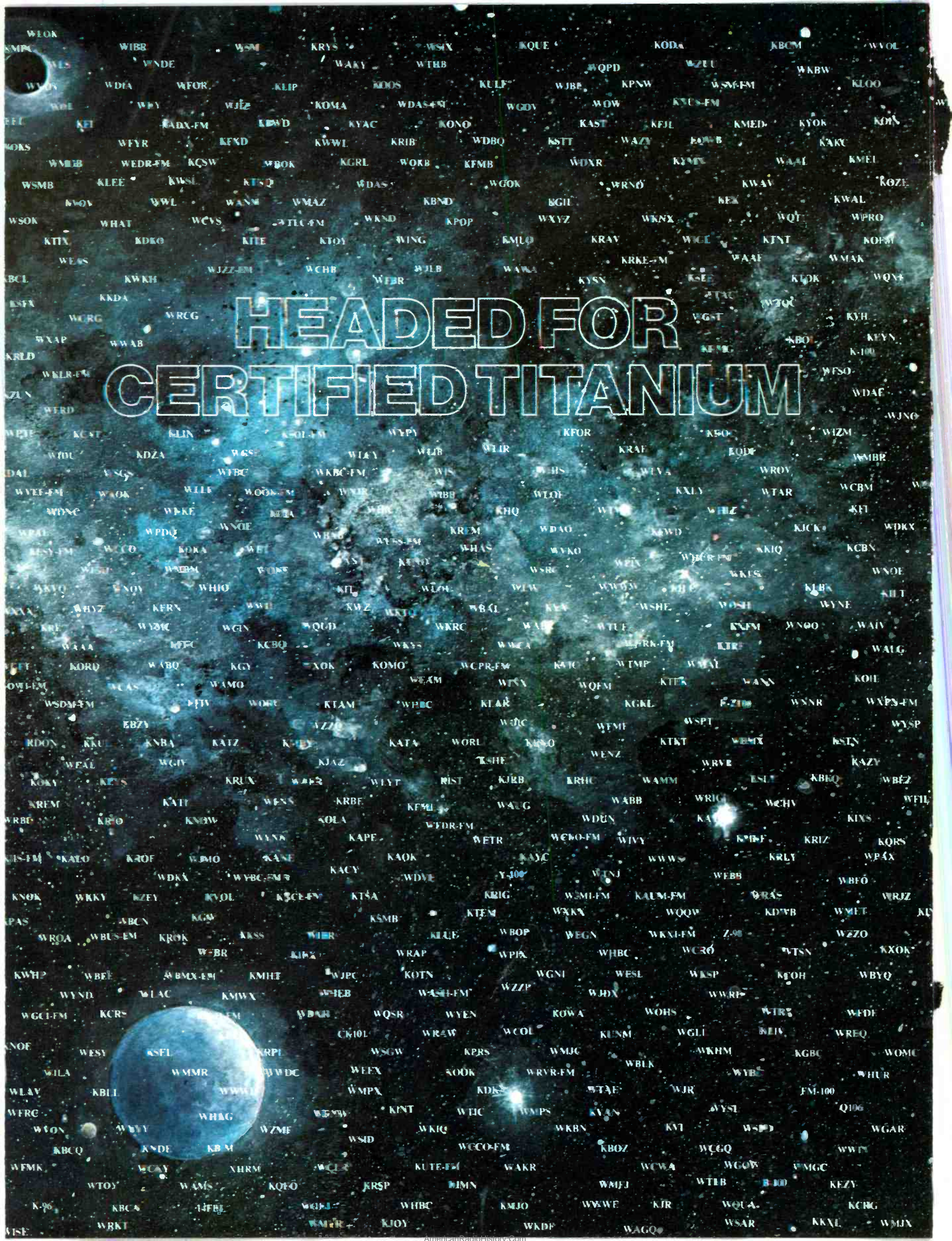
the new album

# GALAXY

MCA-3030



# HEADED FOR CERTIFIED TITANIUM



# WAR

Produced by Jerry Goldstein in association with Lonihe Jordan and Howard Scott for Far Out Productions.

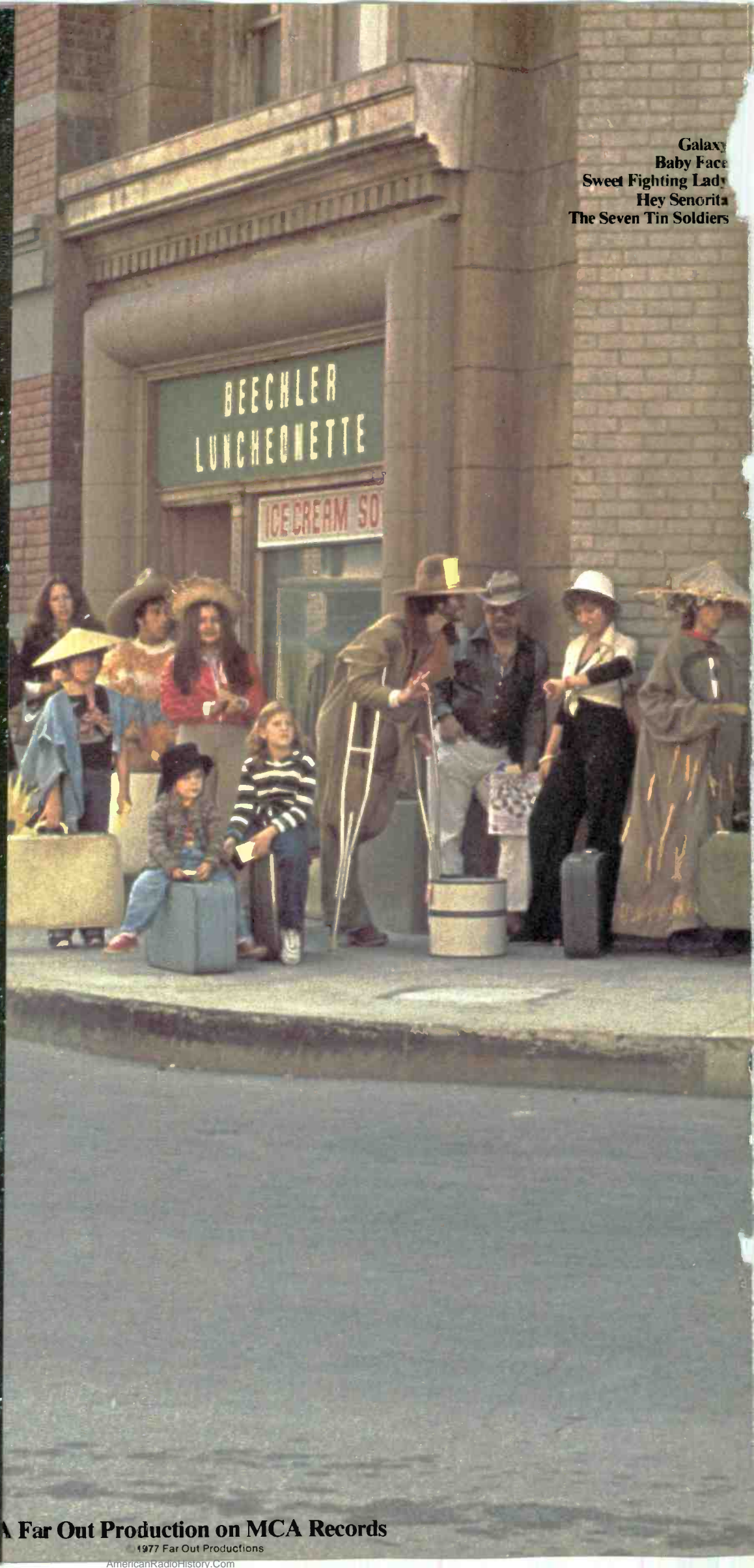
MCA RECORDS

A Far Out Production on MCA Records

© 1977 Far Out Productions

AmericanRadioHistory.Com

Galaxy  
Baby Face  
Sweet Fighting Lady  
Hey Senorita  
The Seven Tin Soldiers



# MCA AND FAR OUT ARE PROUD TO PRESENT



# Tommy Mottola: Philosophies of a Native New Yorker

By ALAN WOLMARK

■ NEW YORK—Tommy Mottola is one of those rare people who have "an inbred natural instinct" for linking individuals with artists and producing winning combinations. Unquestionably successful, the 28 year-old president of Champion Entertainment is currently coordinating careers for RCA artists Daryl Hall & John Oates, Odyssey and Dr. Buzzard's Original Savannah Band, and Epic's Network.

Presented with talent, Mottola initially evaluates an act's commercial potential by looking to the material. Combining his sensitivity as a musician with his practical ear as a former music publisher with Chappell, Mottola believes "songs are the seed of life which will eventually blossom into a career. They are my vehicles to take a career and develop it for the group."

## Premier Manager

Faith in an act's material is essential for Mottola who assesses the group's potential and determines whether it is a self-contained entity or if it will require outside help to produce a quality recording. It is in this area that Mottola is rapidly creating something of a trademark as one of the industry's premier managers. With the band, Mottola assembles and refines a set of songs and hires a producer to help realize the right vehicle. "One of my assets is being able to put these marriages together between the groups, what they'll record and who'll be their producer. I naturally fell into that position of putting situations and people together and having them work. I just took advantage of it," he explains.

When Hall & Oates decided to change their sound earlier this year, Mottola wholeheartedly supported them feeling that with the huge success of the "Bigger Than Both Of Us" lp, another lp in that mode might have had the duo "fade into MOR oblivion." The immediate effect would, of course, have been profitable, but overall, it may have been detrimental to Hall & Oates' bid at longevity as artists. The group was ready to go heavier and rockier, says Mottola who feels the new album firmly established the group as an AOR act and that the next one will fully capture the "right fusion of their musical styles and leave as little confusion in people's minds as possible about Hall & Oates' musical direction."

Establishing a band's longevity and reinforcing it with well-executed live performances is the

third thing Mottola keeps in mind: how far can we go with this live act and in what direction should we concentrate our energies? It is Mottola's belief that the image of a band is an important key to success. When he speaks of developing "the right vehicle" for an act he is outlining the essential function of Champion Entertainment, which is to create "an image and use it to build and sustain longevity and credibility for the band in every area they choose to get into, be it musical or visual."

By putting his philosophies into action, Mottola and Champion have proven their effectiveness. Dr. Buzzard's success is largely due to a massive thematic marketing and merchandising campaign utilizing all media which RCA and Champion commandeered. Airplay was established by exposure on the in-store level, through local press conferences and TV spots in nine or ten major markets. "We broke that record market by market and it sold through that marketing, advertising and merchandising approach," Mottola said.

For breaking acts Mottola has developed a method of implementing his philosophies which is quickly becoming another Champion trademark. For Odyssey, the single "Native New Yorker" began with a strong r&b and secondary base and spread to pop. "Now," Mottola says, "Champion will, with RCA, tunnel in heavy advertising dollars and heavy marketing and merchandising to support the momentum and continue to build an image for the group. We'll establish something in the public's mind of what Odyssey is so they're not just another disco record. I want to broaden the band's appeal." National TV shows are in the works with a summer special

anticipated. It is hoped that Odyssey will work with the mayor's office and local sports teams to develop "Native New Yorker" as an "anthem for the city. We want Odyssey to grow to be a very important media act."

As part of Champion's expanding functions, possible TV and film projects are currently under consideration. Hall & Oates may write the music for and star in one of these projects. But Mottola is approaching this with caution: "This is a natural evolution. I haven't pushed in this area particularly because I want to remain primarily a music company."

To keep himself on the music end of things, Mottola recently signed Champion into an exclusive logo recording and producing deal with CBS (see RW, Sept. 17). The deal came about after Mottola brought Network, a band for whom he gathered members and producers, to Epic. Network is currently touring with Hall & Oates. CBS executives proposed solidifying the Champion-CBS relationship and Mottola had some artists with whom he was working "that needed an outlet," so Walter Yetnikoff, CBS Records Group president, and Mottola settled on a deal by which all future Champion productions will be through CBS while Mottola retains the freedom to manage anyone else.

Defining his interest in this type of deal rather than creating his own label, Mottola said, "I don't believe I want to be involved with a label right now. I don't want to run a record company, I'm a manager—a person who puts situations together and breaks acts. I know how to deal with artists on that personal management level, so it's a logo deal. It's much more identifiable and people will know it's a Champion artist."

## Wells with A&M



Caught in the recording studio during the completion of his debut A&M album is singer Cory Wells. Wells, once one of the lead singers for Three Dog Night, recently signed as a solo artist with A&M. Shown (from left) are A&M's David Anderle, producer of Wells' album; Gil Friesen, president, A&M Records; Cory Wells; Jerry Moss, A&M chairman; and Joel Cohen, manager of Wells.

# SBA Proposes Media Loans

By MICHAEL SHAIN

■ WASHINGTON — The Small Business Administration announced proposals earlier this month that would permit minority businessmen to borrow government money to purchase broadcast stations. The proposal lifting the SBA's ban on loans for media purchases was pushed by the Federal Communications Commission in order to increase the number of minority group owners in the broadcast field.

The new proposal would, however, limit loan guarantees to \$500 thousand, effectively precluding the purchase of TV stations which sell today for prices ranging about \$10 million. The new rules will however permit minority businessmen to buy into radio stations and cable television systems.

## Feared Gov't Involvement

The SBA had forbidden use of a loan guarantee program for the purchase of broadcast outlets because of fear of involving the government in the day-to-day operations of stations. Current law does not allow the federal government to own commercial outlets.

## Ariola Taps Siciliano

■ LOS ANGELES—Reina Siciliano has been appointed to the post of national publicity director for Ariola Records, it was announced by Scott Shannon, senior vice president of Ariola.



Reina Siciliano

Siciliano began her career in the record business as a local promotion person at ARC Distributors while attending college in Tempe, Arizona, and went on to become a local promotion person for A&M Records in Los Angeles.

## Import Names Two Distributors

■ NEW YORK—Import Records has appointed two new distributors—Pacific Record and Tape Distributors, Inc. of San Francisco and Associated Distributors, Inc. of Phoenix, Arizona.

## Miller, Buffalo in Ann Arbor



Capitol recording artists The Steve Miller Band and Norton Buffalo & The Stampede played a concert in Ann Arbor, Michigan recently. Pictured backstage congratulating Miller and Buffalo on their exciting performances (from left) are: (standing) Maureen O'Connor, Capitol's east coast press coordinator; Jack Broderick from radio station WJZZ; Kelly Randall, WIOT music director (Toledo); Norton Buffalo; Jeff Johnson, Capitol customer service representative for the Detroit sales district; Steve Miller; Jon Sinton, WIOT program director (Toledo); Jack Reynolds, Capitol's Detroit district manager; Bruce Mansfield, Capitol salesman; and Fred Bryan, WTAC program director (Flint); (kneeling) Ted Ferguson, WABX program director; Craig Lambert, Capitol's promotion manager for the Detroit sales district; Bruce Ravid, Capitol's midwest regional AOR promotion coordinator; and Cheryl Phillips, WDRQ music director.

## Drake-Chenault Taps Bob Harris

■ LOS ANGELES—Bob Harris has been named Drake-Chenault's regional manager for the southeast, the radio syndication company announced last week.

Harris, who most recently was general manager of WGLF-FM in Tallahassee, Fla., has had a 15-year career in broadcasting that has also included two years with Centry 21 Productions in Dallas.

## CBS Taps Calvert

■ NEW YORK — Danny Yarbrough, branch manager, Detroit, CBS Records, has announced the appointment of Ken Calvert to the position of Associated Labels local promotion manager for the Detroit market.

In his new position, Calvert will be responsible for all promotional activities for the Associated Labels for the Detroit area. He will report to Yarbrough.

## New FCC Chairman's First Month Marred By Work Hours Squabble

By MICHAEL SHAIN

■ WASHINGTON — The first 30 days of Charles Ferris as the new chairman of the Federal Communications Commission have been marked not by a new direction in government policy toward broadcasting, but by internal squabbles between the new chief and his more than 1500 employees. The hottest issue around the FCC these days is when commission employees should report for work in the morning.

The members of the FCC voted last week, 6-0, to change the agency's working hours from 8 a.m.-4:30 p.m. to 9 a.m.-5:30 p.m. But what appears to outsiders as a simple administrative alteration has proven to be the touchiest problem of Ferris' first weeks in office, setting the new chairman off against his own staff.

Already, two unions have begun collecting signatures and petitioning for representation elections at the FCC. Both the National Association of Government Employees and the National Treasury Employees Union

are vying for the support of disgruntled FCC workers who are fighting the schedule change. Last week's FCC vote to change the working hours still must be approved by the General Service Administration, which oversees government working conditions and supplies.

Ferris originally intended to summarily switch the working hours when he arrived at the commission in late October, with a change-over date of Nov. 16. Sharp protests from employee representatives forced Ferris to put the hour change to a full commission vote last week. If GSA approves, the new hours will go into effect Jan. 1.

Ferris wanted to revamp the work schedule, he said, in order to provide better service to those dealing with the commission from the west coast, as well as in Washington where the work day often goes past 5 p.m. Traditionally, getting hold of an FCC official after 4:30 in the afternoon (1:30 in California) has been difficult because of the working hours.

## CLUB REVIEW

## Jack Bruce In NY: Rebirth Of A Legend

■ NEW YORK—Rock stars come and go with the blink of an eye, but seldom do they meaningfully make a comeback. Even the greats, once they fade, become history. So it was with the feeling that one goes to an unveiling that I approached the Jack Bruce Band's recent club dates.

Bruce's latest RSO record, "How's Tricks," did nothing commercially nor anything to stir up the excitement of his work with Cream or his early solo efforts. And well, who knows what the next recording will bring, but who cares when at the Bottom Line and My Father's Place Jack Bruce was reborn. It's the same band the bassist extraordinaire has employed for the past year with Hughie Burns on guitar, Simon Phillips on drums and keyboardist Tony Hymas, but Lord knows what has happened to the 34-year-old Bruce to make him sing and play again with the vitality of a young aspiring genius.

Finally Bruce is singing with the emotionalism which once stood up to Clapton's searing guitar-lines and Baker's savage pounding. And his bass work—well, that fretless Dan Armstrong of his is getting the daylights beaten out of it and producing the most enthralling riffs ever heard on this end of the frequency scale.

The set is a short but mesmeriz-

ing one of jazz and rock with Bruce and Phillips providing a rhythm which takes the forefront and infuses even the classics like "Politician," "Born Under A Bad Sign," "Theme for an Imaginary Western" and "Sunshine of Your Love" with new life and energy. Phillips is only 20 years old and probably the most requested studio drummer in England.

Hughie Burns is a fine guitarist who does the greatest service to the music by emphasizing his own jazz/rock style particularly on the familiar pieces which Bruce sings as though they were written yesterday. Burns guitar style is very fluid and adaptable to the wide scope of this band.

### Diverse Show

Drawing on all his earlier modes, Bruce's set now goes from hard bluesy rock to jazz fusion to a soft, "Disraeli Gears"-type ballad which will most likely be a forthcoming single. A Jack Bruce Band concert is now like a very privileged glimpse back into the '60s without the trappings of a nostalgia trip. It's too good for that. It's just bringing to the '70s what was great about the '60s. And if this is all a bit unclear, well maybe the band's next lp, which unfortunately won't be a live recording of the current tour, will set things straight once and for all.

Alan Wolmark

## Archerd To Address Songwriters Showcase

■ LOS ANGELES—Evan Archerd, general manager of Special Songs publishing, will be guest speaker at the Dec. 7 Songwriters' Showcase, to be held at the Improvisation, 8162 Melrose Ave. Songwriters' Showcase is sponsored by the Alternative Chorus, in association with BMI.

## Community Distr. Bows

■ LOS ANGELES — Community Record Distributor, a black-owned independent, has begun operations here. Bobby Sanders, president of the Small Independent Production & Record Association, will work with Brandy Longuet and Mel Alexander, principals in Community, in handling select local product.

## Ozark Day



The state of Missouri recently declared November 28 Ozark Mountain Daredevils Day in the state. The rock group, native sons of Missouri, thus became the first rock group which has had a "day" declared for it by an entire state. The ceremony, which took place at the state capitol in Jefferson City, was capped by the presentation of the group's new A&M album, "Don't Look Down," to Governor Joseph P. Teasdale. Shown in the governor's chambers are (from left) Tom Pitts, operations manager, Good Karma Productions, the group's management company; Ruell Chappell of the Daredevils; Michael (Supe) Granda of the Daredevils; Governor Teasdale; and Steve Canady and John Dillon of the Daredevils.

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## Bud Prager on the Role of the Manager

By BARRY TAYLOR

■ Bud Prager, who managed Foreigner to double platinum success with their debut album formerly presided over two record companies; Windfall, a label distributed by CBS and Phantom, distributed by RCA. He has worked as vice president/general manager with various music publishing companies and as a manager, has represented Mountain; West, Bruce & Laing; the Leslie West Band; Deodato and Free and has had an association with Felix Pappalardi. In the following Dialogue, he discusses the role of the manager and in the case of Foreigner, how a low-keyed approach was necessitated due to the strength of the music.



Bud Prager

**Record World:** Were you involved with Foreigner from the very inception of the group?

**Bud Prager:** Yes, along with Mick Jones. When he left the Leslie West Band I don't know if he intended to form a group. We had many discussions which eventually led to me putting pressure on him that he wasn't used to—it jolted him in a meaningful way. That was the start of Foreigner. He was determined to show me and everyone else he could do something significant. From that day on, Foreigner gradually grew from an embryo into a group with Mick seeking out musicians for months. He kept asking me to get officially involved which I originally refused to do, but at the same time I found myself financing the project and helping him when he wanted it. Mick finally said, "This is ridiculous. You should be managing the group."

**RW:** Were you involved in the actual selection of players for Foreigner?

**Prager:** No, but Mick would discuss them with me. It was his evolution rather than my suggestions. The music is his responsibility.

**RW:** Were the two of you on the same wavelength as far as the type of sound you were anticipating for Foreigner?

**Prager:** Only indirectly. We never discussed it, but I think I'm one of the few grown-ups in this business that likes hard rock. Most of the record company people were much happier when James Taylor was on the cover of Time magazine and they thought hard rock and power groups were on the way out. I know very few industry executives who actually enjoy it. Personally I enjoy rock concerts and taking home hard rock records much more than gentle rock or MOR and I think Mick knows that. When the group started, it was not gentle or soft, but it was medium-hard which I thought was good but not to my personal or professional liking. Gradually, month by month it got harder and harder until finally it reached the point where I said, "Wow, we got it." I believed there was an opening for a new hard rock or power group, but in our discussions I never told him which way to go musically.

**RW:** At the time Foreigner was still in its embryonic stages, you had your own label, Phantom Records. The obvious question has to be why didn't you sign them to your own label?

**Prager:** I just couldn't deal with Mick and the group as a manager on my own label because there would be too many problems and conflicts. There are a lot of new manager labels around and I think most of them are going to find the dual relationship leads to trouble. Most of the managers are not record people and I think their labels are just an ego extension. The only ones in my opinion that stand a chance to have a very big label are Leber and Krebs and if they do, they'll probably have to give up managing a lot of artists because the ones who don't make it will say, "I need a manager who will go in and fight the record company." I wasn't about to have that on my head.

**RW:** What is the status of Phantom now?

**Prager:** It is dormant. That's a sophisticated way of saying it's gone.

**RW:** Aside from Foreigner are you currently managing any other

artists?

**Prager:** I manage Ian Lloyd, the lead singer from Stories. I think it's time to get his career going once again. Also Dana Valery who is now making an album. Don't ask me what her label will be because it hasn't been set yet. She's a great singer but her recording career has never been handled properly—if it had, she'd be a superstar right now. Her last single was on the charts for 7 weeks and I'm sure we'll do even better with her very shortly. I handle one producer: Richard Greene. He's an exceptional talent who is now producing his first album for CBS. Within two years he will be one of those twenty producers that everybody tries to get for everything.

**RW:** One of the strengths of a group like Foreigner is the chemistry of new musicians coming into the business, the more experienced players, some of them with an English background and some American. Was this part of the plan or did it just fall together that way?

**Prager:** I think it was by design, in fact it was definitely by design. We did not want a group of known musicians where there would be the usual conflicting ego problems. I know of very few bands that have made that work. The one exception I can think of which has lasted is Bad Company. We definitely wanted to have a balance of pros versus up and coming people and it worked—for everybody's sake. Mainly our problems were with bass players where we had the "bass player of the month" contest. I don't know how many bass players were in and out and auditioning. We kept talking about getting some established bass player but realized in the long run that it was the wrong decision. So we got Ed Gagliardi who was not an established bass player and together with Dennis Elliott, a veteran, it was good as far as the chemistry you're talking about. As far as English or American, that didn't matter. We really wanted people who would evolve musically and personally with the project. It's easy for professionals to find other professionals they know and form a temporary alliance. That's the easy way. It's much harder to work with new people. Mick & Ian McDonald hardly knew each other. Together, they formed a significant musical alliance that they kept strengthening with new people they could respect musically and personally. So far their collective decisions—as a band—have been remarkable.

I'm one of the few grown ups in this business that likes hard rock. Most of the record company people were much happier when James Taylor was on the cover of Time magazine . . .

**RW:** When Foreigner was in the rehearsal stage before recording their first album, it was immediately apparent that they were a very exciting band. And yet, it seemed that you deliberately maintained a low profile. Even while recording, you were reluctant to publicize the project.

**Prager:** I don't think publicity breaks a group. In fact, I think publicity has hurt a lot of good bands. It just seems that too much of our business is based on hype and not enough emphasis is on the music. Record companies are pushing product that doesn't warrant the effort. Too many artists are more worried about promotion budgets than their own area of responsibility. People say that "it is in the grooves," and if it really is, you shouldn't have to produce an artificial environment. When the group sees themselves in that artificial environment, I think it can be embarrassing to them in retrospect. If they're really good, why should it have to be artificial? If they're not good, then what's the difference? In this case, we did believe Foreigner was very good and very solid and I think it would have been embarrassing to several or all of the guys in the band to live up to some hype slogan, hullabaloo or premature buildup. If we had done a hype campaign, there's one side of you that enjoys it because you see your name in print but the other side of you would cringe a little bit because it really can't be tasteful. So our low-key approach was very deliberate and very intentional but only

(Continued on page 69)

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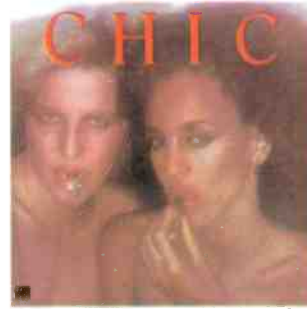
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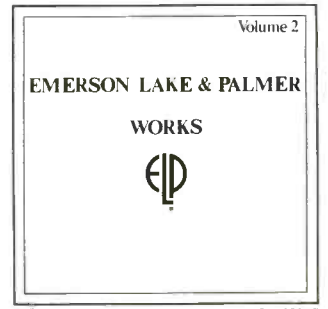
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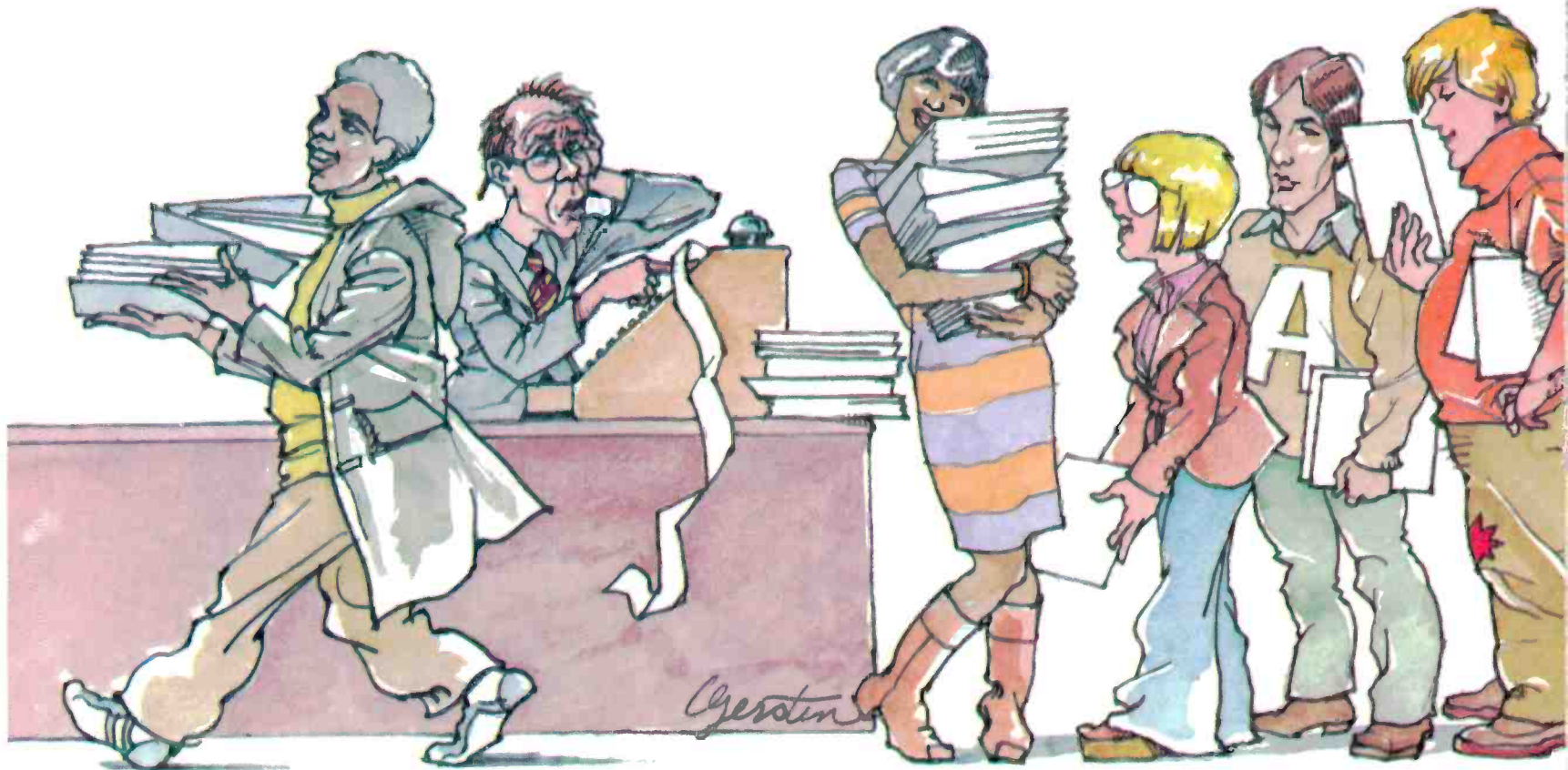


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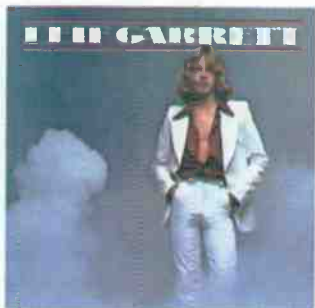
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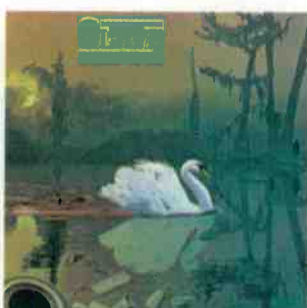
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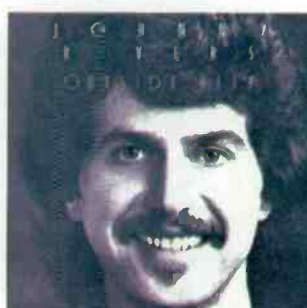
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# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ RHINO WHAT YOU MEAN: They may not have Sam Goody's volume or Tower's location, but those crazy people at Rhino Records in Westwood sure know how to have a good time. Not only do they have a little label of their own—and a healthy one, at that—they also have an extensive series of events scheduled at the store designed to include not only various music personalities but also the customers and the salespeople themselves. Some of these events are already history, but we think they're worthy of mention.

Among the various music biz types to be spotlighted (or is that spotlight?) in personal appearances are **Mike Chapman**, producer of **The Sweet**, **Suzi Quatro** and **Smokie**, on November 29; **Wild Man Fischer**, who has an album coming out on Rhino and will "discuss how tough the record business is, and probably sing some of his latest gems like 'My Name Is Larry,' 'Disco In Frisco' and 'Jimmy Durante Is Coming To Town'" (Nov. 28); **Peter Noone**, erstwhile Herman of Hermits fame, who "will be at Rhino to sign old **Herman's Hermits** albums, discuss **David Bowie's** virtues when he was good and reveal where his head's at musically these days" (Dec. 7); **Richard Meltzer**, who'll no doubt give us the scam on his punk band **Vom** (Dec. 8); and, of course, **Kim Fowley** (Dec. 12). Among the more interesting non-musical personalities is **Idi Amin** (no actual appearance here, unfortunately), and the Rhino schedule informs us that "To acknowledge the birthday of the esteemed international figure (Dec. 2), just like Idi himself, our prices will make no sense," as in \$75 for albums by the **Partridge Family**. "Also," they add, "mock executions of despised rock stars."

Not all of these gigs are for particular folks; there are also various dates for more pedestrian elements. To wit: "Unemployed People's Day" (this one's over—sorry), when free records could be had with the mere presentation of an unemployment card; "Jewish Day" ("Try bargaining our profit-conscious staff into giving you a deal... free yamulkahs, blind dates..."), December 2; "Valet Parking Day" (these guys have been to too many industry gigs—or is it too few?), Dec. 5; "Polka Day" (this is a biggie), Dec. 9, when "we'll be selling our entire catalogue of **Myron Floren** and **Frankie Yankovich** lps at half price;" even a "Be Kind to Customer Day" (Dec. 10), when the Rhinos will be dispensing such amenities as shoeshines, haircuts, back massages and "psychiatric counseling" (this we've gotta see). Let's face it, these people know how to run a record store.

EL IN L.A. — We won't attempt the bird's-eye lowdown, whatever that means, since **Dr. Optima** flew in from Nut Central just to get the goods. But **Elvis Costello's** first two stops on his initial U.S. tour have proven unqualified rout, Costello and **The Attractions** razing their crowds mercilessly.

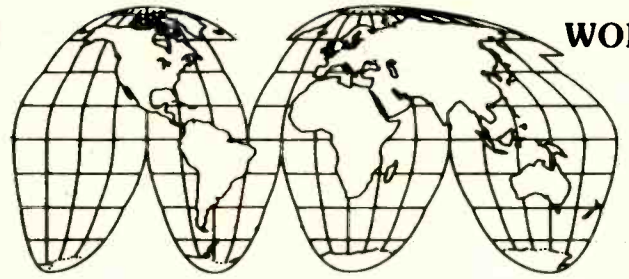
The band was still dazed, and the front man keeping his distance, when they stopped by RW's reception at Roy's for marketing director **Christy Wright** last Thursday (17). Which was just as well, since most of the top exec tier at this esteemed mag relapsed into dithering fandom, agape at his entry.

Friday night, we were the only ones gaping. Forget majestic turns with the songs already on "My Aim Is True." There's more—much more—where that came from. We give El tied awards for Best Title Of The Week on "You're Not Just Another Mouth In The Lipstick Vogue," "Lip Service Is All You'll Ever Get From Me," and the mutation of the lp's "Watching The Detectives" into "Watching The Defectives." The latter may have been a comment on the comparative reserve of the opening night crowd, judging from later sets, where the patrons went justifiably berserk—and Elvis sang the original lyric.

NEW YORK, N.Y. CALLS 'EM JOCKEY SHORTS, BUT WE PREFER BOXER. **Frank Zappa's** recent appearance at UCLA's Pauley Pavilion apparently set an attendance record for that venue—according to the L.A. Times, the gross was \$82,544. It could have been even higher, but for some good taste exhibited by the headliner. Seems there were a number of seats behind the stage, seats therefore not affording a very good view of the action, that Zappa, no doubt against the promoter's wishes, refused to have sold. Kudos to Frank on that score... One of the highlights of **Tom Waits'** gig at the Pantages Theater was the appearance onstage of a stripper, who joined Tom while scantily attired in pasties and a g-string... A current local spot for Tower Records, plugging **Rod Stewart's** "Foot Loose and Fancy Free" album, achieves new heights in co-op chutzpah, at least to these ears. Given Rod's recent legal problems, it's not hard to wonder at the ad's description of the lp's subject matter:

(Continued on page 76)

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**JOAN ARMATRADING**—A&M 1994  
**SHOW SOME EMOTION** (prod. by Glyn Johns)  
(writer: Armatrading) (Irving,  
BMI) (3:25)

Armatrading combines a jazz environment with a good pop song here, and the mixture could expand her lp following into a much broader audience.

**THE JAM**—Polydor 14442  
**IN THE CITY** (prod. by Vic Smith &  
Chris Parry) (writer: Weller)  
(Front Wheel, BMI) (2:17)

One of the best punk anthems is finally a single, and should bring this British band wider attention in this country. It's raw, rough rock 'n' roll.

**ALLMAN AND WOMAN (GREGG AND CHER)**—Warner Bros. 8504

**MOVE ME** (prod. by Johnny Sandlin) (writers:  
Beckmeier-Cameron-Cameron)  
(In Pocket, ASCAP)  
(2:57)

The long-awaited Gregg and Cher collaboration tests the pop waters with this melodic, up-tempo soul tune, powered by brass and two distinctive vocals.

**BETTE MIDLER**—Atlantic 3431

**STORYBOOK CHILDREN** (prod. by Brooks Arthur)  
(writers: Pomeranz-Proffer) (ATV/SashaSongs/  
Warner-Tamerlane/Upward Spiral, BMI) (3:40)

Audiences are more likely to remember the "daybreak" chorus than the title of this smooth, flowing ballad, but Midler's effective vocal carries it well.

**PEABO BRYSON**—Capitol 4522

**REACHING FOR THE SKY** (prod. by Richard  
Evans & Peabo Bryson) (writer:  
Bryson) (P.B., ASCAP) (3:58)

Bryson's label debut is a down-tempo ballad that emphasizes his emotive vocal, and should do much to broaden his increasing r&b following.

**MARK FARNER**—Atlantic 3448

**YOU AND ME BABY** (prod. by Dick Wagner)  
(writer: Farner) (Cram Renraff, BMI)  
(3:15)

The first solo single by the former Grand Funk leader is far from his hard-rock origins, a light pop song that should have top 40 possibilities.

**DIONNE WARWICK**—Warner Bros. 8501

**KEEPIN' MY HEAD ABOVE WATER** (prod. by  
Steve Barri & Michael Omartian)  
(writers: Lambert-Potter) (Lambert  
& Potter, BMI) (3:20)

A good song with the Lambert-Potter stamp could be the vehicle to bring Warwick back to the top of pop and soul charts. It steps out brightly.

**COYOTE**—Capitol 4483

**MARLEY PURT DRIVE** (prod. by Spencer  
Proffer) (writers: B., R. & M Gibb)  
(Casserole, BMI) (3:45)

The Bee Gees' song could reach singles lists in this reading by a new group—several parts of the song could be called hooks, and radio should respond.

**LOU RAWLS**—Phila. Intl. 8 3634 (CBS)

**LADY LOVE** (prod. by Sherman Marshall,  
Jack Faith & Von Gray) (writers: Gary-  
Marshall) (Mighty Three, BMI) (3:41)

With Rawls just beginning a stand on Broadway, his career seems to have reached a new peak—this flowing ballad should especially please adult listeners.

**DWIGHT TWILLEY BAND**—Arista 0299

**TRYING TO FIND MY BABY** (prod. by Dwight  
Twilley & Oister) (writer: Twilley)  
(Tarka, ASCAP) (3:29)

Twilley's second single from his most recent lp shows off the bright pop-rock style that has won him attention; the early Beatles influence again stands out.

**BUNNY SIGLER**—Gold Mind 4008

(Salsoul)  
**LET ME PARTY WITH YOU (PART I)** (prod.  
by Bunny Sigler) (writers: Sigler-Miller-  
Earl-Miller) (Lucky Three/Henry Suemay,  
BMI) (3:35)

What should be a major disco success also has the melodic strength to deserve radio attention—the "Party, party, party" chorus should sell it.

**KATY SOUTHERN**—Epic 8-50484

**TWO DOORS DOWN** (prod. by Ron Hafkine)  
(writer: D. Parton) (Velvet Apple,  
BMI) (2:49)

Southern's style combines pop and country, and on this Dolly Parton tune she could reach both formats—the story is amusing, the mood positive.

**AWB AND BEN E. KING**—Atlantic 3444

**FOOL FOR YOU ANYWAY** (prod. by Arif  
Mardin & Jerry Greenberg) (writer: Jones)  
(Somerset/Evansongs, ASCAP) (3:35)

With singles from Foreigner's lp debut still enjoying success, this cover of a Mick Jones song should benefit both groups. King's reading of it is dramatic.

**RHODA CURTIS**—United Artists 1108

**BABY AS YOU TURN AWAY** (prod. by Don  
Shain) (writers: B., R. & M. Gibb)  
(Casserole/Flamm, BMI) (3:35)

Another Bee Gees composition, this one a tearful ballad at a stately tempo, which works best with a female vocalist. Curtis could make it a hit.

**ELEMENT EXPERIENCE**—RCA 11169

**WRITE YOUR TICKET** (prod. by David Van  
De Pitte & Dino Fekaris) (writers:  
same as prod.) (Tiptot, ASCAP)  
(3:42)

Seldom has the "get lost" sentiment been better expressed in an r&b song—the tempo is disco-oriented here, the song a good one that should be heard.

**BOBBY GOLDSBORO**—Epic 8-50480

**HE'LL HAVE TO GO** (prod. by Bobby Goldsboro)  
(writers: J. & A. Allison) (Central,  
BMI) (3:34)

The Jim Reeves country classic has been speeded up to a rock/disco tempo by Goldsboro—it builds from a quiet start to a thumping, rock finish.

**MERRILEE RUSH**—United Artists 1103

**RAINSTORM** (prod. by Denny Diante)  
(writer: Andrews) (Chrysalis, ASCAP)  
(3:07)

A fine pop composition by veteran British songwriter Chris Andrews could return Rush to the pop heights—the chorus hook is a powerful one.

**THE BLACKBYRDS**—Fantasy 809

**SOFT AND EASY** (prod. by Donald Byrd)  
(writer: Saunders) (Blackbyrd,  
BMI) (3:40)

Some amorous man-woman dialogue plays an important part in this sensuous ballad, thoughtfully put together and a likely candidate for pop and r&b play.

**FARRAH FAWCETT AND JEAN-PAUL VIGNON**—Nelson Barry 7900 (T.K.)

**YOU** (prod. by Jean-Paul Vignon) (writers:  
Panzeri-Pilat-Conti-Pace-Buggy)  
(3:35)

Farrah's breathy, mostly spoken vocal is the obvious selling point on this single (which she has disavowed), which has picked up national distribution.

**KLAATU**—Capitol 4516

**WE'RE OFF YOU KNOW** (prod. by Klaatu)  
(writers: Klaatu) (Welbeck, ASCAP)  
(2:52)

A bouncy, music-hall mood pervades this Klaatu single, and radio programmers who have gotten over the group's publicity might find some 10cc parallels.

**CITY BOY**—Mercury 73968

**THE RUNAROUND** (prod. by Robert John Lange)  
(writers: Mason-Broughton) (Zomba/ City  
Boy/Chappell, ASCAP) (3:16)

Response to this British progressive band's first tour here was positive, and this second single from their current lp has the light, pop makings of a hit.

**THE SAINTS**—Sire 6039 (WB)

**I'M STRANDED** (prod. by Rod Coe) (writers:  
Kuepper-Bailey) (Sinners,  
BMI) (3:29)

Hard-driving British-style rock 'n' roll, with punk overtones, is the order here—the song is good and simple, the power typical of the genre.

**BILL BRANDON**—Prelude 71098

**CAN'T WE JUST SIT DOWN AND TALK IT OVER**  
(prod. by Moses Dillard & Jesse Boyce)  
(writer: MacCaulay) (Almo/MaCaulay, ASCAP)  
(3:48)

Brandon's version of a ballad that is becoming a standard should appeal to r&b audiences—the vocal is solid, the sentiment familiar to many listeners.

**SAM THE SHAM**—Fretone 048

**WOOKIE, PART I** (prod. by Domingo Samudio)  
(writer: Samudio) (Stafree/Mingo,  
BMI) (3:26)

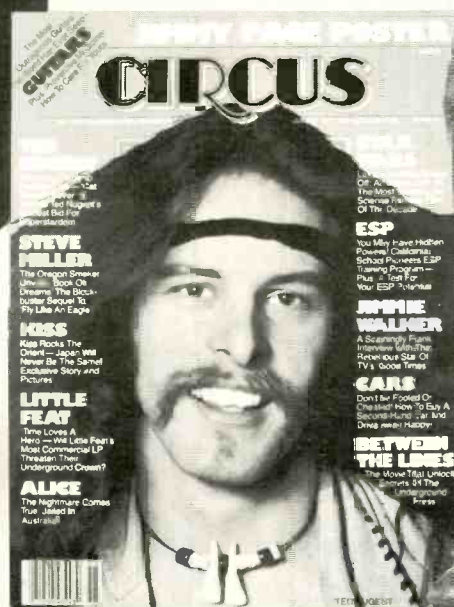
The Texas rock legend could find a path back to the pop charts with this self-penned "Star Wars" takeoff. The rough-edged vocal is still unmistakable.

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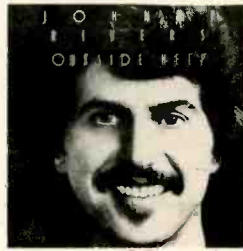
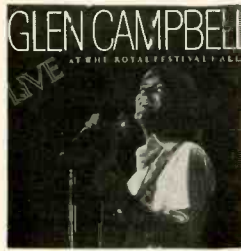
## CIRCUS

THE RECORD BUYERS' MAGAZINE.  
115 East 57th Street, New York, N.Y. 10022

## LIVE AT THE ROYAL FESTIVAL HALL

GLEN CAMPBELL—Capitol SWBC 11707 (11.98)

This two record set contains a healthy cross-section of Campbell's hits through the years from "By The Time I Get To Phoenix" to "Southern Nights." His medleys of Beach Boys and Elvis Presley songs are highlights of his show while Ralph McTell's "Streets Of London" is a fitting inclusion in this performance.



## OUTSIDE HELP

JOHNNY RIVERS—Big Tree BT 76004 (Atl.) (7.98)

Rivers' version of "Swayin', To The Music (Slow Dancin')" proved that his voice has a timeless quality as it brought him up the charts again. This lp includes the single in addition to a couple of other potential hits: "Outside Help," and Curtis Mayfield's "Monkey Time."

## SPINNERS

Atlantic SD 19146 (7.98)

This venerable outfit can do no wrong when paired with the production expertise of Thom Bell and never has that been more apparent than on this eighth lp from the quintet. "I'm Gonna Getcha" is a throbbing upbeat rocker that should bring the group back to the top while their ballads are as exquisite as ever.



## BROKEN BLOSSOM

BETTE MIDLER—Atlantic SD 19151 (7.98)

The "Divine One" has found some stimulating material for her latest lp produced by Brooks Arthur. Tom Waits' "I Never Talk To Strangers" appears here in the same version that was found on his lp. Also of note are versions of Sammy Hagar's "Red," Billy Joel's "Say Goodbye To Hollywood" and Perry Botkin's "Paradise."

## PUTTING IT STRAIGHT

PAT TRAVERS—Polydor PD 1 6121 (7.98)

The Canadian guitarist has matured with his third album into an artist who is in full control of his instrument and his material. He has the ability to evoke a number of moods and is particularly successful with "Speakeasy" and "Runnin' From the Future."



## THE BEST OF ZZ TOP

London PS 706 (7.98)

The "Little Ol' Band From Texas" is represented by its first collection of greatest hits and while all of their recent singles are not included here, few will find any fault with the selection of material. "Tush," and "La Grange" opens sides one and two respectively and finds the trio at its raunchy best.

## LIFE ON THE LINE

EDDIE AND THE HOT RODS—Island ILPS 9509 (7.98)

The group has been identified with Britain's new wave but are closer in spirit and sound to the early Rolling Stones or Dr. Feelgood. New guitarist Graeme Douglas adds a spark missing from the group's debut as they seem to have discovered the guitar solo—a rare ingredient in new wave music.



## SUPERNATURE

CERRONE—Cotillion SD 5202 (Atl.) (7.98)

With his third album, Cerrone has established himself as a major artist in the growing field of European disco acts. His "Love in C Minor" was one of the first key albums to find a place in the U.S. market, but this effort, marked by side one's concept suite is more mature and contains that unmistakable spark.

## IT TAKES ONE TO KNOW ONE

DETECTIVE—Swan Song SS 8504 (7.98)

The second album from the Anglo-American band is much more of a group effort than their debut as all the instruments fall into place behind singer Michael Des Barres. Guitarist Michael Monarch and keyboardist Tony Kaye play a prominent role and keep it jumping.



## AFRICAN VIOLET

BLUE MITCHELL—ABC Impulse AS 9328 (7.98)

The veteran trumpeter has had a long career that has taken him from solo artist to an association with John Mayall and now back as a group leader. Here he works in a straightforward, mainstream jazz framework with an impressive cast of musicians that includes Lee Ritenour, and James Gadson. Esmond Edwards produced.

## THE MORE YOU WANT

LORRAINE JOHNSON—Prelude PRL 12148 (6.98)

This songstress has a powerful voice reminiscent of Aretha Franklin and it is put to good use on songs like "The More I Get, The More I Want" and "Save Me Your Love." Her rendition of Chicago's recent hit, "If You Leave Me Now," could send the song to the top of the r&b charts.



## THE BEST OF JOAN C. BAEZ

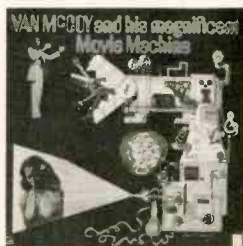
A&M SP 4668 (7.98)

The material here has been culled from five albums in as many years from Baez's association with A&M. Her interpretative skills are best heard on Stevie Wonder's "Never Dreamed You'd Leave In Summer" and Bob Dylan's "Simple Twist Of Fate" while her original "Diamonds and Rust" has already become a classic.

## LE SPANK

LE PAMPLEMOUSE—AVI 6032 (6.98)

The ten minute title song has already proven itself on the disco circuit where these other tracks should also find immediate acceptance. The group has an easy going but insistent sound that is typified by "Come On Inside" and "Get Your Boom Boom (Around the Room)."



## VAN MCCOY AND HIS MAGNIFICENT MOVIE MACHINE

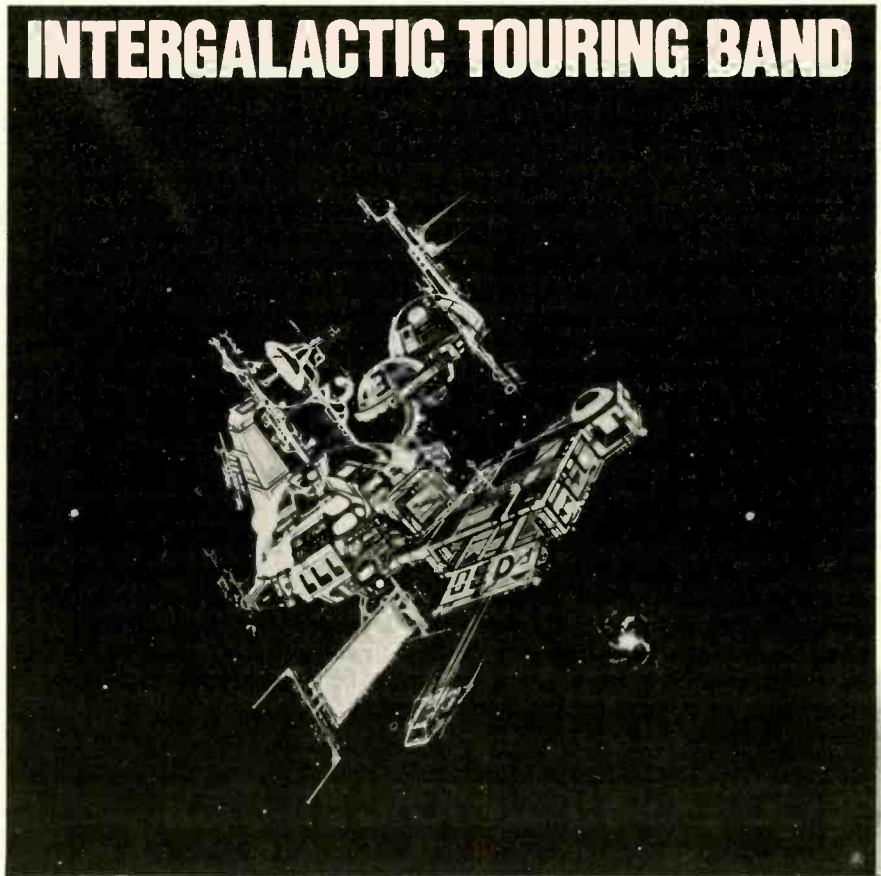
H&L 69022 (6.98)

No, McCoy is not doing another version of "Star Wars," but some classic movie themes like "Moon River," "Over the Rainbow" and "Gone With the Wind." The three medleys are in McCoy's typically rich and danceable style with instrumental accompaniment provided by Stuff.

# Intergalactic Touring Band.

This remarkable album features songs and music performed by an unprecedented cast that includes major artists from every segment of contemporary music. **Dave Cousins, Annie Haslam, Rod Argent, Arthur Brown, Clarence Clemons, Anthony Phillips, Ben E. King, Larry Fast** and members of **Synergy, Brand X, and Fireballet** combined their talents on the most spectacular Sci-fi production of the year.

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PB 9823

“Intergalactic Touring Band.”  
Orbiting your neighborhood now  
on Passport Records.

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Produced by Stephen Galfas & Marty Scott.

## 20th Launches New Star Wars Campaign

■ LOS ANGELES—Arnie Orleans, senior vice president, marketing and merchandising for 20th Century-Fox Records, has announced an all-encompassing marketing campaign for Fox's latest release, "The Story of Star Wars."

### Dialogue

The album, which contains actual dialogue and music from the original soundtrack, and narration of Roscoe Lee Browne, will be promoted with multi-media bombardment.

To boost sales at key retail accounts, detailed in-store displays will be made available, featuring stand-up cut-outs of C3PO and R2D2, which will be placed in strategic locations throughout the stores.

## Springb'd Ups McNutt

■ LOS ANGELES—Len Levy, vice president/marketing for the Springboard Distributing Corporation has announced the appointment of Al McNutt as midwest regional sales manager.

### Base

McNutt, who has been a member of the Springboard sales organization in the midwest since April, 1975, will be based in Elk Grove Village, Illinois.

## Kalicka Joins ABC

■ LOS ANGELES — Gary Davis, vice president sales/promotion, ABC Records, along with Dino and John Barbis, directors of national promotion, ABC, have announced that Eddie Kalicka has been appointed to the position of local promotion and sales manager, ABC.

### Background

Kalicka voluntarily withdrew from the industry two years ago after nearly 25 years of service in promotion. He had previously worked for ABC during the company's inception in the mid-1950s. He spent 12 years with Warner Bros. Records, and held the position of regional promotion manager prior to his departure.

At ABC, Kalicka's area of responsibility encompasses the Washington, D.C.; Maryland and Virginia areas. He has spent several years previously working the same area.

Kalicka will be responsible for setting up promotional activities with radio stations, calling on accounts, and the overall promotion of ABC product. He will also be a liaison between ABC independent distributor in the area, Joseph M. Zamoiski, and ABC.

Kalicka will report directly to Dino and John Barbis.

# NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ SPARE THE ROD: In the past few months Britain's **Eddie & the Hot Rods** (Island) have built a reputation with the single, "Do Anything You Wanna Do," which is now available on their second American lp, "Life On The Line." Whether this is really a new wave record is anybody's guess, but with the superb black and white cover photo of someone being hanged we just couldn't resist recommending the driving and infectious rock and roll inside. The Rods play live with the treble controls set on 10 while lead singer **Barrie Masters** screams and runs about like a madman (even doing somersaults) and somehow this studio recording captures the essence of the band. The whole record should ripple your waves. By the way, when the group can really afford it, their stage show should be ending some classic instrument smash-ups a la **The Who**. They're already showing tendencies.

SHORT-WAVES: The Ramones along with the **Rezillos** will be doing an eight-date tour of England during Christmas culminating with a New Year's Eve bash at London's Rainbow Theatre.

When Red Star's **The Real Kids** played The Rat in Boston recently, luminaries were spotted around the club and some joined in on stage. On successive evenings **Willie Loco Alexander**, **Dr. Feelgood** lead singer **Lee Brilleaux**, and **Dwight Twilley** and **Phil Seymour** jammed with the band... **Art Kane**, former **New York Dolls** bassist, has a new punk band, the **Corpse Grinders**.

L.A.'s **The Nerves**, probably America's most independent and pioneering new wave band, is now making their own lp in Montreal with producer **Bob Segarini**. Without the support of a label, the band has already conducted an American tour and is recording the album which they will also market themselves... **David Bowie** has signed **Devo**, the darlings of the west coast underground, to a production deal. The band already has quite a reputation for its outrageous live shows, who knows what could be in store now?

MAKE WHATEVER YOU WANT OUT OF THIS ONE: The hallowed hall of New York punk, CBGBs, has begun weekly reggae nights (Tuesdays). Somewhere along the line someone got the notion that new wavers have "a peculiar affinity" for Jamaican rhythms and, for better or worse, it looks like it's gonna stay. Note that the **Clash** have already covered a reggae song, "Police & Thieves," while **Bob Marley's** latest is called "Punky Reggae Party."

(Continued on page 66)

## New Wave Hit Parade

### PEACHES/DETROIT

**METALLIC K.O.**—Iggy & the Stooges—Import Records (lp)

**HEY JOE/PISS FACTORY**—Patti Smith—Sire

**ROCKAWAY BEACH**—Ramones—Sire

**RAMBLIN' ROSE**—Wayne Kramer—Chiswick (import)

**GET OUTTA MY PAGODA**—Chris Spedding—Rak (import)

**ANIMAL JUSTICE**—John Cale—Illegal (12" import)

**MY GENERATION/GLORIA**—Patti Smith—Arista (12" import)

**POGO DANCING**—Chris Spedding—Epic (import)

**WHITE LIES**—Romantics—Spider

**COMPLETE CONTROL**—Clash—CBS (import)

### HOUSE OF GUITARS/ROCHESTER

**NERVOUS WRECK**—Radio Stars—Chiswick (12" import)

**WHEN I GET OFF**—DMZ—Bomp

**COMPLETE CONTROL**—Clash—CBS (import)

**FIRST TIME**—The Boys—Nems (import)

**FLASH OF THE MOMENT**—Pastiche—Euphoria

**THE SINGER NOT THE SONG**—Alex Chilton—Ork

**FRIDAY ON MY MIND**—London—MCA (import)

**PIRATE LOVE**—Heartbreakers—Track (import)

**MOTORHEAD**—Chiswick (12" import)

**ZERO**—Prix—Ork

### RECORD STOP/LONG ISLAND

**HOLIDAYS IN THE SUN**—Sex Pistols—Virgin (import)

**WATCHING THE DETECTIVES**—Elvis Costello—Stiff (import)

**THE PUNK**—Cherry Vanilla—RCA (import)

**DEATH TO DISCO**—Jim Lalumia & the Psychotic Frogs—Death

**NEVER MIND THE BOLLOCKS**—Sex Pistols—WB (lp)

**NERVOUS WRECK**—Radio Stars—Chiswick (12" import)

**I GOT A RIGHT**—Iggy Pop & James Williamson—Siamese (import)

**BLANK GENERATION**—Richard Hell & Voidoids—Sire

**YOUR GENERATION**—Generation X—Chrysalis (import)

**NEW BOOTS & PANTIES**—Ian Dury—Stiff (import lp)

### BOMP/HOLLYWOOD

**WATCHING THE DETECTIVES**—Elvis Costello—Stiff (import)

**I'M SICK OF YOU**—Iggy Pop—Bomp (ep)

**SAFETY IN NUMBERS**—Adverts—Anchor (import)

**2, 4, 6, 8 MOTORWAY**—Tom Robinson Band—EMI (import)

**NASTY, NASTY**—999—UA (import)

**SONIC REDUCER**—Dead Boys—Sire

**THE MODERN WORLD**—The Jam—Polydor (import)

**HALFWAY TO PARADISE**—Nick Lowe—Stiff (import)

**THE MODERN DANCE**—Pere Ubu—Hearthan

**HOLIDAYS IN THE SUN**—Sex Pistols—Virgin (import)

# NEW WAVE TOP 20

DECEMBER 3, 1977

- HOLIDAYS IN THE SUN**  
SEX PISTOLS/Virgin (import)
- ANARCHY IN THE U.K.**  
SEX PISTOLS/Sex Pistols Records (import)
- WATCHING THE DETECTIVES**  
ELVIS COSTELLO/Stiff (import)
- MODERN WORLD**  
THE JAM/Polydor (import ep)
- COMPLETE CONTROL**  
THE CLASH/CBS (import)
- 2, 4, 6, 8 MOTORWAY**  
TOM ROBINSON BAND/EMI (import)
- THE STRANGLERS**  
A&M (ep)
- SAFETY IN NUMBERS**  
THE ADVERTS/Anchor (import)
- SEX & DRUGS & ROCK & ROLL**  
IAN DURY/Stiff (import)
- HALFWAY TO PARADISE**  
NICK LOWE/Stiff (import)
- METALLIC K.O.**  
IGGY & THE STOOGES/Import Records (lp)
- LOCK IT UP**  
EATER/The Label (import 12" 3)
- THE VILETONES**  
Vile (import ep)
- LORETTA**  
NERVOUS EATERS/Rat
- NERVOUS WRECK**  
RADIO STARS/Chiswick (12" import ep)
- NASTY, NASTY**  
999/UA (import)
- WHEN I GET OFF**  
DMZ/Bomp
- ANIMAL JUSTICE**  
JOHN CALE/Illegal (12" import ep)
- SONIC REDUCER**  
DEAD BOYS/Sire
- POLICE CAR**  
LARRY WALLIS/Stiff (import)

## Stephen Wolf Killed

(Continued from page 4)

that they were posting a \$50,000 cash reward for information leading to the arrest and conviction of Wolf's killer(s). Requesting anonymity, the donors named attorney Abe Somer of the Mitchell, Silberberg and Knupp law firm to administer the reward. The law firm is located at 1800 Century Park West, Century City, Los Angeles 90067. Telephone is (213) 553-5000.

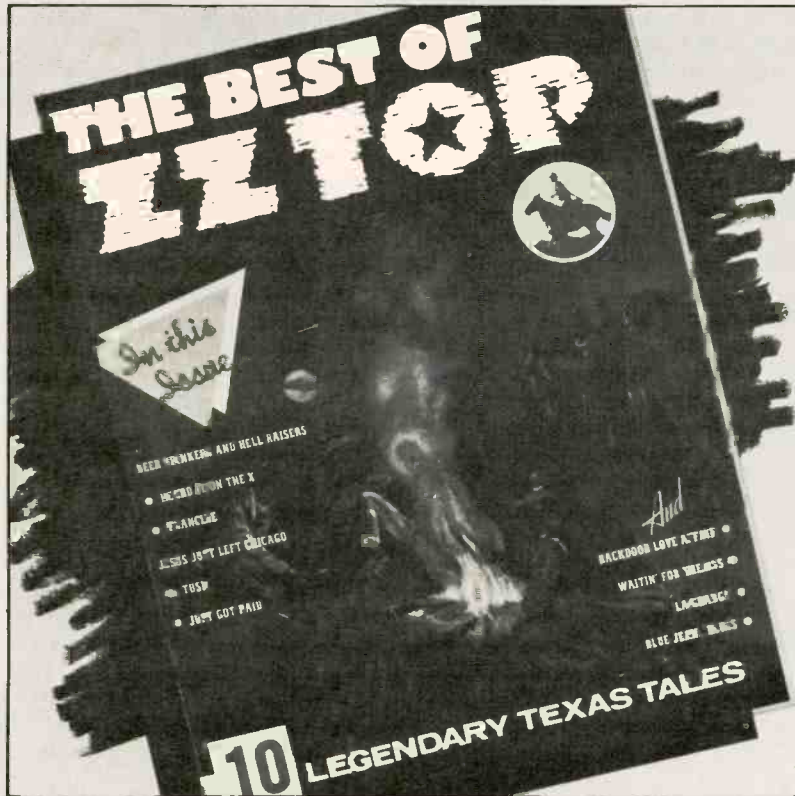
## UA, Ricordi Pact



United Artists Records has entered into an exclusive foreign licensing agreement with Dischi Ricordi, SPA calling for distribution of UA's product throughout the territory of Italy. The recently signed three-year pact is effective immediately. Pictured from left following the signing in Milan are Guido Rignano, managing director of Dischi Ricordi; Lucio Salvini, general manager of Dischi Ricordi, and Harold Seider, president, international division, United Artists Music and Records Group, Inc.

# NEW from ZZ TOP

© 1977, London Records, Inc. All material on this album has been previously released.



## THE BEST OF ZZ TOP

Includes:

- ★ Tush
- ★ Waitin' For The Bus
- ★ Jesus Just Left Chicago
- ★ Francine
- ★ Just Got Paid
- ★ La Grange
- ★ Blue Jean Blues
- ★ Backdoor Love Affair
- ★ Beer Drinkers And Hell Raisers
- ★ Heard It On The X.

PS 706

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PS 680



PS 656



PS 631



PS 612



PS 534

*The music of that little ol' band from Texas.*

**LONDON**  
RECORDS & TAPES

# DISCO FILE TOP 20

DECEMBER 3, 1977

- DANCE, DANCE, DANCE**  
CHIC—Atlantic (disc disc)
- ACT 1/ACT 2/ACT 4**  
DONNA SUMMER—Casablanca (lp medleys)
- THE NIGHT THE LIGHTS WENT OUT**  
TRAMMPS—Atlantic (disco disc)
- ON FIRE**  
T CONNECTION—TK (disco disc)
- NATIVE NEW YORKER**  
ODYSSEY—RCA (disco disc)
- LE SPANK**  
LE PAMPELOUSSE—AVI (disco disc)
- KISS ME**  
GEORGE McCRAE—TK (disco disc)
- MOONBOOTS**  
ORS—Salsoul (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA—Casablanca (lp cut)
- DISCO DANCE/MAGIC LOVE/CAN'T YOU FEEL IT**  
MICHELE—West End (lp cuts)
- TWO HOT FOR LOVE**  
THP ORCHESTRA—Butterfly (lp cut)
- SUPERNATURE/GIVE ME LOVE**  
CERRONE—Cotillion (lp medleys)
- EVERYBODY DANCE**  
CHIC—Atlantic (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**  
ANDREA TRUE CONNECTION—Buddah (disco disc)
- I GOT TO HAVE YOUR LOVE/THERE'S FIRE DOWN BELOW**  
FANTASTIC FOUR—Westbound (lp cuts)
- YOUR LOVE IS SO GOOD FOR ME**  
DIANA ROSS—Motown (lp cut)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK**  
PATTIE BROOKS—Casablanca (lp cuts)
- BLOCK PARTY**  
ANTHONY WHITE—Salsoul (disco disc)
- RUNNING AWAY**  
ROY AYERS UBIQUITY—Polydor (disco disc)
- LA VIE EN ROSE**  
GRACE JONES—Island (lp cut)

## Mercury Taps Two

■ CHICAGO — Jim Taylor, national promotion director for Phonogram, Inc./Mercury Records, has announced the addition of Debbie Towsley and Chris Hubbarth to local promotion posts for the company.

Ms. Towsley will be responsible primarily for the Kentucky and Tennessee areas, along with Alabama. She will be based in Nashville. Prior to joining Mercury, she worked in the artist development department of CBS records in Nashville. Ms. Towsley was also with Gulf Artist productions.

Hubbarth will be covering Michigan and upper western Ohio for Phonogram, based in Detroit. Before joining Mercury, he worked for AMI Distributors and also Arc-Jay-Kay Distributors.

## London Ups Boulos

■ NEW YORK—John Boulos has been appointed to the post of New York local promotion manager at London Records. The announcement was made by Jerre Hall, national promotion director at London.

In his new position, Boulos will be responsible for servicing New York radio stations and retail stores; he will be involved in all artist promotions and will report directly to Hall.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ I was feeling pretty down about this week's batch of disco releases until a few records proved sharp enough to cut through the prevailing mush. Among the best: The new disco disc mix of Evelyn "Champagne" King's "Shame" (RCA) lengthens and utterly revitalizes that cut from her recent album so that it snaps and sparkles like it never did before. Disco mixers David Todd and Al Garrison have given the song the clarity and drive that the original version lacked, bringing up handclaps, guitar and other elements that had been buried so that the new track grabs you from the very beginning and doesn't let go. King's vocals also benefit from the restorative mix and now she dominates the song brilliantly, newly impressive. Flip side of the disc is "Dancin', Dancin', Dancin'" in pretty much its original form but the quality of the pressing makes it, too, sound brighter . . . Most of "Galaxy" is classic, down-to-basics War—that trademark steady percussion, Afro-jazz tinged, with heavy, chanted vocals—but the theme's outer space: "goin' one on one with a meteorite." And surrounding, sometimes even zipping through, this central funk core is some very spacey instrumental material—part "Star Wars," part tribal rite, part jazz jam, part house party, but all terrific if a bit far out for many crowds. The cut's just over eight minutes on War's new album ("Galaxy" on MCA) or it's available in two parts on a 45—4:18/3:29, with all the crazy stuff on Part II. This is War at its best: freaky and fun . . . "Saturday Night Fever," the sound track from the forthcoming John Travolta disco movie, is a two-record set on RSO starring the Bee Gees—who are represented by four new songs plus "Jive Talkin'" and "You Should Be Dancing"—and featuring an excellent selection of

(Continued on page 67)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### CIRCUS DISCO/LOS ANGELES

- DJ: Mike Lewis
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- DANCE A LITTLE BIT CLOSER**—Charo—Salsoul (lp cut)
- IT'S IN YOUR BLOOD**—Linda Hopkins—Columbia (disco disc)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- MOONBOOTS**—ORS—Salsoul (disco disc)
- ON FIRE**—T Connection—TK (disco disc)
- RUN TO ME**—Kelly Marie—Vanguard (disco disc)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**—Andrea True Connection—Buddah (disco disc)
- YOUR LOVE IS SO GOOD FOR ME**—Diana Ross—Motown (lp cut)

### PLAYGROUND/NEW YORK

- DJ: Tony Carrasco
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- DANCE, DANCE, DANCE/EVERYBODY DANCE**—Chic—Atlantic (lp cuts)
- I'M HERE AGAIN**—Thelma Houston—Tamlia (disco disc)
- MASTER BOOTY/MIDNIGHT FREAK/MILE HIGH**—Fatback—Spring (lp cuts)
- MOONLIGHT LOVIN'/STRANGER IN PARADISE**—Isaac Hayes—Polydor (disco disc)
- PEOPLE OF THE WORLD, RISE/THE NIGHT THE LIGHTS WENT OUT**—Tramps—Atlantic (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- THUNDER IN MY HEART**—Leo Sayer—Warner Bros. (disco disc)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WELL, HAVE A NICE DAY/MANHATTAN LOVE SONG**—King Errisson—Westbound (lp cuts)

### REGINES/NEW YORK

- DJ: Jonata Garavaglia
- ACT 1/ACT 2**—Donna Summer—Casablanca (lp medleys)
- CITATIONS ININTERMUPUES (BEATLES MEDLEY)**—Cafe Creme—Bimbo (import disco disc)
- DANCE, DANCE, DANCE/EVERYBODY DANCE**—Chic—Atlantic (lp cuts)
- GALAXY**—War—MCA
- KEEP IT UP**—Olympic Runners—London (disco disc)
- MANHATTAN LOVE SONG/WELL, HAVE A NICE DAY/SAL SOUL SISTER**—King Errisson—Westbound (lp cuts)
- THE NIGHT THE LIGHTS WENT OUT**—Trammps—Atlantic (disco disc)
- ON FIRE**—T Connection—TK (disco disc)
- ONE LIFE TO LIVE**—Lou Rawls—Phila. Intl. (lp cut)
- SUPERNATURE**—Cerrone—Cotillion (lp cut)

### SESAME/NEW YORK

- DJ: John Benitez
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- DANCE, DANCE, DANCE/EVERYBODY DANCE**—Chic—Atlantic (lp cuts)
- I KNOW THAT HE KNOWS/THE OTHER SIDE OF MIDNIGHT/HEARTACHE**—Marsha Hunt—Aves (import lp cuts)
- KISS ME**—George McCrae—TK (disco disc)
- ON FIRE**—T Connection—TK (disco disc)
- SUPERNATURE/SWEET DRUMS/GIVE ME LOVE**—Cerrone—Cotillion (lp cuts/lp medley)
- THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE**—Trammps—Atlantic (lp cuts)
- TRINIDAD**—John Gibbs & the U.S. Steel Orchestra—Solid Steel (disco disc)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**—Andrea True Connection—Buddah (disco disc)

## CONCERT REVIEW

### Eric Carmen Rocks At Pauley Pavilion

■ LOS ANGELES — Eric Carmen's (Arista) critics call him a syrupy romantic who takes himself way too seriously. They say his arrangements are over-blown, melodramatic and reeking of self-importance.

Although these sentiments are not entirely false, the critics miss the point. Carmen's ballads are not just songs but full-blown teen dreams that reflect a tendered expression. Much of his best work tracks like a "Young Love" comic book set to music. Sorrows are not just sorrows; they are near tragedies from which one wonders if he'll ever recover. Not since Brian Wilson's best work on "Pet Sounds" has anyone captured that youthful innocence, adolescent confusion and heart-break as effectively as Carmen does in a song like "Never Gonna Fall in Love Again."

In concert, Carmen strives for the same dramatics, and in his recent appearance at UCLA's Pauley Pavilion he nearly succeeded. At times he's a ham but an energetic one, and it carried over to his performance, as he opened with "Marathon Man" from his latest album.

Carmen supposedly prepares for a concert by smoking an entire pack of cigarettes and then standing in a corner and screaming for an hour to loosen up his voice. The cigarettes may be winding him prematurely, as he slowed the pace down to catch his breath after a spirited rendition of the old Raspberries hit, "Overnight Sensation." Carmen then moved smoothly from guitar to piano and delivered one of the highlights of the evening, "Boats Against the Current," a line he pinched from the last page of "The Great Gatsby."

The other highlight was an impressive rendition of "All by Myself," which brought more than polite applause from the audience, most of which had come to see Hall and Oates (who were recently reviewed in *RW*). Sensing the mood was not quite right for his teen epics, Carmen pulled a fast one, a rousing version of "Slow Down," which again wined him but definitely tapped the kind of music the audience wanted to hear.

Rounding out his set, Carmen lightened up with an energetic version of "She Did It," his current single with a definite Beach Boys flavor, and "That's Rock and Roll."

For Carmen, not working under the best conditions, it was an encouraging set.

Barry Craig



# MIND BENDER



# STILLWATER

*Mind Bender* (CPS 0280) is Stillwater's newest antidote for the rock 'n' roll blahs. And all these stations are slithering to the rhythm of this smash single —

Z 93  
WQXI  
WHHY 27 to 19  
WKXX 31 to 26  
KAYC  
KTAM  
KBZY  
KGAL  
KYJC  
KBIM  
KOB0  
KATA  
KCBN  
KCPX  
TEN Q  
KJOY  
WORD

WSPT 20 to 13  
WFOX 19 to 15  
WQEN 24 to 19  
WANS 29 to 22  
WAIR  
WTMA  
WDXY  
KOTN  
WBCN  
WJBO  
WSKW  
WIGY  
WPNO  
WTSN  
WAQY  
WICC  
WTRY

WGNI HB  
WISE 29 to 24  
WPJB FM add 40  
WWWD  
WROK  
WKAU  
WIFC  
KSTT  
KJAS  
KGMO  
KTGR  
KTOQ  
WAKX  
KLSS  
KWEB  
KLEE  
KANE

KWWL 30 to 26  
WABB 4 to 2  
WXIL 24 to 20  
WCIR 23 to 19  
KSDN  
KWSL  
KRIB  
KNOX  
KISD  
KKOA  
WKWK  
WCRO  
WKEE  
WTAC  
WVIC  
WSAM  
WRBR

WPEZ  
WVY  
WSGA  
WNAP  
WKLO  
WJUD  
KCKZ  
KMHT  
KZUE  
KVOL  
K 149  
WJUN  
W3SR  
WKXX  
WKKY  
KRIR  
K 38

**Sink your teeth in it before it sinks its fangs in you.  
Produced by Buddy Buie on Capricorn Records, Macon, Ga.**

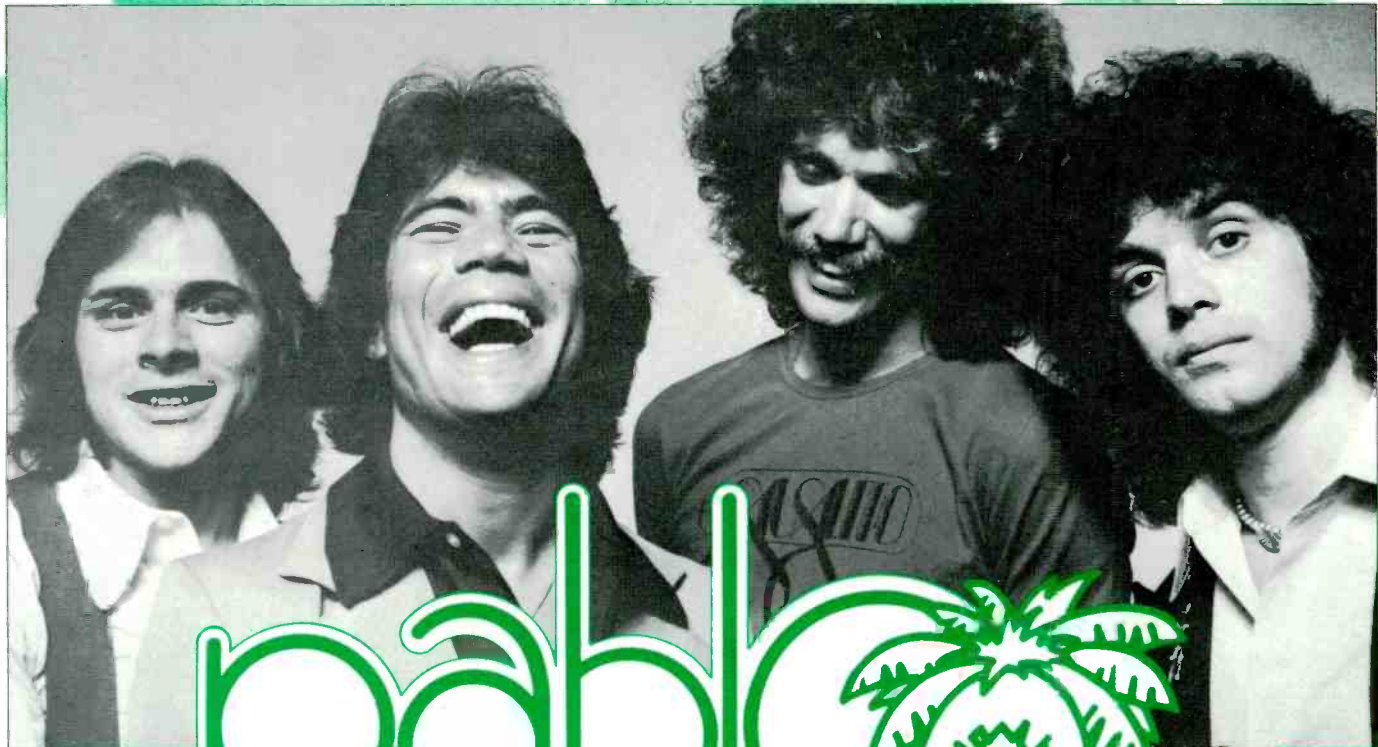


**THE NEW SINGLE FROM THE GROUP  
THAT'S BEEN HIGH ON THE CHARTS ALL YEAR.  
PABLO CRUISE**

**"NEVER HAD A LOVE" AM 1999**

This is definitely The Year of Pablo Cruise. Starting with the single "Whatcha Gonna Do?" (which went Top 5) to the album "A Place In The Sun" (near platinum), Pablo Cruise has taken the charts by storm. And the new single is further proof.

ON A&M RECORDS & TAPES  
From the album "A Place In The Sun"  
SP 4625  
Produced by Bill Schnee



**pablo  
cruise**

**PABLO CRUISE ON TOUR:**

November 11  
JEFFERSON CIVIC CENTER,  
Birmingham, Ala.  
November 12  
LITTLE JOHN COL.,  
Clemson, S.C.  
November 14  
VA. BEACH DCME,  
Va. Beach, Va.  
November 17  
NASSAU COL.,  
Long Island, N.Y.

November 18  
SPECTRUM,  
Phila., Pa.  
November 19  
COLISEUM,  
Richmond, Va.  
November 20  
CAPITOL CENTER,  
Wash., D.C.  
November 23  
CIVIC ARENA,  
St. Paul, Minn.

November 25/26  
AMPHITHEATER,  
Chicago, Ill.  
November 27  
KEIL AUD.,  
St. Louis, Mo.  
November 29  
BRAND BALLROOM,  
Bowling Green, Ohio  
November 30  
ROYAL OAK THEATER,  
Detroit, Mich.

December 1  
STANLEY WARNER THEATER,  
Pittsburgh, Pa.  
December 2  
RICHFIELD COL.,  
Richfield, Conn.  
December 3  
CONV. CENTER,  
Indianapolis, Ind.  
December 4  
FREEDOM HALL,  
Louisville, Ky.

# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral a

### Stations:

#### RW I

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

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

#### Last This Week: Week:

1	1	Debby Boone
5	2	Linda Ronstadt (Blue)
3	3	Rita Coolidge
4	4	Bee Gees
2	5	Crystal Gayle
10	6	Paul Nicholas
11	7	Player
9	8	Fleetwood Mac (Loving)
6	9	Heatwave
13	10	LTD
12	11	Odyssey
15	12	Linda Ronstadt (Easy)
8	13	Chicago
16	14	Bob Welch
7	15	Carly Simon
18	16	Queen
17	17	Steve Miller
23	18	Shaun Cassidy
20	19	The Babys
21	20	England Dan
22	21	James Taylor
A	22	Rod Stewart
25	23	High Inergy
Ex	24	Leif Garrett
A	25	ELO
Ex	26	Dolly Parton

Adds: Santa Esmeralda  
Billy Joel  
Randy Newman  
Kansas

Extras: Kansas  
Wings  
Neil Diamond  
Chic  
Elvis Presley

LP Cuts: Bee Gees (Alive)

Also Possible: Bay City Rollers  
Styx

#### Last This Week: Week:

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

Adds: Neil Diamond  
Dan Hill  
Samantha Sang

Extras: Kansas  
Leif Garrett  
Andy Gibb  
Lynyrd Skynyrd

LP Cuts: Bee Gees (Alive)

Also Possible: Paul Simon  
Wet Willie  
Stillwater

#### Last This Week: Week:

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

Adds: Player  
Billy Joel  
Wings  
Randy Newman

Extras: Steve Miller

LP Cuts: Chicago (Take)

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

### Hottest:

#### Rock 'n' Roll:

Kansas

#### Adult:

Neil Diamond

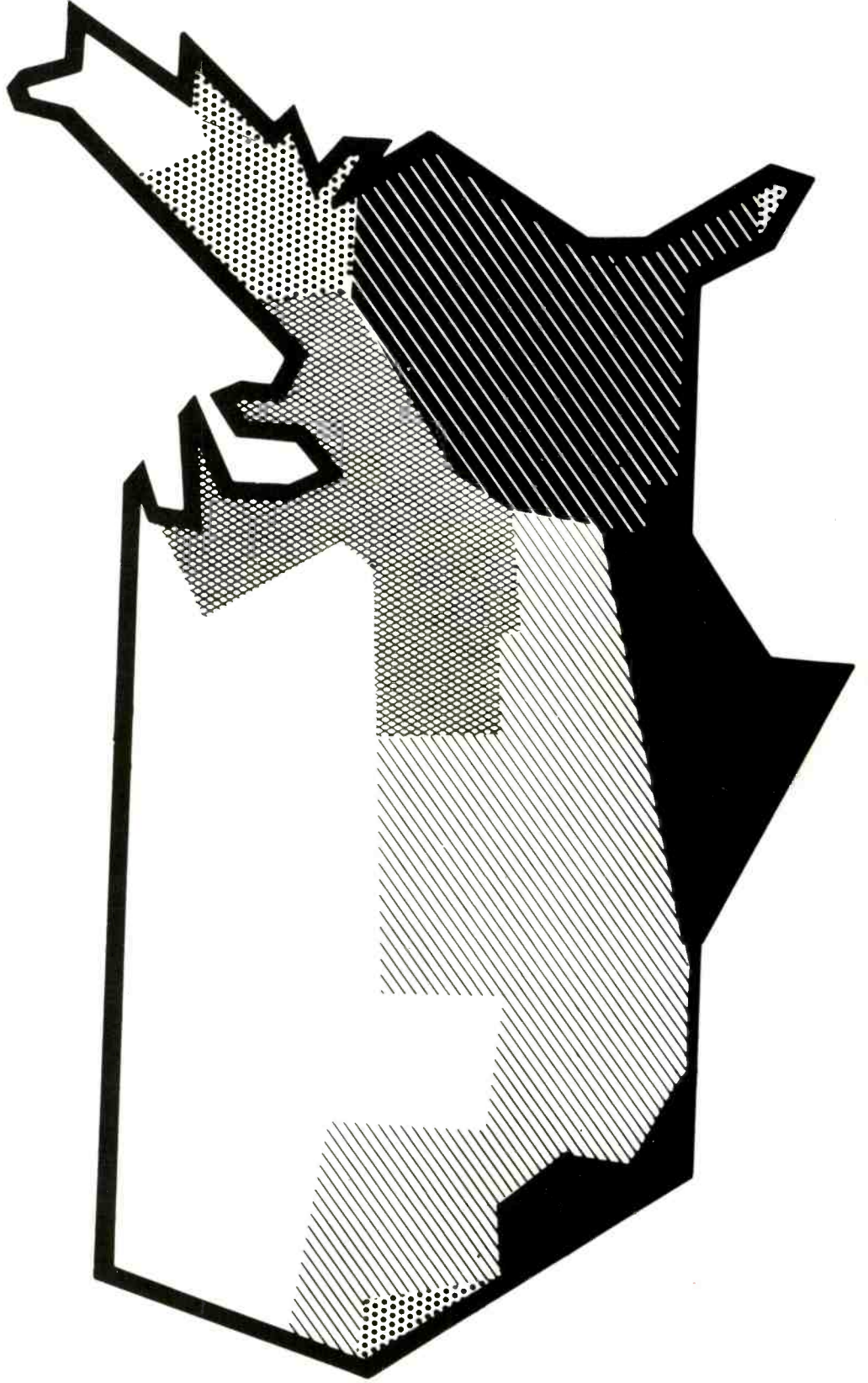
#### R&B Crossovers:

Millie Jackson

December 3, 1977  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



# 101 THE SINGLES CHART 150

DECEMBER 3, 1977

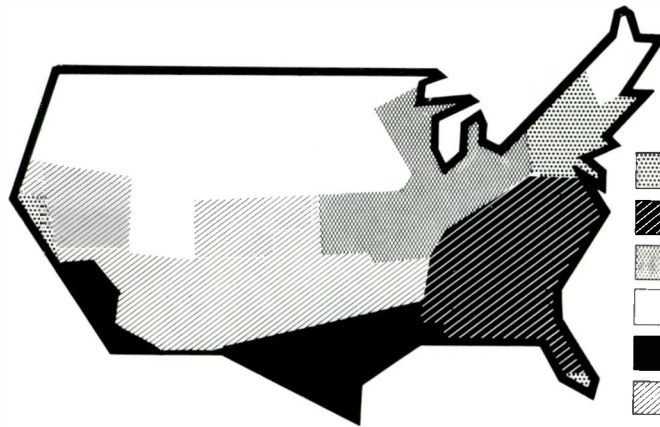
DEC.	NOV.			
3	26			
101	103	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)		
102	102	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)		
103	101	SAN FRANCISCO (YOU GOT ME) LOVE & KISSES/Casablanca NB 896 (Can't Stop, BMI)		
104	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)		
105	106	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)		
106	109	STILL THE LOVIN' IS FUN B.J. THOMAS/MCA 40812 (Home Sweet Home, BMI)		
107	105	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)		
108	111	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)		
109	108	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)		
110	107	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)		
111	110	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)		
112	119	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)		
113	113	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI) (Canopy, ASCAP)		
114	115	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)		
115	112	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)		
116	116	SCHOOL'S BACK PHILADELPHIA/Warner/Curb 6470 (WB) (Saber Tooth, BMI)		
117	117	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)		
118	—	KICK IT OUT HEART/Portrait 6 70010 (CBS) (Wilsongs, ASCAP)		
119	124	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn/BMI)		
120	129	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/Shelter 62008 (ABC) (Skyhill)		
121	122	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)		
122	123	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)		
123	120	RADIO LOVES YOU P.R. BATTLE/A&M 1987 (Irving/Maui, BMI)		
124	118	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)		
125	—	MISS BROADWAY BELLE EPOQUE/Shadybrook Records 1040 (Prim Linea - S.D.R.M., ASCAP)		
126	128	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)		
127	114	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)		
128	134	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)		
129	125	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Victor, BMI)		
130	—	SOLDIER OF FORTUNE ALAN O DAY/Pacific 003 (WB, ASCAP)		
131	150	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)		
132	130	SHOO DO FU FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)		
133	132	OXYGENE JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)		
134	133	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)		
135	143	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/Mayfield, BMI)		
136	139	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)		
137	140	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)		
138	141	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)		
139	126	ALL YOU GET TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)		
140	145	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)		
141	142	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)		
142	138	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)		
143	135	SWEET WINE OF LOVE ROBIN TROWER/Chrysalis 2172 (Misty Days/Chrysalis, ASCAP)		
144	137	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)		
145	—	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)		
146	144	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)		
147	146	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)		
148	147	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)		
149	148	WONDEROUS STORIES YES/Atlantic 3416 (Topographic, WB, ASCAP)		
150	—	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469		

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS Stevie Wonder (Jobete/Black Bull, ASCAP) .....	59	JUST REMEMBER I LOVE YOU Jim Mason (Stephen Stills, BMI) .....	43
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI) .....	19	JUST THE WAY YOU ARE Phil Ramone (Joelsongs, BMI) .....	60
BABY, WHAT A BIG SURPRISE James William Guercio (Polish Prince, ASCAP) .....	11	KEEP IT COMIN' LOVE H.W. Casey & R. Finch (Sherlyn/Harrick, BMI) .....	15
BEST OF MY LOVE Maurice White (Sagfire, BMI/Steelchest, ASCAP) .....	73	(LOVE IS) THICKER THAN WATER Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI) .....	64
BLOAT ON Lou Adler (ABC/Dunhill/Woodsongs, BMI) .....	61	LOVELY DAY Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI) .....	82
BLUE BAYOU Peter Asher (Acuff-Rose, BMI) .....	5	MONEY, MONEY, MONEY Benny Anderson & Bjorn Ulvaeus (Artwork, ASCAP) .....	57
BOOGIE NIGHTS Barry Blue (Rondor/Almo, ASCAP) .....	2	MOONDANCE Van Morrison (WB, ASCAP/Caledonia Soul, BMI) .....	94
BRICK HOUSE James Carmichael & Commodores (Jobete/Commodores, ASCAP) .....	22	MY WAY Felton Jarvis & Elvis Presley (Spanka, BMI) .....	49
CALLING OCCUPANTS OF INTER-PLANETARY CRAFT Richard Carpenter (Welbeck, ASCAP) .....	39	NATIVE NEW YORKER Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI) .....	45
CLOSER TO MY HEART Group & Terry Brown (Core, ASCAP) .....	90	NOBODY DOES IT BETTER Richard Perry (United Artists, ASCAP/Unart, BMI) .....	7
COLD AS ICE John Sinclair, Gary Lyons, Mick Jones & Ian MacDonald (Somerset/Evansongs/Warner Bros., ASCAP) .....	48	OOH BOY Norman Whitfield (May Twelfth, Warner-Tamerlane, BMI) .....	87
COME SAIL AWAY Prod. by group (Almo/Stygian Songs, ASCAP) .....	26	PEG GARY Gary Katz (ABC/Dunhill, BMI) .....	93
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI) .....	65	POINT OF KNOW RETURN Jeff Glixman (Don Kirshner, BMI) .....	31
DAYBREAK Ron Dante & Barry Manilow (Kamakazi/Angeldust, BMI) .....	33	REACH FOR IT George Duke (Mycenae, ASCAP) .....	71
DESIREE Bob Gaudio (Stonebridge, ASCAP) .....	53	RUNAROUND SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP) .....	36
DON'T ASK MY NEIGHBORS Maurice White (Unichappell, BMI) .....	47	SAD EYES Skip Korte (Starrin, BMI) .....	76
DON'T IT MAKE MY BROWN EYES BLUE Allen Reynolds (United Artists, ASCAP) .....	3	SEND IN THE CLOWNS Arif Mardin (Beautiful, ASCAP) .....	41
DON'T LET IT SHOW Alan Parsons (Woolfsongs, BMI) .....	88	SEND IT Nickolas Ashford & Valerie Simpson (Nic-O-Val, ASCAP) .....	83
DON'T LET ME BE MISUNDERSTOOD Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP) .....	51	SENTIMENTAL LADY Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP) .....	18
DON'T LET THE FLAME BURN OUT Jim Ed Norman (Halwill/Plain & Simple, ASCAP) .....	99	SERPENTINE FIRE Maurice White (Artwork, ASCAP) .....	32
DO YOU WANNA GET FUNKY WITH ME Cory Wade (Sherlyn, Describe, BMI) .....	54	SHE'S NOT THERE Devadip Carlos Santana & Tom Coster (Al Gallico, BMI) .....	27
DRAW THE LINE Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI) .....	52	SHORT PEOPLE Lenny Waronker & Russ Titleman (Hightree, BMI) .....	44
DUSIC Pili Benton & Group (Caliber/Good High, ASCAP) .....	58	SILVER LADY Tony Macauley (Almo, Macauley, ASCAP) .....	67
EMOTION Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI) .....	63	SLIP SLIDIN' AWAY Paul Simon & Phil Ramone (Paul Simon, BMI) .....	30
EASY TO LOVE Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP) .....	85	SOMEBODY'S GOTTA WIN, SOMEBODY GOTTA LOSE Frederick Knight (Every-Knight, BMI) .....	98
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN Bobby Martin (Iceman, BMI) .....	8	SOMETIMES WHEN WE TOUCH Mathew Welbeck, ASCAP/ATV/Mann/Weil Songs, BMI) .....	75
FALLING Pete Carr (Carhorn, BMI/Music Mill, ASCAP) .....	95	STAR WARS THEME/CANTINA BAND Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI) .....	24
FFUN Skip Scarborough (Val-le Joe, BMI) .....	81	STONE COLD SOBER Allan Callan & Group (April, ASCAP) .....	91
GETTIN' READY FOR LOVE Richard Perry (Braitree/Snow/Golde's Gold, BMI) .....	62	STREET CORNER SERENADE Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI) .....	74
GIRL'S SCHOOL Paul McCartney (ATV, BMI) .....	55	SWAYIN' TO THE MUSIC (SLOW DANCIN') J. Rivers (WB, ASCAP) .....	100
GOIN' PLACES Kenneth Gamble & Leon Huff (Mighty Three, BMI) .....	68	SWING TOWN Steve Miller (Sailor, ASCAP) .....	17
GONE TOO FAR Kyle Lehnig (Dawn Breaker/Cold Zinc, BMI) .....	25	THAT'S ROCK 'N' ROLL Michael Lloyd (C.A.M.-U.S.A., BMI) .....	46
GRANDMOTHER'S SONG William F. McEwen (Colorado, ASCAP) .....	77	THE NEXT HUNDRED YEARS Joel Diamond (Silver Blue, ASCAP) .....	97
HARD TIMES Joe Wissert (Boz Scaggs, ASCAP) .....	92	THE WAY I FEEL TONIGHT Harry Maslin (Rosewater/Careers, BMI) .....	40
HEAVEN ON THE SEVENTH FLOOR Christopher Neil (Keyboard Pendulum/Chappell, ASCAP) .....	10	TIME BOMB James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP) .....	70
HEAVEN'S JUST A SIN AWAY Brian Fisher (Norville, SESAC) .....	56	TURN TO STONE Jeff Lynne (Unart/Jet, BMI) .....	38
HELP IS ON THE WAY John Boylan & Group (Australian Tumbleweed, BMI) .....	34	WAS DOG A DOUGHNUT (Colgems-EMI, ASCAP) .....	84
HERE YOU COME AGAIN Gary Klein (Screen Gems-EMI/Summerhill, BMI) .....	28	WAY DOWN Elvis Presley & Felton Jarvis (Ray Stevens, BMI) .....	72
HEY DEANIE Michael Lloyd (CAM, BMI) .....	37	WE ARE THE CHAMPIONS Queen (Queen) .....	35
HOW CAN I LEAVE YOU AGAIN Milton Okun (Cherry Lane, ASCAP) .....	80	WE'RE ALL ALONE David Anderle (Boz Scaggs, ASCAP) .....	4
HOW DEEP IS YOUR LOVE Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI) .....	6	WE JUST DISAGREE Dave Mason & R. Nevison (Blackwood/Bruser, BMI) .....	21
I FEEL LOVE Giorgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP) .....	14	WHAT'S YOUR NAME Producer not listed (Duchess/Get Loose, BMI) .....	89
I GO CRAZY Paul Davis (Web IV, BMI) .....	42	WRAP YOUR ARMS AROUND ME Casey/Finch (Sherlyn/Harrick, BMI) .....	69
I HONESTLY LOVE YOU John Farrar (Irving/Woolnough/Broadside, BMI) .....	66	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) Kent Washburn (Jobete, ASCAP) .....	20
IF IT DON'T FIT, DON'T FORCE IT Larry Farrow (Funks Bump, BMI) .....	86	YOU LIGHT UP MY LIFE Joe Brooks (Big Hill, ASCAP) .....	1
IF THAT'S HOW NATURE MADE HIM Al Galleon/Easy Listening, ASCAP) .....	96	YOU MAKE LOVIN' FUN Fleetwood Mac (Gentoo, BMI) .....	9
IF YOU'RE NOT BACK IN LOVE BY MONDAY Millie Jackson & Brad Shapiro (Tree, BMI) .....	50	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) Todd Rundgren (E.B. Marks/Neverland/Peg, BMI) .....	79
ISN'T IT TIME Ron Nevison (Jacon/X-Ray, BMI) .....	13	(YOU'RE MY) SOUL & INSPIRATION Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI) .....	78
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME Barry White (Sa-Vette, BMI) .....	12	YOU'RE IN MY HEART (THE FINAL ACCLAIM) Tom Dowd (Riva, ASCAP) .....	29
IT'S SO EASY Peter Asher (MPL Comm., BMI) .....	16	YOUR SMILING FACE Peter Asher (Country Road, BMI) .....	23

# TPLACE ket Playlists

reas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK  
KXKX 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	Debbi Boone
3	3	Bee Gees
6	4	Linda Ronstadt (Blue)
5	5	Chicago
4	6	Rita Coolidge
10	7	Fleetwood Mac
8	8	Steve Miller
11	9	Bob Welch
9	10	Judy Collins
14	11	Linda Ronstadt (Easy)
13	12	The Babys
15	13	Santana
19	14	Player
17	15	England Dan
12	16	Firefall
7	17	Johnny Rivers
16	18	Carly Simon
21	19	Carpenters
23	20	James Taylor
20	21	Little River Band
24	22	Styx
25	23	Paul Davis
Ex	24	Paul Simon
Ex	25	Rod Stewart
Add	26	ELO

**Adds:** Billy Joel  
Wings

**Extras:** Neil Diamond  
Dan Hill  
Dolly Parton

**LP Cuts:** None

**Also Possible:** Andy Gibb  
Steely Dan (Peg)

### Last Week: This Week:

1	1	Linda Ronstadt (Blue)
3	2	Rita Coolidge
2	3	Debbi Boone
4	4	Bee Gees
5	5	Crystal Gayle
8	6	Chicago
6	7	Barry White
7	8	Heatwave
10	9	Fleetwood Mac
14	10	Linda Ronstadt (Easy)
13	11	Santana
9	12	Donna Summer
11	13	Carly Simon
15	14	The Babys
16	15	Bob Welch
19	16	ELO
18	17	James Taylor
21	18	LTD
12	19	Firefall
22	20	Steve Miller
23	21	Leif Garrett
24	22	High Inergy
26	23	Randy Newman
Add	24	Player
Ex	25	Shaun Cassidy
—	26	Rod Stewart

**Adds:** England Dan  
Andy Gibb

**Extras:** Neil Diamond  
Santa Esmeralda  
Wings  
Paul Simon

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

**Also Possible:** Elvis Presley  
Donny & Marie Osmond  
Kansas  
Dolly Parton  
Styx

### Last Week: This Week:

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

**Adds:** ELO  
Wings

**Extras:** Barry Manilow  
Styx

**LP Cuts:** None

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

## Hottest:

### Country Crossovers:

Dolly Parton

### Teen:

Leif Garrett  
Shaun Cassidy

### LP Cuts:

Bee Gees (Alive)

# "IF I CAN'T HAVE YOU"

RS-884

by  
*Gronne Eliman*



*Another Hit Single from the*

**HOTTEST SOUNDTRACK ALBUM OF THE YEAR!**

**SATURDAY NIGHT  
FEVER**

RS-2-4001

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

management: Alive Enterprises Inc.

Manufactured and marketed by 



Records & Tapes

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

*The RSO Family*

I DON'T WANNA CRY (#45-221)

TOMORROW

ANYTHING BUT LEAVIN' (#45-212)

IF PRACTICE MAKES PERFECT

LOVE IS JUST A GAME (#45-226)

EVERYTIME A PLANE FLIES  
OVER OUR HOUSE  
(THE BABY STARTS TO CRY)

KISS IT ALL GOODBYE

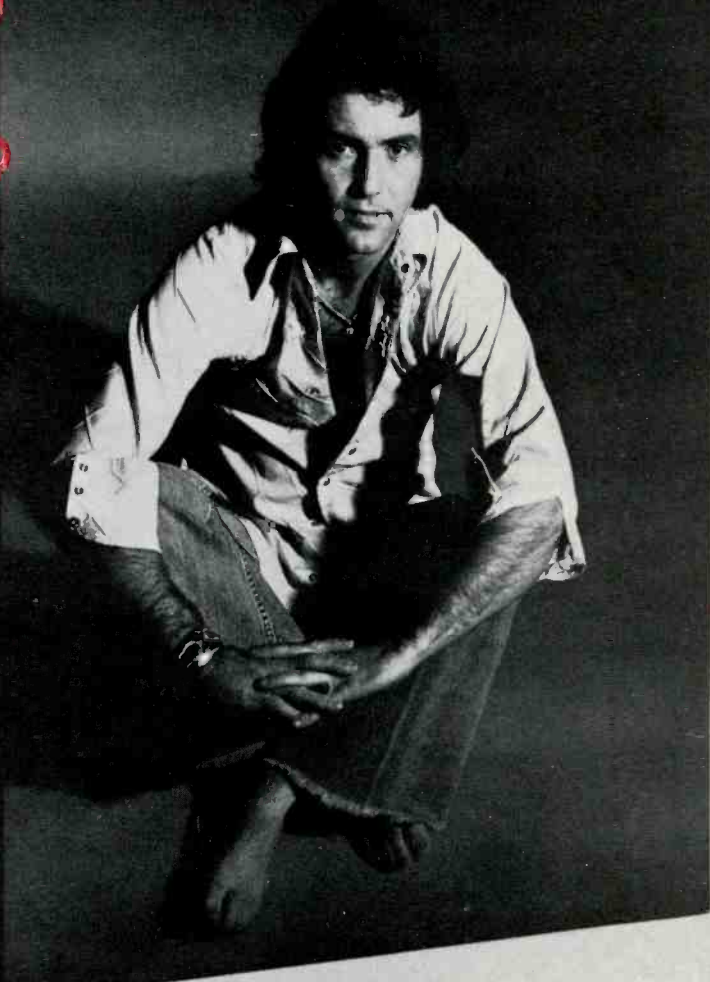
LOVE AT LAST

I JUST WISH YOU WERE  
SOMEONE I LOVE (#45-234)

STEPS

ALLELUIA

Produced by Fred Foster  
Monument MC-7616  
8-Track MCT-7616  
Musicassette MCC-7616



*The new  
single  
headed  
for the  
charts.*

**Maybe Larry Gatlin's "Love is Just a Game" album should be retitled "Larry Gatlin's Greatest Hits."**



PERSONAL MANAGEMENT:  
DANN MOSS ASSOCIATES  
9220 SUNSET BLVD., SUITE 306  
LOS ANGELES, CA. 90069  
(213) 278-8090



**MONUMENT**  
RECORDS AND TAPES  
21 Music Square East,  
Nashville, Tennessee 37203

Marketed by Phonogram, Inc.  
Distributed by Phonodisc.



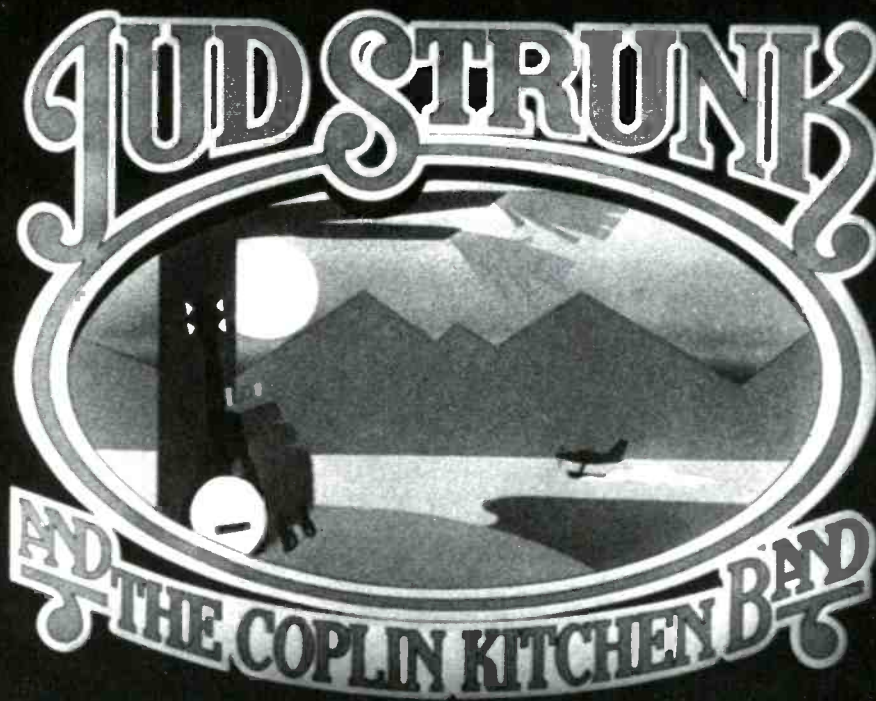
# JUD STRUNK

A SEMI-REFORMED TEQUILA CRAZED GYPSY LOOKS BACK

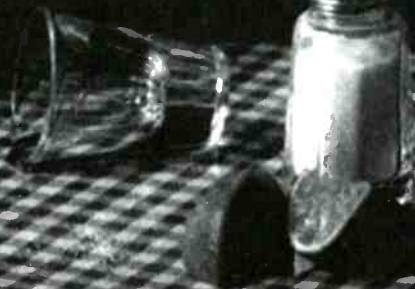
*As I reflect a lot of things  
In my erratic past  
I find I've done some things too slow  
And often much to fast  
But it's been my own for-gone conclusion  
That it's nowhere in between  
And the gamble's the same  
Whether you play the game  
At the nickle or dollar machine  
I've smoked some grass  
I've been coarse and crass  
And I've been on my ass a lot  
I've quaffed tequila by the fishbowl  
And I don't regret a drop  
I played Douglas Fairbanks Jr. once  
On some tile roofs in Spain  
Cracked my head and broke my leg  
And never felt the pain  
And all those times I laugh at  
Except when I truly was a fool  
When in lieu of understanding  
I let conjecture rule  
And though I like to sing and dance  
A lot in discotheques and bars  
I'll probably spend more time now  
Somewhere beneath the stars  
Snuggled by some campfire  
When the moon is on the hay*

*On some warm fall night  
When you'd like to write  
But there's nothing you can say  
Oh, a pin stripe suit and Gucci shoes  
Would dress me up I guess  
I could send the girls for coffee  
And go and meet the press  
And tell them that the deal is off  
The budget's been cut back  
That my boss has got some answers  
That'll put us on the track  
But I've been my own boss for so long  
There's only me to blame  
So I guess I'll sing my funky songs  
And hope my kids will do the same  
The college of the highway has taught me  
Above all life comes first  
And life's my pal  
For he's stuck with me through the best times  
And the worst  
And we're going to meet tomorrow  
Where some unknown river runs  
And again we're going to go for it  
This time with my three sons  
And through the river's roar we'll crash  
And tumble to the sea  
I only hope he treats those boys  
As well as he has me.*

Jud Strunk



A SEMI-REFORMED TEQUILA CRAZED GYPSY LOOKS BACK



Perennial Marketing  
ROY RADIN

ICM

INTERNATIONAL CREATIVE MANAGEMENT

His first album for  
**MCA RECORDS**  
MCA-2309

Produced and arranged by Charles Kipps  
for McCoy Kipps Productions, Inc.

AMERICA'S No.1 PARTY BAND

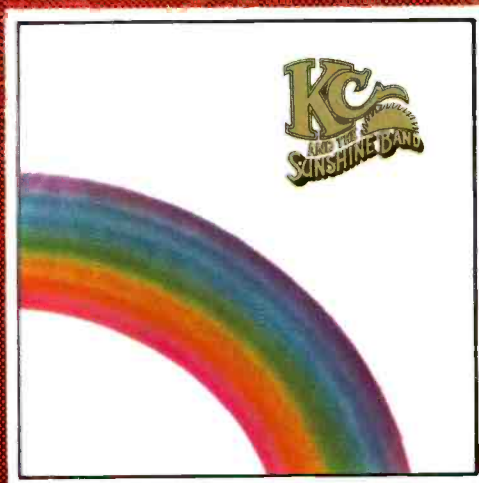
KC  
AND THE  
SUNSHINE BAND

has a "New Single"  
just in time for America's No.1 Party Season

*"Wrap your arms around me"*

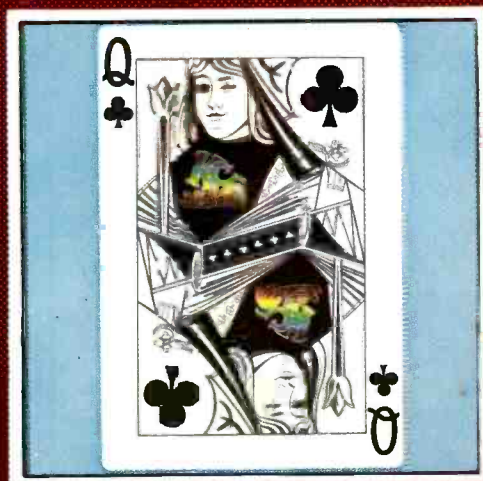
TK-1022

ANOTHER SMASH SINGLE FROM THE PLATINUM ALBUM



PART 3 / TK-605

BE SURE YOU'RE STOCKING THE ENTIRE CATALOG



TK-600



TK-603



TK-604

**THIS IS GOING TO BE A ... KC CHRISTMAS...!**



Distributed by TK PRODUCTIONS, INC. - 495 S.E. 10th Court Hialeah, Florida 33010 Phone (305) 888 1535



# THE SINGLES CHART

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
<b>1</b>	<b>1</b>	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE Warner/Curb WBS 8446 (WB) (8th Week)	<b>15</b>
<b>2</b>	<b>2</b>	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370	<b>19</b>
<b>3</b>	<b>3</b>	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE/ United Artists XW1016	<b>19</b>
<b>4</b>	<b>4</b>	<b>WE'RE ALL ALONE</b> RITA COOLIDGE/A&M 1965	<b>13</b>
<b>5</b>	<b>6</b>	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	<b>12</b>
<b>6</b>	<b>7</b>	<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882 (Polydor)	<b>10</b>
<b>7</b>	<b>5</b>	<b>NOBODY DOES IT BETTER</b> CARLY SIMON/Elektra 45413	<b>20</b>
<b>8</b>	<b>12</b>	<b>(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974	<b>12</b>
<b>9</b>	<b>10</b>	<b>YOU MAKE LOVING FUN</b> FLEETWOOD MAC/Warner Bros. WBS 8483	<b>7</b>
<b>10</b>	<b>11</b>	<b>HEAVEN IS ON THE SEVENTH FLOOR</b> PAUL NICHOLAS/ RSO RS 878 (Polydor)	<b>16</b>
<b>11</b>	<b>8</b>	<b>BABY, WHAT A BIG SURPRISE</b> CHICAGO/Columbia 3 10620	<b>10</b>
<b>12</b>	<b>9</b>	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century 2350	<b>14</b>
<b>13</b>	<b>16</b>	<b>ISN'T IT TIME</b> THE BABYS/Chrysalis CHS 2173	<b>10</b>
<b>14</b>	<b>13</b>	<b>I FEEL LOVE</b> DONNA SUMMER/Casablanca 884	<b>18</b>
<b>15</b>	<b>14</b>	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/ T.K. 1023	<b>24</b>
<b>16</b>	<b>20</b>	<b>IT'S SO EASY</b> LINDA RONSTADT/Asylum 45438	<b>9</b>
<b>17</b>	<b>18</b>	<b>SWINGTOWN</b> STEVE MILLER BAND/Capitol P 4496	<b>8</b>
<b>18</b>	<b>21</b>	<b>SENTIMENTAL LADY</b> BOB WELCH/Capitol P 4479	<b>9</b>
<b>19</b>	<b>24</b>	<b>BABY COME BACK</b> PLAYER/RSO RS 879 (Polydor)	<b>10</b>
<b>20</b>	<b>25</b>	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)	<b>11</b>
<b>21</b>	<b>22</b>	<b>WE JUST DISAGREE</b> DAVE MASON/Columbia 3 10575	<b>14</b>
<b>22</b>	<b>15</b>	<b>BRICK HOUSE</b> COMMODORES/Motown M 1425F	<b>15</b>
<b>23</b>	<b>26</b>	<b>YOUR SMILING FACE</b> JAMES TAYLOR/Columbia 3 10602	<b>9</b>
<b>24</b>	<b>17</b>	<b>"STAR WARS" THEME/CANTINA BAND</b> MECO/ Millennium MN 604 (Casablanca)	<b>19</b>
<b>25</b>	<b>28</b>	<b>GONE TOO FAR</b> ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	<b>10</b>
<b>26</b>	<b>31</b>	<b>COME SAIL AWAY</b> STYX/A&M 1977	<b>11</b>
<b>27</b>	<b>30</b>	<b>SHE'S NOT THERE</b> SANTANA/Columbia 3 10616	<b>9</b>
<b>28</b>	<b>32</b>	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA 11123	<b>8</b>
<b>29</b>	<b>39</b>	<b>YOU'RE IN MY HEART (THE FINAL ACCLAIM)</b> ROD STEWART/Warner Bros. 8475	<b>6</b>
<b>30</b>	<b>35</b>	<b>SLIP SLIDIN' AWAY</b> PAUL SIMON/Columbia 3 10630	<b>8</b>
<b>31</b>	<b>37</b>	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner ZS8 4273 (CBS)	<b>5</b>
<b>32</b>	<b>36</b>	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625	<b>8</b>
<b>33</b>	<b>27</b>	<b>DAYBREAK</b> BARRY MANILOW/Arista 0273	<b>10</b>
<b>34</b>	<b>19</b>	<b>HELP IS ON THE WAY</b> LITTLE RIVER BAND/Harvest P 4428 (Capitol)	<b>19</b>
<b>35</b>	<b>40</b>	<b>WE ARE THE CHAMPIONS</b> QUEEN/Elektra 45441	<b>7</b>
<b>36</b>	<b>42</b>	<b>RUNAROUND</b> SUE LEIF GARRETT/Atlantic 3440	<b>4</b>
<b>37</b>	<b>46</b>	<b>HEY DEANIE</b> SHAUN CASSIDY/Warner/Curb WBS 8488	<b>4</b>
<b>38</b>	<b>48</b>	<b>TURN TO STONE</b> ELO/Jet JT XW 1099 (UA)	<b>3</b>
<b>39</b>	<b>44</b>	<b>CALLING OCCUPANTS OF INTERPLANETARY CRAFT</b> CARPENTERS/A&M 1978	<b>9</b>
<b>40</b>	<b>45</b>	<b>THE WAY I FEEL TONIGHT</b> BAY CITY ROLLERS/Arista 0272	<b>7</b>
<b>41</b>	<b>29</b>	<b>SEND IN THE CLOWNS</b> JUDY COLLINS/Elektra 45076	<b>11</b>
<b>42</b>	<b>43</b>	<b>I GO CRAZY</b> PAUL DAVIS/Bang 733	<b>15</b>
<b>43</b>	<b>23</b>	<b>JUST REMEMBER I LOVE YOU</b> FIREFALL/Atlantic 3421	<b>14</b>
<b>44</b>	<b>49</b>	<b>SHORT PEOPLE</b> RANDY NEWMAN/Warner Bros. WBS 8492	<b>4</b>
<b>45</b>	<b>51</b>	<b>NATIVE NEW YORKER</b> ODYSSEY/RCA PB 11129	<b>6</b>
<b>46</b>	<b>33</b>	<b>THAT'S ROCK 'N' ROLL</b> SHAUN CASSIDY/Warner/Curb 8423 (WB)	<b>19</b>
<b>47</b>	<b>50</b>	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622	<b>7</b>
<b>48</b>	<b>38</b>	<b>COLD AS ICE</b> FOREIGNER/Atlantic 3410	<b>20</b>
<b>49</b>	<b>55</b>	<b>MY WAY</b> ELVIS PRESLEY/RCA JH 11165	<b>4</b>
<b>50</b>	<b>57</b>	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)	<b>7</b>



<b>51</b>	<b>60</b>	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/ Casablanca NB 902	<b>4</b>
<b>52</b>	<b>41</b>	<b>DRAW THE LINE</b> AEROSMITH/Columbia 3 10637	<b>8</b>

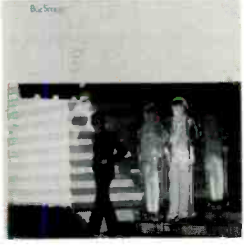
### CHARTMAKER OF THE WEEK

<b>53</b>	<b>—</b>	<b>DESIREE</b> NEIL DIAMOND Columbia 3 10657	<b>1</b>
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<b>54</b>	<b>47</b>	<b>DO YOU WANNA GET FUNKY WITH ME</b> PETER BROWN/ Drive 6258 (T.K.)	<b>14</b>
<b>55</b>	<b>64</b>	<b>GIRL'S SCHOOL WINGS</b> /Capitol SPRO 8747	<b>3</b>
<b>56</b>	<b>59</b>	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1103	<b>7</b>
<b>57</b>	<b>54</b>	<b>MONEY, MONEY, MONEY</b> ABBA/Atlantic 3434	<b>7</b>
<b>58</b>	<b>34</b>	<b>DUSIC</b> BRICK/Bang 734	<b>14</b>
<b>59</b>	<b>63</b>	<b>AS STEVIE WONDER</b> /Tamla T 54291F (Motown)	<b>4</b>
<b>60</b>	<b>72</b>	<b>JUST THE WAY YOU ARE</b> BILLY JOEL/Columbia 3 10646	<b>4</b>
<b>61</b>	<b>68</b>	<b>BLOAT ON CHEECH &amp; CHONG</b> /Ode 8 50471 (CBS)	<b>5</b>
<b>62</b>	<b>65</b>	<b>GETTIN' READY FOR LOVE</b> DIANA ROSS/Motown M 1427F	<b>5</b>
<b>63</b>	<b>69</b>	<b>EMOTION</b> SAMANTHA SANG/Private Stock 178	<b>4</b>
<b>64</b>	<b>73</b>	<b>(LOVE IS) THICKER THAN WATER</b> ANDY GIBB/RSO 883 (Polydor)	<b>7</b>
<b>65</b>	<b>75</b>	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435	<b>3</b>
<b>66</b>	<b>67</b>	<b>I HONESTLY LOVE YOU</b> OLIVIA NEWTON-JOHN/MCA 40811	<b>4</b>
<b>67</b>	<b>66</b>	<b>SILVER LADY</b> DAVID SOUL/Private Stock 163	<b>13</b>
<b>68</b>	<b>61</b>	<b>GOIN' PLACES</b> THE JACKSONS/Epic 8 50454	<b>9</b>
<b>69</b>	<b>78</b>	<b>WRAP YOUR ARMS AROUND ME</b> KC & THE SUNSHINE BAND/T.K. 1022	<b>2</b>
<b>70</b>	<b>70</b>	<b>TIME BOMB</b> LAKE/Columbia 3 10614	<b>10</b>
<b>71</b>	<b>80</b>	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463	<b>3</b>
<b>72</b>	<b>52</b>	<b>WAY DOWN</b> ELVIS PRESLEY/RCA PB 10998	<b>23</b>
<b>73</b>	<b>53</b>	<b>BEST OF MY LOVE</b> EMOTIONS/Columbia 3 10544	<b>25</b>
<b>74</b>	<b>84</b>	<b>STREET CORNER SERENADE</b> WET WILLIE/Epic 8 50478	<b>3</b>
<b>75</b>	<b>85</b>	<b>SOMETIMES WHEN WE TOUCH</b> DAN HILL/20th Century 2355	<b>2</b>
<b>76</b>	<b>79</b>	<b>SAD EYES</b> BROOKLYN DREAMS/Millennium MN 606 (Casablanca)	<b>3</b>
<b>77</b>	<b>86</b>	<b>GRANDMOTHER'S SONG</b> STEVE MARTIN/Warner Bros. WBS 8503	<b>2</b>
<b>78</b>	<b>81</b>	<b>(YOU'RE MY) SOUL &amp; INSPIRATION</b> DONNY & MARIE/ Polydor PD 14439	<b>4</b>
<b>79</b>	<b>82</b>	<b>YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)</b> MEATLOAF/Epic 8 50467	<b>5</b>
<b>80</b>	<b>—</b>	<b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/RCA 11036	<b>1</b>
<b>81</b>	<b>92</b>	<b>FFUN CON FUNK</b> SHUN/Mercury 73959	<b>3</b>
<b>82</b>	<b>93</b>	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627	<b>3</b>
<b>83</b>	<b>88</b>	<b>SEND IT</b> ASHFORD & SIMPSON/WBS 8453	<b>9</b>
<b>84</b>	<b>87</b>	<b>WAS DOG A DOUGHNUT</b> CAT STEVENS/A&M 1971	<b>4</b>
<b>85</b>	<b>—</b>	<b>EASY TO LOVE</b> LEO SAYER/Warner Bros. 8502	<b>1</b>
<b>86</b>	<b>89</b>	<b>IF IT DON'T FIT DON'T FORCE IT</b> KELLE PATERSON/ Shadybrook 1041	<b>3</b>
<b>87</b>	<b>91</b>	<b>OOH BOY</b> ROSE ROYCE/Whitfield WH1 8491 (WB)	<b>4</b>
<b>88</b>	<b>—</b>	<b>DON'T LET IT SHOW</b> ALAN PARSONS/Arista 0288	<b>1</b>
<b>89</b>	<b>—</b>	<b>WHAT'S YOUR NAME</b> LYNRYD SKYNYRD/MCA 40819	<b>10</b>
<b>90</b>	<b>90</b>	<b>CLOSER TO MY HEART</b> RUSH/Mercury 73958	<b>3</b>
<b>91</b>	<b>74</b>	<b>STONE COLD SOBER</b> CRAWLER/Epic 8 50442	<b>9</b>
<b>92</b>	<b>95</b>	<b>HARD TIMES</b> BOZ SCAGGS/Columbia 3 10606	<b>8</b>
<b>93</b>	<b>98</b>	<b>PEG STEELY</b> DAN/ABC AB 12320	<b>2</b>
<b>94</b>	<b>94</b>	<b>MOONDANCE</b> VAN MORRISON/Warner Bros. WBS 8450	<b>5</b>
<b>95</b>	<b>—</b>	<b>FALLING</b> LeBLANC & CARR/Big Tree 1600 (Atlantic)	<b>1</b>
<b>96</b>	<b>99</b>	<b>IF THAT'S HOW NATURE MADE HIM</b> HELEN GRAYCO/ The Number One Record Company NO-001	<b>2</b>
<b>97</b>	<b>—</b>	<b>THE NEXT HUNDRED YEARS</b> AL MARTINO/Capitol P 4508	<b>1</b>
<b>98</b>	<b>100</b>	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE</b> CONTROLLERS/Juana 3414 (T.K.)	<b>2</b>
<b>99</b>	<b>77</b>	<b>SWAYIN' TO THE MUSIC (SLOW DANCIN')</b> JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	<b>24</b>
<b>100</b>	<b>—</b>	<b>DON'T LET THE FLAME BURN OUT</b> JACKIE DeSHANNON/ Amherst 725	<b>1</b>

## FLASHMAKER



**DOWN TWO THEN LEFT**  
BOZ SCAGGS  
Col

### MOST ADDED:

- DOWN TWO THEN LEFT—Boz Scaggs—Col
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- ALL 'N ALL—Earth, Wind & Fire—Col
- RICK WAKEMAN'S CRIMINAL RECORD—A&M
- NEVER MIND THE BOLLOCKS—Sex Pistols—WB
- THE EARLY YEARS—Al Stewart—Janus
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
- DOUCETTE—Mushroom
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- LONGER FUSE—Dan Hill—20th Century
- PUTTING IT STRAIGHT—Pat Travers—Polydor

### WNEW-FM/NEW YORK

- ADDS:**
- GALAXY—War—MCA
  - HEADS—Bob James—Tappan Zee
  - HEART & SOUL—Danny Peck—Arista
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - LONGER FUSE—Dan Hill—20th Century
  - LOVE PLAY—Mike Mainieri—Arista
  - METRO—Sire
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - TROUBLE—UA
- HEAVY ACTION (airplay in descending order):**
- DOWN TWO THEN LEFT—Boz Scaggs—Col
  - OUT OF THE BLUE—ELO—Jet
  - MANORISMS—Wet Willie—Epic
  - SECONDS OUT—Genesis—Atlantic
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - FRENCH KISS—Bob Welch—Capitol
  - SLOWHAND—Eric Clapton—RSO
  - AJA—Steely Dan—ABC
  - TREASURE—Epic

### WBCN-FM/BOSTON

- ADDS:**
- A WHOLE NEW THING—Billy Preston—A&M
  - COWBOY—Capricorn
  - DOUCETTE—Mushroom
  - FLYING HIGH FOR YOUR LOVE—Bar-Kays—Mercury
  - FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - GALAXY—War—MCA
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song

- RICK WAKEMAN'S CRIMINAL RECORD—A&M
- HEAVY ACTION (airplay in descending order):**
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- ALL 'N ALL—Earth, Wind & Fire—Col
- AJA—Steely Dan—ABC
- SLOWHAND—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- LITTLE CRIMINALS—Randy Newman—WB
- KARLA BONOFF—Col
- ROUGH MIX—Townshend/Lane—MCA
- FRENCH KISS—Bob Welch—Capitol

### WLIR-FM/LONG ISLAND

- ADDS:**
- AMERICA LIVE—WB
  - DOUCETTE—Mushroom
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - LONGER FUSE—Dan Hill—20th Century
  - MAGIC—Billy Cobham—Col
  - SPELLBOUND—Alphonso Johnson—Epic
  - THE ALICE COOPER SHOW—WB
  - THE EARLY YEARS—Al Stewart—Janus
  - TWO THE HARD WAY—Allman & Woman—WB
- HEAVY ACTION (airplay in descending order):**
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - MY AIM IS TRUE—Elvis Costello—Col
  - THE STRANGER—Billy Joel—Col
  - ROUGH MIX—Townshend/Lane—MCA
  - AJA—Steely Dan—ABC
  - EDDIE MONEY—Col
  - RAIN DANCES—Camel—Janus
  - LOVE YOU LIVE—Rolling Stones
  - SLOWHAND—Eric Clapton—RSO
  - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

### WCOZ-FM/BOSTON

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - HEROES—David Bowie—RCA
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
- HEAVY ACTION (airplay in descending order):**
- FRENCH KISS—Bob Welch—Capitol
  - AJA—Steely Dan—ABC
  - OUT OF THE BLUE—ELO—Jet
  - NEWS OF THE WORLD—Queen—Elektra
  - RUMOURS—Fleetwood Mac—WB
  - SLOWHAND—Eric Clapton—RSO
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - LITTLE CRIMINALS—Randy Newman—WB
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - STICK TO ME—Graham Parker—Mercury

### WPLR-FM/NEW HAVEN

- ADDS:**
- COMING OUTTA NOWHERE—Malcolm Tomlinson—A&M
  - GIRLS' SCHOOL (single)—Wings—Capitol
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB

- SECONDS OUT—Genesis—Atlantic
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NEWS OF THE WORLD—Queen—Elektra
- AJA—Steely Dan—ABC
- FOGHAT LIVE—Bearsville
- POINT OF KNOW RETURN—Kansas—Kirshner
- MY AIM IS TRUE—Elvis Costello—Col
- CITADEL—Starcastle—Epic
- ALREADY FREE—Nick Jameson—Bearsville
- THE SCRATCH BAND (bp)—Big Sound
- RAIN DANCES—Camel—Janus
- KARLA BONOFF—Col

### WCMF-FM/ROCHESTER

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
  - BABY GRAND—Arista
  - BAT OUT OF HELL—Meatloaf—Epic
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - MANORISMS—Wet Willie—Epic
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - TAKE THIS JOB & SHOVE IT (single)—Johnny Paycheck—Epic
  - TROUBLE—UA
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - ROUGH MIX—Townshend/Lane—MCA
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
  - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
  - PLAYER—RSO
  - SLOWHAND—Eric Clapton—RSO
  - RAIN DANCES—Camel—Janus
  - BOOK OF INVASIONS—Horslips—DJM
  - CITADEL—Starcastle—Epic

### WIOQ-FM/PHILADELPHIA

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
  - FANDANGO—RCA
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - JOE COCKER'S GREATEST HITS—A&M
  - RICK DANKO—Arista
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M
  - THE EARLY YEARS—Al Stewart—Janus
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NEWS OF THE WORLD—Queen—Elektra
  - GREATEST HITS, ETC.—Paul Simon—Col
  - AJA—Steely Dan—ABC
  - I ROBOT—Alan Parsons Project—Arista
  - THE STRANGER—Billy Joel—Col
  - SECONDS OUT—Genesis—Atlantic
  - SLOWHAND—Eric Clapton—RSO
  - OUT OF THE BLUE—ELO—Jet
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
  - HEROES—David Bowie—RCA

### WKLS-FM/ATLANTA

- ADDS:**
- BAT OUT OF HELL—Meatloaf—Epic
  - DECADE—Neil Young—Reprise

- DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
- METRO—Sire
- MY AIM IS TRUE—Elvis Costello—Col
- PUTTING IT STRAIGHT—Pat Travers—Polydor
- REDWING—Grinder Switch—Atco
- RICK WAKEMAN'S CRIMINAL RECORD—A&M

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

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

### WORJ-FM/ORLANDO

- ADDS:**
- A PAUPER IN PARADISE—Gino Vannelli—A&M
  - BABY GRAND—Arista
  - CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
  - DECADE—Neil Young—WB
  - EDDIE MONEY—Col
  - GIRLS' SCHOOL (single)—Wings—Capitol
  - NEWS OF THE WORLD—Queen—Elektra
  - SECONDS OUT—Genesis—Atlantic
  - TOUCH & GONE—Gary Wright—WB
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- OUT OF THE BLUE—ELO—Jet
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - TOUCH & GONE—Gary Wright—WB
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - AJA—Steely Dan—ABC
  - NEWS OF THE WORLD—Queen—Elektra
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - MOONFLOWER—Santana—Col
  - HEROES—David Bowie—RCA

### WQSR-FM/TAMPA

- ADDS:**
- A PAUPER IN PARADISE—Gino Vannelli—A&M
  - ALL 'N ALL—Earth, Wind & Fire—Col
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - GLENDA GRIFFITH—Ariola America
  - NO MORE HEROES—Stranglers—A&M
  - TAKE THIS JOB & SHOVE IT—Johnny Paycheck—Epic
  - TALKING HEADS: 77—Sire
  - THAT'S NOT FUNNY, THAT'S SICK—National Lampoon—Label 21
  - THE EARLY YEARS—Al Stewart—Janus

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

- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- MOONFLOWER—Santana—Col
- SLOWHAND—Eric Clapton—RSO

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- NEWS OF THE WORLD—Queen—Elektra
- SECONDS OUT—Genesis—Atlantic
- SHOW SOME EMOTION—Joan Armatrading—A&M
- MY AIM IS TRUE—Elvis Costello—Col

### WMMS-FM/CLEVELAND

- ADDS:**
- LONGER FUSE—Dan Hill—20th Century
  - NO MORE HEROES—Stranglers—A&M
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - THE EARLY YEARS—Al Stewart—Janus
- HEAVY ACTION (airplay, sales in descending order):**
- RUMOURS—Fleetwood Mac—WB
  - FRENCH KISS—Bob Welch—Capitol
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - BAT OUT OF HELL—Meatloaf—Epic
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - NEWS OF THE WORLD—Queen—Elektra
  - OUT OF THE BLUE—ELO—Jet
  - SECONDS OUT—Genesis—Atlantic
  - SPECTRES—Blue Oyster Cult—Col
  - AJA—Steely Dan—ABC

### WCOL-FM/COLUMBUS

- ADDS:**
- BLUE SAILOR—Cheryl Dilcher—Butterfly
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - HOLD ON TO IT—Law—MCA
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - THE ALICE COOPER SHOW—WB
- HEAVY ACTION (airplay, sales):**
- A FAREWELL TO KINGS—Rush—Mercury
  - AJA—Steely Dan—ABC
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - I ROBOT—Alan Parsons Project—Arista
  - MOONFLOWER—Santana—Col
  - NEWS OF THE WORLD—Queen—Elektra
  - OUT OF THE BLUE—ELO—Jet
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA

### WABX-FM/DETROIT

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
  - DO ANYTHING YOU WANNA DO (single)—The Rods—Island
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - GLENDA GRIFFITH—Ariola America
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - OXYGENE—Jean-Michel Jarre—Polydor
  - ROCKET TO RUSSIA—Ramones—Sire
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
  - KISS ALIVE II—Casablanca
  - OUT OF THE BLUE—ELO—Jet
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - NEWS OF THE WORLD—Queen—Elektra

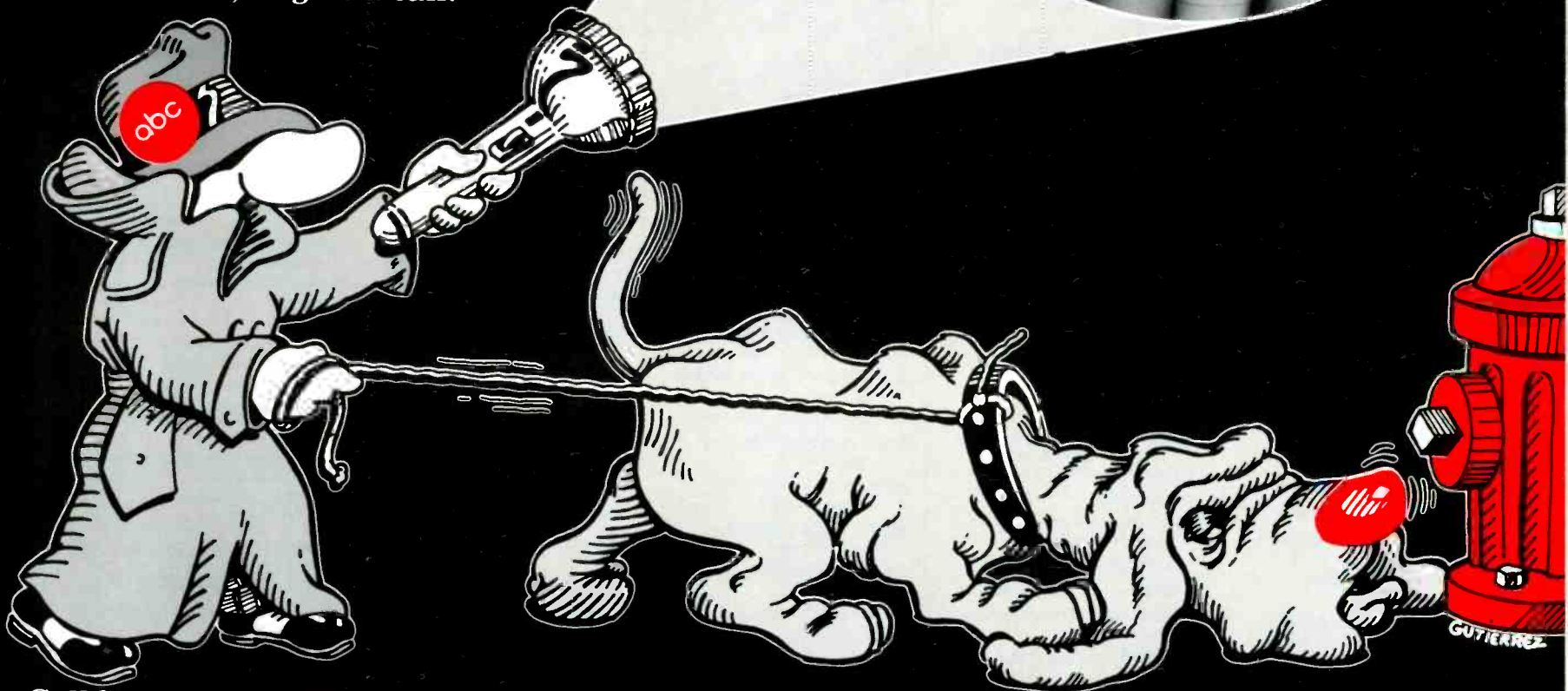
# THIS WEEK SAM FLASHES ON RUFUS

ABC Records' hit group **Rufus** will be burning up the **Celebrity Hotline** this week. Dial our toll-free number and talk it over with them.

Also, have a word with **Herb Wood**, ABC's Director of Advertising and Merchandising. He's surprisingly informative for such a nice guy.

By the way, if you haven't yet ordered your free in-store display materials, or if your name isn't in for our giant Sweepstakes giveaway, now's the perfect time to take care of that.

Same goes for the ABC Display Contest, so give a call!



Call between **11 AM** and **Noon** (PST) to talk to **Rufus**. **Herb's** available from **Noon** to **One** (PST) — all of this on **Thursday, December 1st**. And of course Sam is always standing by the line, just in case you feel the urge to call. Don't be shy!

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

abc Records

## TOP AIRPLAY



### OUT OF THE BLUE

Jet  
ELO

### MOST AIRPLAY:

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

### WXRT-FM/CHICAGO

- ADDS:**
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - JOE COCKER'S GREATEST HITS—A&M
  - LIVE IN CONCERT—Pat Metheny Group—ECM
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M
  - ROCKET TO RUSSIA—Ramones—Sire
  - THE BRONZE AGE OF RADIO—Credibility Gap—White House
  - THE EARLY YEARS—Al Stewart—Janus
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

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

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- AJA—Steely Dan—ABC
- OUT OF THE BLUE—ELO—Jet
- NEWS OF THE WORLD—Queen—Elektra
- LET'S GET SMALL—Steve Martin—WB
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- MY AIM IS TRUE—Elvis Costello—Col
- LITTLE CRIMINALS—Randy Newman—WB
- MOONFLOWER—Santana—Col

### KSHE/FM ST. LOUIS

- ADDS:**
- CAUGHT IN THE ACT—Steve Gibbons Band—MCA
  - FIVE O'CLOCK IN THE MORNING (single)—Lol Creme & Kevin Godley—Mercury
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M

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

- POINT OF KNOW RETURN—Kansas—Kirshner
- AJA—Steely Dan—ABC
- OUT OF THE BLUE—ELO—Jet
- MOONFLOWER—Santana—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- NEWS OF THE WORLD—Queen—Elektra
- FRENCH KISS—Bob Welch—Capitol
- CITADEL—Starcastle—Epic

### WKDF-FM/NASHVILLE

- ADDS:**
- DOWN TWO THEN LEFT—Boz Scaggs—Col
  - LIVE & LET LIVE—10cc—Mercury
  - REDWING—Grinder Switch—Atco
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

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

- THE STRANGER—Billy Joel—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- AJA—Steely Dan—ABC
- I ROBOT—Alan Parsons Project—Arista
- FRENCH KISS—Bob Welch—Capitol
- POINT OF KNOW RETURN—Kansas—Kirshner
- IN CITY DREAMS—Robin Trower—Chrysalis
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- MOONFLOWER—Santana—Col

### WQFM-FM/MILWAUKEE

- ADDS:**
- FEELS SO GOOD—Chuck Mangione—A&M
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - MANHATTAN SPECIAL—Teruo Nakamura—Polydor
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
  - REACH FOR IT—George Duke—Epic
  - SPELLBOUND—Alphonso Johnson—Epic
  - THE PINCH—Albert King—Stax
  - TIGHTROPE—Steve Khan—Col
  - TWO THE HARD WAY—Allman & Woman—WB

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

- FRENCH KISS—Bob Welch—Capitol
- THE STRANGER—Billy Joel—Col
- POINT OF KNOW RETURN—Kansas—Kirshner
- CHICAGO XI—Col
- SPECTRES—Blue Oyster Cult—Col
- I ROBOT—Alan Parsons Project—Arista
- RUMOURS—Fleetwood Mac—WB
- OUT OF THE BLUE—ELO—Jet
- EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

### CHUM-FM/TORONTO

- ADDS:**
- DOWN TWO THEN LEFT—Boz Scaggs—Col
  - NEWS OF THE WORLD—Queen—Elektra

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

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- AJA—Steely Dan—ABC
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- OUT OF THE BLUE—ELO—Jet
- RUMOURS—Fleetwood Mac—WB
- LITTLE CRIMINALS—Randy Newman—WB
- CSN—Crosby, Stills and Nash—Atlantic
- LONGER FUSE—Dan Hill—20th Century
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- CHICAGO XI—Col

### KLOL-FM/HOUSTON

- ADDS:**
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - EDDIE MONEY—Col
  - GREATEST HITS, ETC.—Paul Simon—Col
  - KING ALBERT—Albert King—Tomato

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

- OUT OF THE BLUE—ELO—Jet
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- AJA—Steely Dan—ABC
- SLOWHAND—Eric Clapton—RSO
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- TERENCE BOYLAN—Asylum
- TOUCH & GONE—Gary Wright—WB
- RECKLESS ABANDON—David Bromberg Band—Fantasy

### KZEW-FM/DALLAS

- ADDS:**
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
  - COWBOY—Capricorn
  - LONGER FUSE—Dan Hill—20th Century
  - TREASURE—Epic
  - HEAVY ACTION (airplay, sales, phones in descending order):
  - AJA—Steely Dan—ABC
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - OUT OF THE BLUE—ELO—Jet
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - POINT OF KNOW RETURN—Kansas—Kirshner
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - THE STRANGER—Billy Joel—Col
  - SLOWHAND—Eric Clapton—RSO
  - MOONFLOWER—Santana—Col

### KGB-FM/SAN DIEGO

- ADDS:**
- DOWN TWO THEN LEFT—Boz Scaggs—Col
  - I'M GLAD YOU'RE HERE—Neil Diamond—Col
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
  - ROCKET TO RUSSIA—Ramones—Sire

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

- HOMEGROWN V—Various Artists—KGB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- MOONFLOWER—Santana—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- AJA—Steely Dan—ABC
- RUMOURS—Fleetwood Mac—WB
- LOVE YOU LIVE—Rolling Stones—Rolling Stones
- FOGHAT LIVE—Bearsville
- IN COLOR—Cheap Trick—Epic
- OUT OF THE BLUE—ELO—Jet

### KWST-FM/LOS ANGELES

- ADDS:**
- COWBOY—Capricorn
  - GREATEST HITS—Roxy Music—Atlantic
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - LIVE & LET LIVE—10cc—Mercury
  - MANORISMS—Wet Willie—Epic
  - TOUCH & GONE—Gary Wright—WB

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

- BROKEN HEART—The Babys—Chrysalis
- SPECTRES—Blue Oyster Cult—Col
- OUT OF THE BLUE—ELO—Jet
- HEROES—David Bowie—RCA
- NEWS OF THE WORLD—Queen—Elektra
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- MOONFLOWER—Santana—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- IN CITY DREAMS—Robin Trower—Chrysalis

### KMET-FM/LOS ANGELES

- ADDS:**
- DECADE—Neil Young—Reprise
  - MY AIM IS TRUE—Elvis Costello—Col
  - STICK TO ME—Graham Parker—Mercury
  - THE BEST OF ZZ TOP—London
  - HEAVY ACTION (airplay in descending order):
  - NEWS OF THE WORLD—Queen—Elektra
  - STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - OUT OF THE BLUE—ELO—Jet
  - FRENCH KISS—Bob Welch—Capitol
  - LOVE YOU LIVE—Rolling Stones—Rolling Stones
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - SLOWHAND—Eric Clapton—RSO
  - FOREIGNER—Atlantic
  - FOGHAT LIVE—Bearsville

### KZAP-FM/SACRAMENTO

- ADDS:**
- A WHOLE NEW THING—Billy Preston—A&M
  - ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
  - ALL 'N ALL—Earth, Wind & Fire—Col
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - DOUCETTE—Mushroom
  - FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - GALAXY—War—MCA
  - LOVE TRANSFUSION—Rockets—RCA

### RICK WAKEMAN'S CRIMINAL RECORD—A&M

- SECONDS OUT—Genesis—Atlantic
- HEAVY ACTION (airplay in descending order):
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- RICK DANKO—Arista
- SHOW SOME EMOTION—Joan Armatrading—A&M
- MY AIM IS TRUE—Elvis Costello—Col
- OUT OF THE BLUE—ELO—Jet
- FRENCH KISS—Bob Welch—Capitol
- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- SPARK IN THE DARK—Alpha Band—Arista
- RAIN DANCES—Camel—Janus

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - LEVON HELM & RCO ALL-STARS—ABC
  - RICK DANKO—Arista
  - THE MUPPET SHOW—Arista
  - HEAVY ACTION (airplay in descending order):
  - MY AIM IS TRUE—Elvis Costello—Col
  - ROCKET TO RUSSIA—Ramones—Sire
  - HEROES—David Bowie—RCA
  - EDDIE MONEY—Col
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - ROUGH MIX—Townshend/Lane—MCA
  - LISTEN NOW—Phil Manzanera/801—Polydor (import)
  - THE MOTORS—Virgin
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB

### KZAM-FM/SEATTLE

- ADDS:**
- ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
  - ALL 'N ALL—Earth, Wind & Fire—Col
  - ANNIE IN WONDERLAND—Annie Haslam—Sire
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - DUETS—Richard Greene—Rounder
  - LIVE AT MONTREUX '77—Various Artists—Pablo
  - MONTREUX SUMMIT VOL. I—Various Artists—Col
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M
  - SPECIALS LIT—Lamont Cranston Band—Shadow
  - TOUCH & GONE—Gary Wright—WB
  - HEAVY ACTION (airplay):
  - AJA—Steely Dan—ABC
  - LEVON HELM & RCO ALL-STARS—ABC
  - LITTLE CRIMINALS—Randy Newman—WB
  - MY AIM IS TRUE—Elvis Costello—Col
  - OLD FRIENDS—Mary McCaslin—Philo
  - RECKLESS ABANDON—David Bromberg Band—Fantasy
  - RICK DANKO—Arista
  - SHOW SOME EMOTION—Joan Armatrading—A&M
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - SLOWHAND—Eric Clapton—RSO

The single:  
**WHAT'S YOUR NAME**

MCA-40819



MCA RECORDS

Americanxradiohistory.com

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**T**HIS IS THE  
HOUSE THAT  
EARTH, WIND &  
FIRE BUILT.





# EARTH WIND & FIRE

"ALL'N ALL" —  
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ON COLUMBIA  
RECORDS AND TAPES.



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## College Entertainment Supplement Focuses on Records

By MIKE FALCON

■ LOS ANGELES—Ampersand, a monthly college entertainment supplement, is in its third month of printing and hopes to capitalize on what co-publisher Randy Achee terms "a glaring gap in the ability of the media and record manufacturers to home in on the college market."

The 24 page journal deals with all phases of leisure time entertainment, but there is primary emphasis on recorded music, with feature articles on acts that have "an unusual appeal for college readers" and "selected record reviews," according to Achee.

The paper was formed by Achee and longtime friend and co-publisher Jeff Dickey. Both were involved in various public relations and publishing companies before forming the four-color periodical. "We felt that there were a few factors that have prevented the music manufacturer from reaching the college audience in an effective manner," stated Dickey.

"First of all manufacturer attempts usually have to be coordinated through regional distributors for ads, and because there has not been a college oriented magazine that has worked well before, the manufacturers frequently just throw up their hands in frustration," observed Dickey. "Also, there haven't been contracts tied to other ventures that tried to capitalize on the college scene and as far as we know, there have not been successful efforts to have the supplements folded in with the college paper itself."

Ampersand deals with the problems Dickey enumerated by working on a contract basis only. Each college paper and school representative must agree to insert Ampersand in the college paper with their "regular circulation on a specified day." Additionally, each issue of Ampersand is tagged with the name of the

### Arista Names Kreisberg Special Projects Mgr.

■ NEW YORK — Judd Siegal, vice president of sales and distribution for Arista Records, has announced the appointment of Jack Kreisberg to the position of special projects manager for the label.

Prior to joining Arista, Kreisberg was, from 1967 through 1977, national FM promotion director for Buddah Records. He has also been a Harmony Hut store manager, a reporter (based in New York and London) for an Israeli music magazine, and international a&r director for Hataklit Records in Israel.

college paper to increase identification.

Advertisements are handled on a national basis with advance notice of the manufacturer ads going to the school papers so that they may solicit local tie-ins.

The effort was greeted with skepticism in many college markets, but is now circulated through 36 of the nation's largest collegiate newspapers, with a monthly circulation they estimate at 588,000. The 36 school papers serve a collective college community of 935,000.

"At first all the college editors we spoke with thought this was just going to be another hype sheet," stated Achee, "but we've tried to get away from covering acts that appeal to MOR type people and get more into groups and individuals that really appeal to college students. For instance we ran Tom Waits on a cover rather than Olivia Newton John.

If they (the students) felt we were just going to put in some weak editorial to help along ads they'd never read it. But we've inserted reader response questionnaires and we're getting great response."

The Los Angeles based operation also has a limit on the number of advertisements that can be run in each issue. "Some record companies wouldn't even talk to us," said Dickey. "They never heard of us and couldn't believe we had a circulation guarantee of over half a million. Some of them still thought we weren't on the level when we showed them the actual contracts. Luckily there were a few people who took a look at the operation and saw they could reach the college student who bought records. Nobody has to question what's going on in the colleges as far as the new ELO album is concerned, and they were one of the first to take out an ad."

### Gold Rush



Following their recent concert at New York's Palladium, Mercury recording artists Rush were presented with gold albums in honor of the certification of three of their lps on the same day. The certified albums are: "A Farewell To Kings," "All The World's A Stage" and "2112." Seen from left at the awards presentation are: Ray Danniels of SRO Productions in Toronto, managers of Rush; Cliff Burnstein, a&r music consultant for the Polygram Record Group; Jules Abramson, senior vice president/marketing for Phonogram, Inc./Mercury Records; Geddy Lee, Alex Lifeson and Neil Peart of Rush; Irwin Steinberg, president of Phonogram/Mercury; Charles Fach, executive vice president/general manager of Phonogram/Mercury; and Steve Katz, east coast a&r director for Phonogram/Mercury. At the signing, Steinberg also announced that Rush had resigned to Mercury Records.

### WEA International Taps Martin Bradford

■ NEW YORK — Martin Bradford has been appointed European financial coordinator of WEA International, according to an announcement today by Barry Stanley, vice president and treasurer of WEA International. Bradford will be headquartered in London.

Immediately prior to his appointment, Bradford was manager, international financial control, and senior internal auditor at RCA Records.

Bradford's duties will include involvement in company start-ups, procedural and control reviews, audit reports, accounting innovations and financial analysis.

### Creative World Acquires Testament

■ LOS ANGELES — Stan Kenton, president of Creative World Records, has announced the acquisition of the manufacturing and distribution rights to Pete Welding's Testament Records.

#### 30 Title Catalogue

The acquisition includes some 30 titles, including "Down on Stovall's Plantation" and 1941-42 Library of Congress recordings.

The Testament acquisition follows several months' negotiations between Welding and Scott A. Cameron, Kenton's personal manager and director of The Creative World of Stan Kenton.

### AGAC Announces ASKAPRO Line-Up

■ NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the December line-up of guest speakers for AGAC's Thursday nonetime rap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be Lew Merenstein, vice president, Buddah/Kama Sutra Records on December 1; Mary Martin, director of a&r, Warner Brothers Records on December 8; Ed O'Loughlin, director of a&r, Midsong International on December 15; Leonard Kalikow, editor/publisher, "New On The Charts" on December 22; and Susan McCusker, Michael Zager and Jerry Love of Love/Zager Productions on December 29.

The ASKAPRO seminars held at AGAC — 40 West 57th Street — are free and open to all songwriters. Only a phone call (757-8833) is required to reserve a space.

### Adams To Address N.Y. NARAS Meet

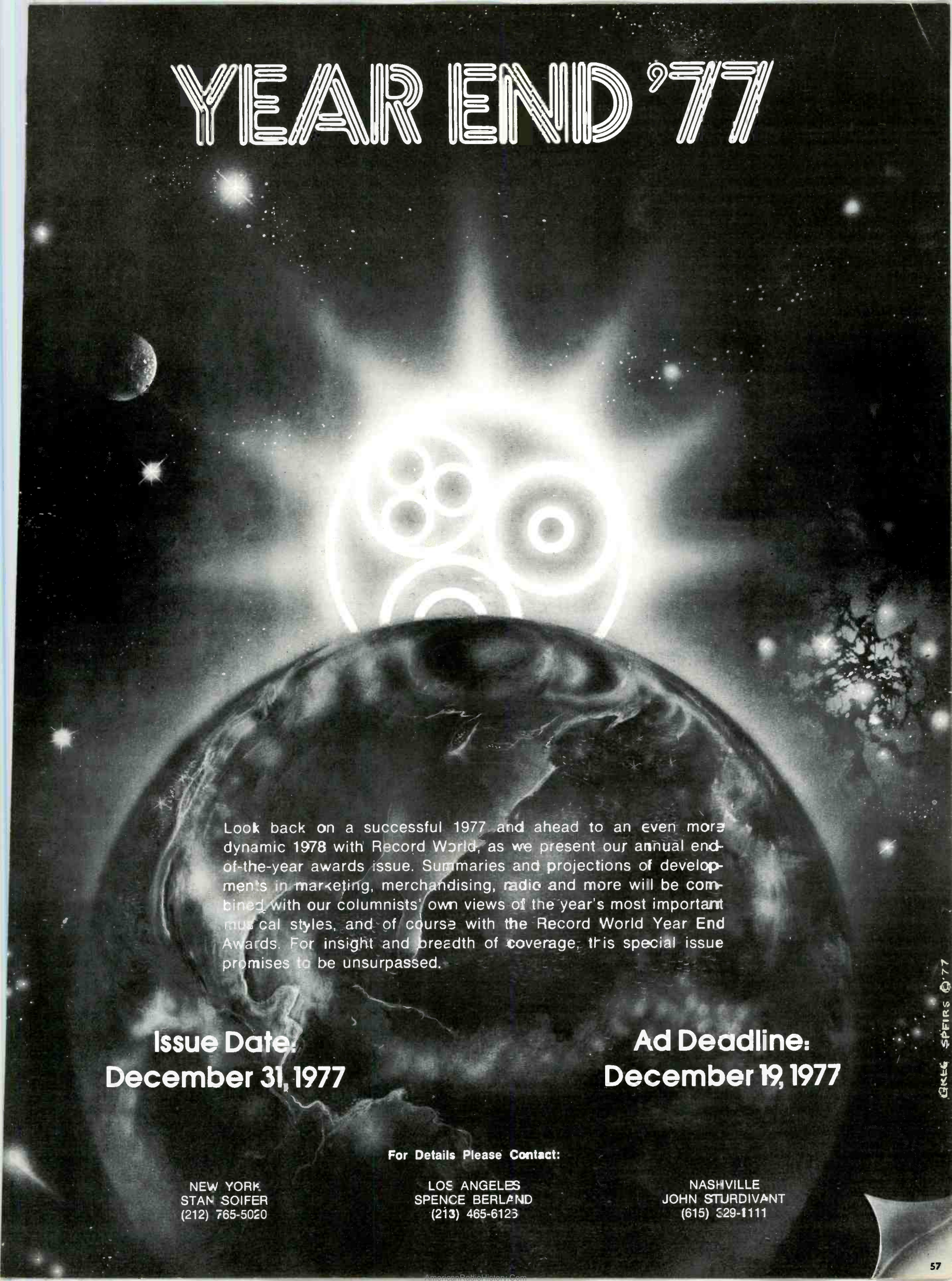
■ NEW YORK — The opening of a series of monthly luncheon meetings of the New York Chapter of the Recording Academy (NARAS) has been set for noon on Thursday December 8, at Storyville, 41 East 58 Street, when Stanley Adams, president of ASCAP, will detail the most important provisions of the revised copyright law that goes into effect next year and indicate how they will affect songwriters, composers and music publishers. His talk will be followed by a question-and-answer session.

Newly-elected New York chapter president Ray Moore has announced that admission for the full-course luncheon and the talk will be seven dollars for members and nine dollars for non-members. Those wishing to attend must notify the New York NARAS office (755-1535) before 5:00 p.m. on Tuesday December 6 to be assured of reservations.

### Westwood One Promotes Gold

■ LOS ANGELES — Norman Pattiz, president of Westwood One, the L.A. based firm which produces and distributes syndicated radio programs ("Star Trak," "In Hollywood," "National Album Countdown," etc.), has announced the appointment of Judy Gold to the post of director of national sales.

# YEAR END '77



Look back on a successful 1977 and ahead to an even more dynamic 1978 with Record World, as we present our annual end-of-the-year awards issue. Summaries and projections of developments in marketing, merchandising, radio and more will be combined with our columnists' own views of the year's most important musical styles, and of course with the Record World Year End Awards. For insight and breadth of coverage, this special issue promises to be unsurpassed.

**Issue Date:**  
**December 31, 1977**

**Ad Deadline:**  
**December 19, 1977**

**For Details Please Contact:**

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STAN SOIFER  
(212) 765-5020

LOS ANGELES  
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(213) 465-6123

NASHVILLE  
JOHN STURDIVANT  
(615) 529-1111

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**25th OF LAST DECEMBER**—  
Roberta Flack—  
Atlantic (5)  
**DESIREE**—Neil Diamond—Col (4)  
**HOW CAN I LEAVE YOU AGAIN**—  
John Denver—RCA (4)  
**LOVE IS THICKER THAN WATER**—  
Andy Gibb—RSO (4)  
**JUST THE WAY YOU ARE**—  
Billy Joel—Col (3)  
**SENTIMENTAL LADY**—Bob Welch—  
Capitol (3)  
**SHORT PEOPLE**—Randy  
Newman—WB (3)

## Adds

### WBZ/BOSTON

**SENTIMENTAL LADY**—Bob  
Welch—Capitol  
**YOU CAN'T TURN ME OFF (IN  
THE MIDDLE OF TURNING ME  
ON)**—High Inergy—Gordy

### WHDH/BOSTON

**HOW CAN I LEAVE YOU AGAIN**—  
John Denver—RCA

### WNEW/NEW YORK

**A CHILD IS BORN**—Johnny  
Mathis—Col  
**LADY LOVE**—Lou Rawls—  
Phila. Intl.

### WBAL/BALTIMORE

**LOOKING FOR MR. GOODBAR**—  
Floyd Cramer—RCA  
**MINSTREL MAN**—Madison Street—  
Millennium  
**25th OF LAST DECEMBER**—  
Roberta Flack—Atlantic  
**UNTIL NOW**—Helen Schneider—  
Windsong  
**WE GOT LOVE**—Lynn Anderson—  
Col  
**WHAT A NIGHT**—Tom Jones—Epic

### WKBC-FM/ WINSTON-SALEM

**I CAN'T HOLD ON**—Karla  
Bonoff—Col  
**LOOKING FOR MR. GOODBAR**—  
Floyd Cramer—RCA  
**LOVE MAKES A WOMAN**—  
Phoebe Snow—Col  
**SOME I WROTE**—Statler Bros.—  
Mercury

### WSM/NASHVILLE

**LOVE IS THICKER THAN WATER**—  
Andy Gibb—RSO  
**25th OF LAST DECEMBER**—  
Roberta Flack—Atlantic

### WJBO/BATON ROUGE

**HOW CAN I LEAVE YOU AGAIN**—  
John Denver—RCA  
**SHE'S MY LADY**—Hummingbird  
—A&M  
**SHORT PEOPLE**—Randy  
Newman—WB

### WIOD/MIAMI

**DESIREE**—Neil Diamond—Col  
**GOODBYE GIRL**—David Gates—  
Elektra  
**NEVER MY LOVE**—Addrisi  
Bros.—Buddah

### WLW/CINCINNATI

**AS**—Stevie Wonder—Tamla  
**SENTIMENTAL LADY**—Bob Welch—  
Capitol  
**THE WAY I FEEL TONIGHT**—Bay  
City Rollers—Arista

### WCCO-FM/MINNEAPOLIS

**BABY COME BACK**—Player—RSO  
**NEVER MY LOVE**—Addrisi  
Bros.—Buddah  
**OXYGENE**—Jean-Michel Jarre—  
Polydor  
**PEG**—Steely Dan—ABC  
**YOU MAKE ME CRAZY**—Sammy  
Hagar—Capitol

### WTMJ/MILWAUKEE

**CHRISTMAS WON'T BE THE SAME**  
—Lindsay Crosby—Ariola  
America  
**HAPPY BIRTHDAY JESUS**—Mike  
Douglas—Image  
**I BELIEVE IN FATHER CHRISTMAS**  
—Greg Lake—Atlantic  
**25th OF LAST DECEMBER**—  
Roberta Flack—Atlantic

### KMOX/ST. LOUIS

**AFTERGLOW**—Lobo—WB  
**DESIREE**—Neil Diamond—Col  
**LOVELY LADY**—Lou Rawls—  
Phila. Intl.  
**PEG**—Steely Dan—ABC  
**THE NEXT HUNDRED YEARS**—  
Al Martino—Capitol  
**25th OF LAST DECEMBER**—  
Roberta Flack—Atlantic

### KOY/PHOENIX

**GETTIN' READY FOR LOVE**—  
Diana Ross—Motown

### KIIS/LOS ANGELES

**BABY WHAT A BIG SURPRISE**—  
Chicago—Col

### KSFO/SAN FRANCISCO

**HOW CAN I LEAVE YOU AGAIN**—  
John Denver—RCA  
**LOVE IS THICKER THAN WATER**—  
Andy Gibb—RSO  
**SHORT PEOPLE**—Randy  
Newman—WB

### KPNW/EUGENE, ORE.

**A CHILD IS BORN**—Johnny  
Mathis—Col (re-add)  
**AFTERGLOW**—Lobo—WB  
**ALL I THINK ABOUT IS YOU**—  
Nilsson—RCA  
**CANDLE ON THE WATER**—Helen  
Reddy—Capitol  
**DESIREE**—Neil Diamond—Col  
**GOTTA TRAVEL ON**—Shylo—Col  
**HOW CAN I LEAVE YOU AGAIN**—  
John Denver—RCA  
**LOVE IS THICKER THAN WATER**—  
Andy Gibb—RSO  
**RUN TO ME**—Flower—UA  
**SHORT PEOPLE**—Randy  
Newman—WB  
**SIMPLE THINGS**—Carole King—  
Avatar  
**SUNSHINE THING**—Stewart  
Harris—Mercury  
**25th OF LAST DECEMBER**—  
Roberta Flack—Atlantic  
**WHAT A NIGHT**—Tom Jones—Epic

Also reporting this week: WCCO,  
WIP, WMAL, WGAR, KULF, KMBZ.  
22 stations reporting.

# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ **Joe Pellegrino**, general manager of Screen Gems east coast office, reports this week that he's been "beseiged" by producers, writers and a&r people who want to hear any part of the "Close Encounters of the Third Kind" score, "even five notes," he said.

As is his style, composer **John Williams** ("Jaws," "Star Wars") created another pictorial climax through his music. We don't want to spoil the plot but during one scene at last week's screening the whispers of "it's a hit" were loud and clear.

Arista Records plans to release the original soundtrack next week and Screen Gems is holding off distributing the music until then. However, since **Meco Monardo**, who took his "Star Wars" cover to #1, was seen at the theater with Millennium Records' **Don Ienner**, could an r&b/disco version be far behind?

**CHANGES**: As noted elsewhere in **RW**, some major corporate publishing changes took place this week. **Jimmy Bishop** left his position as vice president of April/Blackwood. **Rick Smith** is named acting head of the company. **Roger Gordon**, who was vice president of professional activities at Screen Gems, moved over to the vice president and general manager position at Chappell, west coast. Also, **Marie Gewirtz** was named west coast professional manager at Blendingwell Music.

**IS IT TRUE** that three major record company-affiliated publishers are chomping after **Fotomaker's** catalogue? None of those mentioned happen to be connected with the group's soon-to-be record company, Atlantic.

**COVERS**: ATV Music's **Barry Mann & Cynthia Weil** are currently on the charts with **Dolly Parton's** "Here You Come Again" and **Donny & Marie's** "Soul & Inspiration." Meanwhile, Mann co-wrote **Dan Hill's** "Sometimes When We Touch" and is rumored to be back at the writing boards with his old friend **Gerry Goffin**. . . We'll save you the fun of reading the liner notes on **Bette Midler's** new album, "Broken Blossom" (Atlantic), but for now, it includes songs by **Billy Joel** and **Tom Waits**. Midler is singing on Wait's new album. . . **Tony Macaulay's** oft-covered "Can't We Just Sit Down And Talk It Over" out this week by **Bill Brandon** on Prelude Records. . . The **Bee Gees** current cover blitz continues with "Marley Purt Drive" by **Coyote** on Capitol Records.

Also, **Roberta Flack's** Christmas plus single "25th Of Last December" was written by producer/writer **Eugene McDaniels** (Sky Forest). . . With more r&b covers of pop tunes being cut lately, **Dorothy Moore** continues the trend with **Bobby Goldsboro's** "With Pen In Hand" (Unart) on TK Records. . . **Crystal Gayle's** new single, "I've Cried (The Blue Right Out Of My Eyes)," was written by her sister **Loretta Lynn** and was originally released by MCA in '70.

**LOOKING**: **Martha Glaser**, longtime manager of the late **Erroll Garner**, is talking to some well-known lyricists about working with the "trunk-ful" of melodies Garner left behind. Anyone interested

(Continued on page 80)

## BMI Execs in L.A.



Four BMI executives gathered for a quick photo during a national BMI conference held in Los Angeles recently. Shown from left: Melinda Rosenthal, assistant director, performing rights west; Theodora Zavin, senior VP, performing rights, New York; Frances Preston, VP, Nashville, and Brook Escott, TV and motion picture relations.

## SALESMAKER OF THE WEEK



**ALL 'N ALL**  
EARTH, WIND & FIRE  
Col

### TOP SALES

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

## ABC/NATIONAL

- ACTION**—Blackbyrds—Fantasy
- BORN LATE**—Shaun Cassidy—Warner/Curb
- COMMODORES LIVE**—Motown
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GREATEST HITS**—Bay City Rollers—Arista
- KISS ALIVE II**—Casablanca
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- ONCE UPON A TIME**—Donna Summer—Casablanca
- OUT OF THE BLUE**—ELO—Jet
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

## CAMELOT/NATIONAL

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BORN LATE**—Shaun Cassidy—Warner/Curb
- BROKEN HEART**—The Babys—Chrysalis
- COMMODORES LIVE**—Motown
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- KISS ALIVE II**—Casablanca
- ONCE UPON A TIME**—Donna Summer—Casablanca
- OUT OF THE BLUE**—ELO—Jet
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE**—Debbi Boone—Warner/Curb

## HANDLEMAN/NATIONAL

- BORN LATE**—Shaun Cassidy—Warner/Curb
- COMMODORES LIVE**—Motown
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- I WANT TO LIVE**—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KISS ALIVE II**—Casablanca
- ON STAGE**—Lily Tomlin—Arista
- ONCE UPON A TIME**—Donna Summer—Casablanca
- OUT OF THE BLUE**—ELO—Jet
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA

## KORVETTES/NATIONAL

- BORN LATE**—Shaun Cassidy—Warner/Curb
- GRAND ILLUSION**—Styx—A&M
- GREATEST HITS**—Captain & Tennille—A&M
- GREATEST HITS, ETC.**—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- NEWS OF THE WORLD**—Queen—Elektra
- ONCE UPON A TIME**—Donna Summer—Casablanca
- OUT OF THE BLUE**—ELO—Jet
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA

## MUSICLAND/NATIONAL

- BORN LATE**—Shaun Cassidy—Warner/Curb
- BROKEN HEART**—The Babys—Chrysalis
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GRAND ILLUSION**—Styx—A&M
- GREATEST HITS**—Bay City Rollers—Arista
- HEAVEN'S JUST A SIN AWAY**—Kendalls—Ovation
- KISS ALIVE II**—Casablanca
- OUT OF THE BLUE**—ELO—Jet
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SHOW SOME EMOTION**—Joan Armatrading—A&M

## RECORD BAR/NATIONAL

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BEST OF ZZ TOP**—London
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GALAXY**—War—MCA
- GREATEST HITS**—Captain & Tennille—A&M
- SECRETS**—Con Funk Shun—Mercury
- SECONDS OUT**—Genesis—Atlantic
- SINGER OF SONGS, TELLER OF TALES**—Paul Davis—Bang
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**—Lou Rawls—Phila. Intl.
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

## TWO GUYS/EAST COAST

- ACTION**—Blackbyrds—Fantasy
- CHOOSING YOU**—Lenny Williams—ABC
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- GREATEST HITS**—Captain & Tennille—A&M
- GREATEST HITS, ETC.**—Paul Simon—Col
- I WANT TO LIVE**—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- OUT OF THE BLUE**—ELO—Jet
- YOU LIGHT UP MY LIFE**—Arista (Soundtrack)

## STRAWBERRIES/BOSTON

- ALL 'N ALL**—Earth, Wind & Fire—Col
- ANNIE IN WONDERLAND**—Annie Haslam—Sire
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GALAXY**—War—MCA
- HERE TO TEMPT YOU**—Temptations—Atlantic
- LOVE SHOOK**—Patti Brooks—Casablanca
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THE JOY**—Toni Browne & Terry Garthwaite—Fantasy
- TRAMMPS III**—Atlantic

## FOR THE RECORD/ BALTIMORE

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury
- GALAXY**—War—MCA
- IZITSO**—Cat Stevens—A&M
- KISS ALIVE II**—Casablanca
- MAXIMUM STIMULATION**—Jimmy Castor—Atlantic
- NEWS OF THE WORLD**—Queen—Elektra
- TEQUILA MOCKINGBIRD**—Ramsey Lewis—Col
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**—Lou Rawls—Phila. Intl.

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

- ALL 'N ALL**—Earth, Wind & Fire—Col
- COMMODORES LIVE**—Motown
- FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury

- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- I WANT TO LIVE**—John Denver—RCA
- MAXIMUM STIMULATION**—Jimmy Castor—Atlantic
- OUT OF THE BLUE**—ELO—Jet
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- TRUE TO LIFE**—Ray Charles—Atlantic

## RADIO DOCTORS/ PHILADELPHIA

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- EARLY YEARS**—Al Stewart—Janus
- FUNK BEYOND THE CALL OF DUTY**—Johnny Guitar Watson—DJM
- GALAXY**—War—MCA
- NEW HORIZON**—Isaac Hayes—Polydor
- TEQUILA MOCKINGBIRD**—Ramsey Lewis—Col
- THE ALICE COOPER SHOW**—WB
- TOUCH & GONE**—Gary Wright—WB
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

## FLO'S RECORDS/ PITTSBURGH

- ALL 'N ALL**—Earth, Wind & Fire—Col
- COMMODORES LIVE**—Motown
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury
- HEADS**—Bob James—Col
- KISS ALIVE II**—Casablanca
- MAGIC**—Billy Cobham—Col
- OUT OF THE BLUE**—ELO—Jet
- SECONDS OUT**—Genesis—Atlantic
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

## NATL. RECORD MART/ MIDWEST

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BORN LATE**—Shaun Cassidy—Warner/Curb
- DECADE**—Neil Young—Reprise
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SECONDS OUT**—Genesis—Atlantic
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

## RECORD RENDEZVOUS/ CLEVELAND

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BORN LATE**—Shaun Cassidy—Warner/Curb
- CHASING RAINBOWS**—Jane Oliver—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GREATEST HITS, ETC.**—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KISS ALIVE II**—Casablanca
- NEWS OF THE WORLD**—Queen—Elektra
- ONCE UPON A TIME**—Donna Summer—Casablanca
- OUT OF THE BLUE**—ELO—Jet

## RECORD REVOLUTION/ CLEVELAND

- ACTION**—Blackbyrds—Fantasy
- ALL 'N ALL**—Earth, Wind & Fire—Col
- BAT OUT OF HELL**—Meatloaf—Epic
- CRIMINAL RECORD**—Rick Wakeman—A&M
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- MY AIM IS TRUE**—Elvis Costello—Col
- OUT OF THE BLUE**—ELO—Jet

- SECONDS OUT**—Genesis—Atlantic
- RICK DANKO**—Arista
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

## SOUND UNLIMITED/ CHICAGO

- ACTION**—Blackbyrds—Fantasy
- BEST OF ZZ TOP**—London
- BORN LATE**—Shaun Cassidy—Warner/Curb
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- MOONFLOWER**—Santana—Col
- NEWS OF THE WORLD**—Queen—Elektra
- ONCE UPON A TIME**—Donna Summer—Casablanca
- SHOW SOME EMOTION**—Joan Armatrading—A&M

## 1812 OVERTURE/ MILWAUKEE

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GALAXY**—War—MCA
- GREATEST HITS, ETC.**—Paul Simon—Col
- I WANT TO LIVE**—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- SECONDS OUT**—Genesis—Atlantic
- SLOWHAND**—Eric Clapton—RSO
- THE ALICE COOPER SHOW**—WB
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

## POPLAR TUNES/MEMPHIS

- ACTION**—Blackbyrds—Fantasy
- ALL 'N ALL**—Earth, Wind & Fire—Col
- BEST OF ZZ TOP**—London
- FEELIN' BITCHY**—Millie Jackson—Spring
- FLYING HIGH**—Bar Kays—Mercury
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- KISS ALIVE II**—Casablanca
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- REACH FOR IT**—George Duke—Epic

## TAPE CITY/NEW ORLEANS

- ALL 'N ALL**—Earth, Wind & Fire—Col
- COMMODORES LIVE**—Motown
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- MENAGERIE**—Bill Withers—Col
- OUT OF THE BLUE**—ELO—Jet
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- REACH FOR IT**—George Duke—Epic
- SLOWHAND**—Eric Clapton—RSO

## SOUND TOWN/DALLAS

- BEST OF ZZ TOP**—London
- CRAWLER**—Epic
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- FEELIN' BITCHY**—Millie Jackson—Spring
- OXYGENE**—Jean-Michel Jarre—Polydor
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SLOWHAND**—Eric Clapton—RSO
- SPECTRES**—Blue Oyster Cult—Col
- STICK TO ME**—Graham Parker & The Rumour—Mercury
- TURNIN' ON**—High Inergy—Gordy

## INDEPENDENT RECORDS/ DENVER

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FIRE IN THE WIND**—John Stewart—RSO
- GALAXY**—War—MCA

- HAVANA CANDY**—Patti Austin—CTI
- I WANT TO LIVE**—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- SLOWHAND**—Eric Clapton—RSO
- SUNSHINE**—Emotions—Stax
- TURNIN' ON**—High Inergy—Gordy

## CIRCLES/ARIZONA

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BORN LATE**—Shaun Cassidy—Warner/Curb
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FUNK BEYOND THE CALL OF DUTY**—Johnny Guitar Watson—DJM
- GALAXY**—War—MCA
- GREATEST HITS, ETC.**—Paul Simon—Col
- I WANT TO LIVE**—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- LADY PUT THE LIGHT OUT**—Frankie Valli—Private Stock
- OUT OF THE BLUE**—ELO—Jet

## ODYSSEY/SOUTHWEST & WEST

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BEST OF ZZ TOP**—London
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GALAXY**—War—MCA
- HAVANA CANDY**—Patti Austin—CTI
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- RICK DANKO**—Arista
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SINGS OF SONGS, TELLER OF TALES**—Paul Davis—Bang
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

## LICORICE PIZZA/ LOS ANGELES

- COMMODORES LIVE**—Motown
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KISS ALIVE II**—Casablanca
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- TOM PETTY & THE HEARTBREAKERS**—Shelter

## MUSIC PLUS/LOS ANGELES

- CRIMINAL RECORD**—Rick Wakeman—A&M
- DEVIL IN ME**—Thelma Houston—Tamla
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- HAVANA CANDY**—Patti Austin—CTI
- MY AIM IS TRUE**—Elvis Costello—Col
- NEVER MIND THE BOLLOCKS**—Sex Pistols—WB
- ODYSSEY**—RCA
- PLAYER**—RSO
- POMPEII**—Triumvirat—Capitol
- SECONDS OUT**—Genesis—Atlantic

## EUCALYPTUS RECORDS/ NORTHWEST

- AMERICA LIVE**—WB
- BRASS CONSTRUCTION III**—UA
- CONSEQUENCES**—Kevin Godley/Lol Creme—Mercury
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- EXPECT NO MERCY**—Nazareth—A&M
- HAVANA CANDY**—Patti Austin—CTI
- I WANT TO LIVE**—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- RECKLESS ABANDON**—David Bromberg Band—Fantasy
- THE JOY**—Toni Browne & Terry Garthwaite—Fantasy



# THE ALBUM CHART

PRICE CODE

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

TITLE, ARTIST, Label, Number, (Distributing Label)  
 DEC. 3 NOV. 26



WKS. ON CHART

1	1	<b>RUMOURS</b> FLEETWOOD MAC Warner Bros. BSK 3010 (27th Week)	41	G
2	2	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	12	G
3	3	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2587	7	K
4	6	<b>STREET SURVIVORS</b> LYNRYD SKYNYRD/MCA 3029	5	G
5	4	<b>AJA STEELY</b> DAN/ABC AB 1006	9	G
6	5	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428	21	G
7	7	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	23	F
8	8	<b>YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/</b> Arista AB 4159	7	G
9	9	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118 (WB)	6	F
10	10	<b>STAR WARS (ORIGINAL SOUNDTRACK)/20th Century</b> 2T 541	25	H
11	13	<b>COMMODORES LIVE</b> /Motown M9 894A2	5	I
12	11	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929 (CBS)	7	G
13	33	<b>KISS ALIVE II</b> KISS/Casablanca NBLP 7076	3	I
14	12	<b>FOREIGNER</b> /Atlantic SD 19109	36	G
15	16	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	10	G
16	20	<b>GREATEST HITS, VOL. 11</b> ELTON JOHN/MCA 3027	8	G
17	18	<b>MOONFLOWER</b> SANTANA/Columbia C2 34914	6	H
18	28	<b>OUT OF THE BLUE</b> ELO/Jet JTLA 823 L2 (UA)	2	I
19	23	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	3	G
20	22	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	9	F
21	14	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> BARRY WHITE/20th Century T 543	12	G
22	27	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> /MCA 3028	5	G
23	26	<b>IN FULL BLOOM</b> ROSE ROYCE/Whitfield WH 3074 (WB)	15	F
24	15	<b>CHICAGO XI</b> /Columbia JC 34860	10	G

CHARTMAKER OF THE WEEK

25 — **ALL 'N ALL**  
EARTH, WIND & FIRE  
Columbia JC 34905

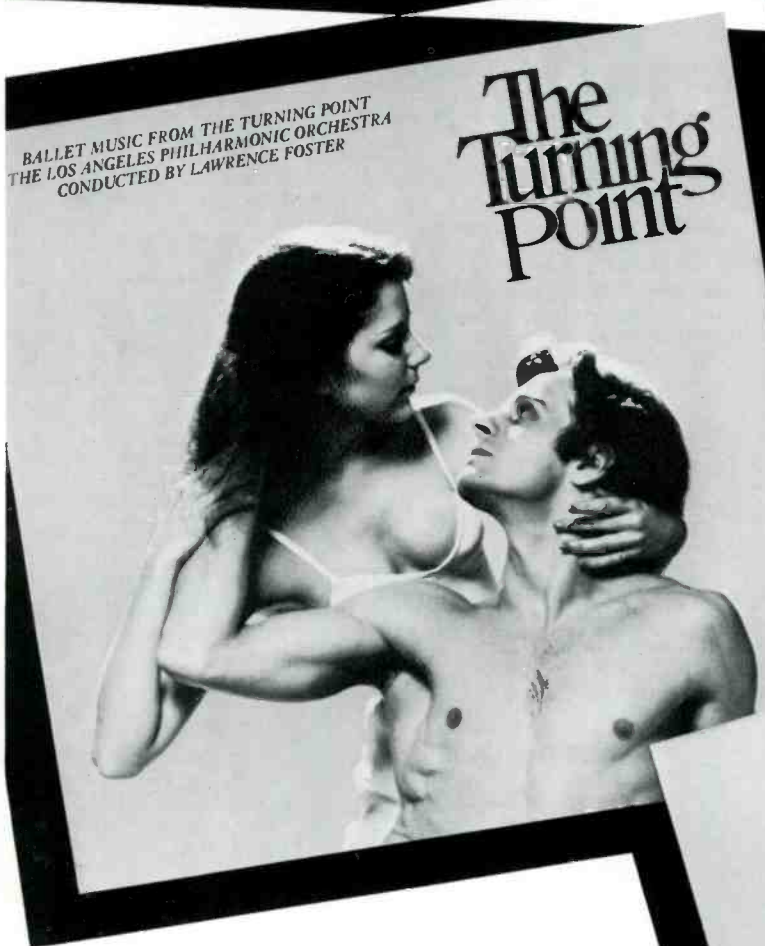


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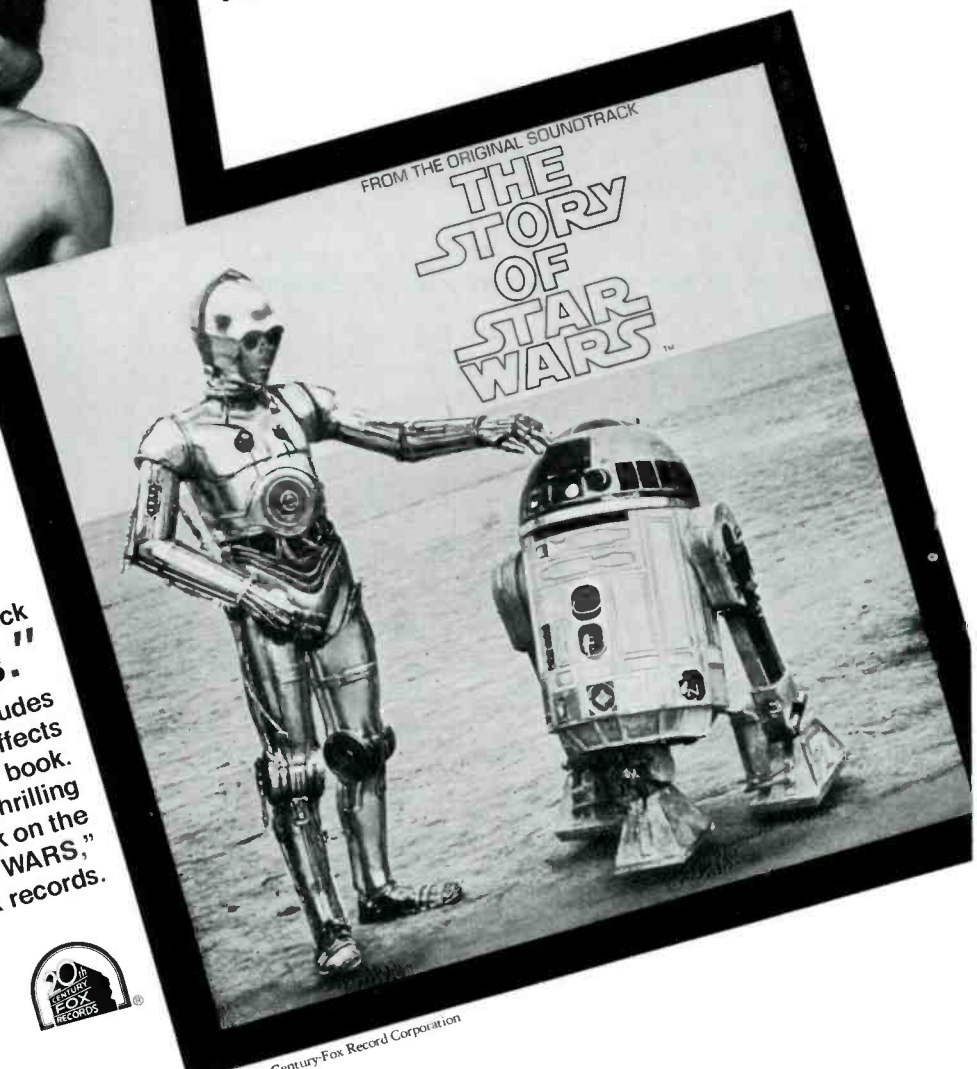
26	19	<b>FOGHAT LIVE</b> FOGHAT/Bearsville BRK 6971 (WB)	13	G
27	17	<b>ANYTIME . . . ANYWHERE</b> RITA COOLIDGE/A&M SP 4616	30	G
28	30	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	28	G
29	40	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	3	G
30	31	<b>BOSTON</b> /Epic 34188	62	G
31	24	<b>BARRY MANILOW LIVE</b> /Arista 8500	27	I
32	25	<b>I ROBOT</b> ALAN PARSONS PROJECT/Arista 7002	22	G
33	21	<b>TOO HOT TO HANDLE</b> HEATWAVE/Epic PE 34761	17	F
34	34	<b>HEROES</b> DAVID BOWIE/RCA AFL1 2522	4	G
35	37	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34897	9	G
36	36	<b>SPECTRES</b> BLUE OYSTER CULT/Columbia JC 35019	5	G
37	44	<b>THE GRAND ILLUSION</b> STYX/A&M 4637	19	G
38	41	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/ United Artists LA771 G	6	G
39	43	<b>WELCOME TO MY WORLD</b> ELVIS PRESLEY/RCA APL1 2274	14	F
40	42	<b>SOMETHING TO LOVE</b> LTD/A&M 4646	18	G
41	45	<b>LOVE SONGS</b> BEATLES/Capitol SKBL 11711	5	G
42	29	<b>COMMODORES</b> /Motown M7 884R1	36	G
43	32	<b>BABY IT'S ME</b> DIANA ROSS/Motown M7 890R1	9	G
44	48	<b>ODYSSEY</b> /RCA APL1 2204	6	F

45	58	<b>NEWS OF THE WORLD</b> QUEEN/Elektra 6E 112	2	G
46	35	<b>HERE AT LAST-BEE GEES LIVE</b> BEE GEES/RSO 2 3901 (Polydor)	27	I
47	57	<b>REACH FOR IT</b> GEORGE DUKE/Epic PE 34883	5	F
48	50	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658	5	G
49	53	<b>LITTLE CRIMINALS</b> RANDY NEWMAN/Warner Bros. BSK 3079	7	G
50	51	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105	92	G
51	—	<b>DOWN TWO THEN LEFT</b> BOZ SCAGGS/Columbia JC 34729	1	G
52	60	<b>A PAUPER IN PARADISE</b> GINO VANNELLI/A&M SP 4664	4	G
53	59	<b>TURNIN' ON HIGH</b> INERGY/Gordy G6 978S1 (Motown)	5	F
54	56	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum YE 103	50	G
55	39	<b>CSN</b> CROSBY, STILLS & NASH/Atlantic SD 19104	22	G
56	38	<b>JT JAMES</b> TAYLOR/Columbia JC 34811	22	G
57	61	<b>SHOW SOME EMOTION</b> JOAN ARMATRADING/A&M SP 4663	6	G
58	47	<b>LIVIN' ON THE FAULT LINE</b> DOOBIE BROTHERS/ Warner Bros. BSK 3045	13	G
59	49	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 34700	25	G
60	46	<b>BRICK</b> /Bang BLP 409	13	G
61	55	<b>PASSAGE</b> CARPENTERS/A&M SP 4703	8	G
62	67	<b>ELVIS' GOLDEN RECORDS, VOL. I</b> ELVIS PRESLEY/ RSP LSP 1707	13	F
63	65	<b>SONG BIRD</b> DENIECE WILLIAMS/Columbia JC 34911	4	G
64	66	<b>REJOICE</b> THE EMOTIONS/Columbia PC 34762	24	F
65	70	<b>ACTION</b> BLACKBYRDS/Fantasy F 9535	10	G
66	69	<b>KARLA BONOFF</b> /Columbia PC 34762	9	F
67	92	<b>I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND/ Columbia JC 34990	2	G
68	52	<b>LUNA SEA</b> FIREFALL/Atlantic SD 19101	17	G
69	54	<b>STAR WARS AND OTHER GALACTIC FUNK</b> MECO/ Millennium MNL 8001 (Casablanca)	15	F
70	68	<b>IN CITY DREAMS</b> ROBIN TROWER/Chrysalis CHR 1148	10	G
71	74	<b>ONE MORE FROM THE ROAD</b> LYNRYD SKYNYRD/MCA 2 8016	4	F
72	80	<b>BROKEN HEART</b> THE BABYS/Chrysalis CHR 1150	4	G
73	77	<b>BRASS CONSTRUCTION III</b> /United Artists LA775 H	4	G
74	75	<b>COME GO WITH US</b> POCKETS/Columbia PC 34879	9	F
75	62	<b>LITTLE QUEEN HEART</b> /Portrait JR 34799	28	G
76	76	<b>NEVER LETTING GO</b> PHOEBE SNOW/Columbia JC 34875	6	F
77	98	<b>GREATEST HITS, ETC.</b> PAUL SIMON/Columbia JC 35032	2	G
78	64	<b>LOVE YOU LIVE</b> ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	9	I
79	87	<b>DECADE</b> NEIL YOUNG/Reprise 3RS 2217 (WB)	3	I
80	96	<b>ONCE UPON A TIME</b> DONNA SUMMER/Casablanca NBLP 70782	2	I
81	63	<b>I'M IN YOU</b> PETER FRAMPTON/A&M SP 4704	24	G
82	86	<b>LIVE</b> CROSBY/NASH/ABC AA 1042	3	G
83	71	<b>A FAREWELL TO KINGS</b> RUSH/Mercury SRM 1 1184	11	G
84	85	<b>TWILLEY DON'T MIND</b> DWIGHT TWILLEY/Arista AB 4140	6	G
85	—	<b>GALAXY WAR</b> /MCA 3030	1	G
86	89	<b>THE DEVIL IN ME</b> THELMA HOUSTON/Tamla T7 358R1 (Motown)	3	G
87	100	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030 (Polydor)	2	G
88	90	<b>LET IT FLOW</b> DAVE MASON/Columbia PC 34680	4	F
89	93	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	4	F
90	95	<b>PART 3</b> KC & THE SUNSHINE BAND/T.K. 605	30	G
91	109	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521	1	G
92	94	<b>RUBY, RUBY</b> GATO BARBIERI/A&M SP 4655	3	G
93	102	<b>FLYING HIGH ON YOUR LOVE</b> BAR KAYS/Mercury SRM 1 5004	1	F
94	—	<b>BING CROSBY'S GREATEST HITS</b> /MCA 3031	1	G
95	107	<b>HEADS</b> BOB JAMES/Tappan Zee JC 34896 (CBS)	1	G
96	99	<b>WE ARE ONE</b> MANDRILL/Arista AB 4144	2	G
97	106	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	1	G
98	105	<b>SECRETS</b> CON FUNK SHUN/Mercury SRM 1 1180	1	G
99	—	<b>WORKS, VOL. II</b> EMERSON, LAKE & PALMER/Atlantic SD 19147	1	G
100	73	<b>ENIGMATIC OCEAN</b> JEAN-LUC PONTY/Atlantic SD 19100	11	G

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# 101 THE ALBUM CHART 150

DECEMBER 3, 1977

DEC. 3	NOV. 26	
101	72	STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830
102	101	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974
103	78	NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707
104	82	FLEETWOOD MAC/Reprise MSK 2281 (WB)
105	104	GOIN' PLACES THE JACKSONS/Epic JE 34835
106	84	FINALE LOGGINS & MESSINA/Columbia J6 34167
107	—	SECONDS OUT GENESIS/Atlantic SD 2 9002
108	110	OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112
109	112	EXPECT NO MERCY NAZARETH/A&M SP 4666
110	83	RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644
111	79	RAIN DANCES CAMEL/Janus JXS 7035
112	88	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
113	81	I REMEMBER YESTERDAY DONNA SUMMER/ Casablanca NBLP 7056
114	113	ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295
115	114	THE QUINTET V.S.O.P./Columbia C2 34976
116	91	CITADEL STARCASTLE/Epic 34935
117	116	THE BEST OF TAVARES/Capitol ST 11701
118	118	STICK TO ME GRAHAM PARKER AND THE RUMOUR/ Mercury SRM 1 3706
119	97	BEAUTY ON A BACKSTREET DARYL HALL & JOHN OATES/ RCA AFL 1 2300
120	120	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G
121	124	ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS)
122	132	FEELIN' BITCHY MILLIE JACKSON/Spring SP 16715 (Polydor)
123	108	THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089
124	103	CARELESS STEPHEN BISHOP/ABC ABCD 954
125	135	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
126	117	LOVE GUN KISS/Casablanca 7051
127	121	IN COLOR CHEAP TRICK/Epic PE 34884
128	111	NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS)
129	139	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NBLP 7080
130	119	CRAWLER/Epic PE 34900
131	123	GOING FOR THE ONE YES/Atlantic SD 19106
132	—	THE BEST OF ZZ TOP ZZ TOP/London PS 706
133	136	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA LSP 3758
134	125	BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112
135	122	ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/ RCA CPL1 0341
136	126	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403
137	115	SANFORD-TOWNSEND BAND/Warner Bros. BS 2966
138	—	RICK DANKO RICK DANKO/Arista AB4141
139	161	SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
140	143	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/ Phila. Intl. JZ 35036 (CBS)
141	128	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990
142	129	FLOATERS/ABC AB 1030
143	148	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
144	130	MIDNIGHT WIND THE CHARLIE DANIELS BAND/Epic PE 34970
145	131	BAD REPUTATION THIN LIZZY/Mercury SRM 1 1186
146	127	FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703
147	149	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)
148	162	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758
149	140	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317
150	158	THE JOY TONI BROWNE & TERRY GARTHWAITE/ Fantasy F 9538

# 151-200 ALBUM CHART

151	NEW VINTAGE MAYNARD FERGUSON/Columbia JC 34971	175	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/ Warner Bros. BSK 3147
152	MENAGERIE BILL WITHERS/Columbia JC 34903	176	THE OSMONDS GREATEST HITS/ Kolob PD 2 9005 (Polydor)
153	PLAYER/RSO 1 3026 (Polydor)	177	CRIMINAL RECORD RICK WAKEMAN/ A&M SP 4660
154	MY AIM IS TRUE ELVIS COSTELLO/ Columbia JC 34037	178	STARTING ALL OVER PHILIPPE WYNNE/Cotillion SD 9920
155	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN ELVIS PRESLEY/RCA LSP 4776	179	SENIOR BLUES URBIE GREEN/ CTI 7079
156	CHASING RAINBOWS JANE OLIVOR/ Columbia PC 34917	180	HERE TO TEMPT YOU TEMPTATIONS/ Atlantic SD 19143
157	GREATEST HITS BAY CITY ROLLERS/ Arista AB 4158	181	MANORISMS WET WILLIE/Epic JE 34983
158	BEHOLD THE MIGHTY ARMY NEW BIRTH/Warner Bros. BS 3071	182	ONLY THE STRONG SURVIVE BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
159	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719	183	LEVON HELM & THE RCO ALL-STARS/ ABC AA 1017
160	CAPTAIN & TENNILLE'S GREATEST HITS/A&M SP 4667	184	STILLWATER/Capricorn CP 0186 (WB)
161	MAGIC BILLY COBHAM/Columbia JC 34939	185	GREATEST HITS CHICAGO/Columbia PC 33900
162	LIVESTOCK BRAND X/Passport PB 9824 (Arista)	186	REPEAT-THE BEST OF JETHRO TULL VOL. II JETHRO TULL/Chrysalis CHK 1135 (WB)
163	MONKEY ISLAND GEILS/Atlantic SD 19103	187	YOU'RE THE ONLY DANCER JACKIE DeSHANNON/Amherst AMH 1010
164	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540	188	PORTFOLIO GRACE JONES/Island ILPS 9470 (RSO)
165	MONTREAL SUMMIT VARIOUS ARTISTS/Columbia JC 35005	189	THUNDER ISLAND JAY FERGUSON/ Asylum 7E 1115
166	SINGER OF SONGS, TELLER OF TALES PAUL DAVIS/Bang 410	19	THE TRAMMPS III/Atlantic SD 19148
167	TOM PETTY AND THE HEARTBREAKERS TOM PETTY/ ABC SR 52006	191	AMERICA LIVE/Warner Bros. BSK 3136
168	DON'T LOOK DOWN OZARK MOUNTAIN DAREDEVILS/ A&M SP 4662	192	MELODIES JAN HAMMER GROUP/ Nemperor JZ 35003 (CBS)
169	EDDIE MONEY/Columbia PC 34909	193	MAXIMUM STIMULATION THE JIMMY CASTOR BUNCH/Atlantic SD 19111
170	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029	194	I CRY, I SMILE NARADA MICHAEL WALDEN/Atlantic SD 19141
171	TOUCH AND GONE GARY WRIGHT/ Warner Bros. BSK 3137	195	NATURAL ELEMENTS SHAKTI WITH JOHN McLAUGHLIN/Columbia JC 34980
172	SHAKE IT WELL DRAMATICS/ ABC AB 1010	196	ANNIE IN WONDERLAND ANNIE HASLAM/Sire SR 6046 (WB)
173	ON STAGE LILY TOMLIN/Arista AB 4142	197	SKY ISLANDS CALDERA/ Capitol 11658
174	KENNY ROGERS/United Artists LA689 6	198	PUTTING IT STRAIGHT PAT TRAVERS/ Polydor PD 1 6121
		199	SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)
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# An In-Depth Look at Performers Right Study (Continued from page 3)

music business wisdom which holds that more and more of each year's total sales are slowly being consolidated into fewer and fewer corporate hands.

Comparing industry figures from 1967 with the latest information available, 1974, the number of companies engaged in the making of records has risen from 287 in 1967 to 507 in 1974, a 76 percent increase in the number of establishments in the business. At the same time, the number of companies with 100 employees or more has risen from 28 to 45 in the 1967-74 time period, while the number of employees working for major labels has fallen as a percentage of all record business employees, from nearly 11 percent in 1967 to just over 9 percent in 1974.

## Employment and Number of Establishments in the Record and Prerecorded Tape Industry, 1967-74

Year	Number of Employees	Total Number of Reporting Units	Number of Reporting Units By Employment Size							
			1-3	4-7	8-19	20-49	50-99	249	500	500+
1967	19,052	287	122	48	33	42	14	14	7	7
1968	18,001	308	127	42	52	32	26	14	6	9
1969	17,650	334	131	51	59	38	18	22	8	7
1970	18,333	340	138	47	52	49	20	19	8	7
1971	19,178	354	133	53	47	53	33	20	9	6
1972	19,798	361	130	55	53	57	30	22	8	6
1973	21,573	393	142	60	68	55	25	27	8	8
1974	22,422	507	246	75	63	52	26	28	10	7

Source: County Business Patterns—US Summary, 1967-74.

For the most part, the report's thinnest research concerned the economics of manufacturing records. In fact, the report opens its section on the record industry by saying that the economic impact of the new performers right "is difficult to estimate, essentially because of a lack of data."

As for recording musicians, the research is detailed and in-depth. (The same research firm is about to complete a massive study for the Commerce Department on the economic status of performing artists, from which much of the Copyright Office data was lifted.) For the report, the firm surveyed members of five unions whose members regularly perform on recordings, American Federation of Musicians, American Guild of Musical Artists, American Federation of Television and Radio Artists, Actors' Equity, and Screen Actors Guild.

For the most part, the report found, recording is more important to the members of the first three unions (AFM, AGMA, and AFTRA). For purposes of this article, figures are supplied for only those three organizations.

The report found a wide variation according to geographic area among those musicians who par-

ticipate in recording sessions. Not surprisingly, 93 percent of those union members surveyed in Nashville said they had made at least one record compared to only about 47 percent of Washington, D.C. musicians. The national average was 54 percent.

### Made Recordings in 1976

	% of those who ever made recordings	% of all respondents
AFM	54%	29%
AGMA	51	22
AFTRA	63	21

About 30,000 members of the three unions made recordings last year, the surveys say. Extrapolated, that means that only one union member in three sat in on a session last year.

Of those AFM members who

ists, the data show. The lowest percentage of musicians who made money recording last year are in the mid-range (\$19,000 to \$25,000), while the highest percentage made less than \$13,000 last year, and the next highest percentage made better than \$25,000 last year. That rich-poor split, the report finds, "suggests that for those in the performing arts things are either very good or very bad."

The researchers asked those who have made recordings a series of questions on whether they receive royalties on the sale of their records, how many records they have royalty agreements for, how much they receive from royalty payments, and whether they are collecting those fees as artist, composer, or lyricist.

### Currently Receiving Royalties

AFM	23%
AGMA	5
AFTRA	19

"Clearly," concludes the report, musicians who do receive sales and performance royalties are in the minority and, in some cases, the extreme minority. Two reasons are cited: 1) "Most performers are not in a strong enough position to bargain with record companies for a sales royalty." And 2) recoupment costs,

which must be met before artists are paid royalties, may now be so high that most records never reach the threshold.

Most recording performers who do receive royalties get them for their work as musicians. Less than a majority enjoy "overlapping" benefits as writers or lyricists.

Finally, those surveyed were asked if their earnings in 1976 came from royalties and, if so, how much.

The conclusion is that for the great majority (76 percent) of those fortunate enough to take in some royalties last year, the income represented 5 percent or less of their total earnings. Only slightly more than one in 10 performers made 6 percent or more of their income in royalties. And among AGMA members, none of those surveyed took home more than 5 percent of their yearly income in royalties.

Summarizing all the data presented in the study, the report found that "earnings of performers as a group are generally low, with almost a third of the musicians . . . earning \$7,000 a year or less." The picture drawn of classical musicians' economic status is even grimmer. Nearly half of them made less than \$7,000 last year from their studio work. And while some musicians are able to supplement their in-

### Receive Royalties Currently

	As Performers	As Composers	As Authors
AFM	65%	48%	9%
AGMA	100	—	—
AFTRA	89	37	37

did sit in last year, only about 40 percent were hired for more than four sessions. Of the AGMA members (mostly classical virtuosos and singers), only 8 percent

### Of Those Who Made Any Sound Recordings in 1976, How Many Made . . . ?

	AFM	AGMA	AFTRA
Only 1	26%	49%	24%
2	19	39	16
3 to 4	19	4	17
5 to 9	13	8	8
10 or more	15	—	27

made more than four recordings, while more than half had only one session.

Thus, it follows that only a fraction of those who played on recordings last year made a living wage from their work.

There is a polarization of earning abilities among recording art-

comes as "players" by composing, the overlap is "small."

Editor's Note: Last week, we misstated the cost of ASCAP's surveying system. Rather than costing \$18 million last year—which is the full cost of administering the organization — we should have reported that surveying costs in 1976 were about \$8 million.

### Percentage of Those Receiving Royalties in 1976 and Proportion Royalties Represent of Total Incomes

	% rec'ng royalties	1% or less	2-5%	6-10%	10%+	Don't know
AFM	17%	35%	41%	12%	—	12%
AGMA	5	80	20	—	—	—
AFTRA	16	25	13	13	38	11

### Distribution of 1976 Earnings

	AFM	AGMA	AFTRA
Less than \$7,000	30%	41%	25%
\$ 7,000 to \$12,999	26	20	16
\$13,000 to \$18,999	14	18	17
\$19,000 to \$24,999	10	13	12
\$25,000 & over	14	1	25

### GRT Promotes Dingman

■ SUNNYVALE, CAL.—Dale Dingman has been named label manager at GRT Music Tapes, according to Jack Woodman, vice president, sales. He had recently joined the company as regional manager, headquartered in Denver.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "I Love You" — Donna Summer (Casablanca). Sassy Ms. Summer has once again surprised the industry, having an lp destined to go all the way. This particular single is extracted from the lp, "Once Upon A Time," and it has all the ingredients to make it a smash. She has slowed up the vocals, which enhances the initial message.

**DEDE'S DITTIES TO WATCH:** "The Lollipop Man" — Sylvia (Vibration); "Just Another Booty Song" — Black Diamond (Atlantic); "Keeping Up With The Joneses" — Adam Wade (Kirshner).

Young and old alike were on hand to see the magical Sammy Davis, Jr. at the Latin Casino. Davis had as his special guest star Vivian Reed, who proved to be dynamite. Known for his recording "Mr. Candy Man," Davis proved to be "Mr. Showman" when his fantastic rendition of "Mr. Bojangles" created an atmosphere of all-around entertainment.

The big news this week is the resignation of Jimmy Bishop from April-Blackwood Music Publishing. Bishop, who was affiliated with Philadelphia International Records in Philadelphia, shocked the industry when he left there to go into publishing. However, we have found out that Bishop is leaving that firm to pursue business interests of his own.

## RECORD NEWS

Coming out of Philadelphia on the WMOT label is Fat Larry's Band, who have emerged from the studio with a potential smash lp entitled "Off The Wall." Highlighting this nifty lp are cuts such as "Peaceful Journey," "Castle Of Joy," and "Passing Time." These are exceptional cuts worthy of listening to.

The Pointer Sisters new album, "Having A Party," on ABC, must have been just that. The album includes a track written by Stevie Wonder and also by Wah Wah Watson. Both artists also played on this album.

## DON'T LOOK TWICE DEPARTMENT

London Records has an up-and-coming smash hit with the Olympic Runners' "Keep It Up." The record is in heavy rotation on WBL5-FM (New York) weekends, was hitbound on WBLK-AM (Buffalo), was hitbound on WGCI-AM (Chicago) and was just picked up by WWRL-AM (New York) and WNJR-AM (Newark).

Billy Preston's new album on A&M records, "Whole New Thing," is probably one of the most energetic efforts by the artist in quite some time. This should definitely breath new life into the career of a very talented individual.

## Who In The World:

### Meco Monardo Shoots For The Stars

■ There's no doubt that one of the biggest success stories of 1977 was the movie "Star Wars," and the man most responsible for carrying the good news to pop music fans was Millennium recording artist Meco Monardo. Meco's "Star Wars Theme/Cantina Band" single, from the "Star Wars And Other Galactic Funk" lp, was one of the year's number one hits, enjoying a nine week stay in **Record World's** top 10.

Meco happened to see "Star Wars" on its opening day in New York, and loved it so much he went back for three more viewings. It occurred to him that the film's various musical excerpts could be unified into a contemporary disco format. Just days after discussing his idea with Millennium president Jimmy Jenner, executive vice president Irv Biegel and Casablanca president Neil Bogart, Meco's "Star Wars" album was a reality.

Reaction from radio stations and discos was immediate, and Meco's version climbed directly to the top of the charts. Both the single and the album became certified gold records, and are extremely close to being certified platinum. Meco's success was especially sweet since his version of the theme was released a full six weeks after the release of the original soundtrack, in a field

crowded by five other cover versions.

The catchy disco flavor Meco gave the music of "Star Wars" reflects his extensive background as a producer and arranger. Following his studies at New York's Eastman School of Music, Monardo began working as a studio musician (specializing in trombone) and performed on a wide variety of recordings. His exposure to a broad spectrum of musical styles led Meco to arranging, and he was responsible in part for Tommy James' two million seller "Crimson and Clover."

Monardo began producing records in 1974, and with his first artist, Gloria Gaynor, he devised the now-fashionable formula of running danceable tracks together to form an extended side of music. Hits like Gaynor's "Never Can Say Goodbye" and "Reach Out" along with Carol Douglas' "Doctor's Orders" represented Monardo's work during this period.

Meco has also contributed a song to the score of the Casablanca Record & FilmWorks/Motown production, "Thank God It's Friday," due for release in the spring of 1978. His current project is "Encounters Of Every Kind," a new album slated for release by the end of 1977.

### Summer Re-Signs with Casablanca



Casablanca Record & FilmWorks president Neil Bogart has announced the re-signing of Donna Summer to a new long-term contract with the label. Ms. Summer, whose fifth album, "Once Upon A Time," was recently released by Casablanca, will also make her film debut in the upcoming Casablanca/Motown feature, "Thank God It's Friday." Pictured at the signing (from left) are: (seated) Neil Bogart; Donna Summer; (standing) Richard Trugman, vice chairman, Casablanca; Ron De Blasio, Jayce Bagart and Jeff Wald, Ms. Summer's managers.

## R&B PICKS OF THE WEEK

SINGLE



**DOROTHY MOORE**, "WITH PEN IN HAND" (Unart Music Corp., BMI). The soulful song stylist will once again amaze the industry with her vocals on this beautiful ballad. Ms. Moore has never sounded better. An aura of class surrounds a personality destined to go all the way. Malaco MAL-1047.

SLEEPER



**DIONNE WARWICK**, "KEEPIN' MY HEAD ABOVE WATER" (Lambert & Potter Music Co., BMI). Working her magic in the best way — soft and sultry with much class. Sparkling brightly this tune should roll straight up the charts, both pop and r&b. Heavy rhythm is laced perfectly throughout this single. Warner Brothers WBS 8501.

ALBUM

**MELBA MOORE**, "A PORTRAIT OF MELBA." Ms. Sophistication handles each and every cut with perfection. Suggested cuts: "Love And I Aren't Strangers Anymore" and "You Are My River." Melba Moore is here to stay. Buddah BDS 5695.



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

**COMPLAMENTS  
"Falling In Love"**

DK 4565

**TONY VALORS'**

**"Ma-Mo-Ah"**

**"How Can I Forget"**

**On a 12" Disco**

DC 209

**BRUNSWICK**

**DAKAR**



# THE R&B SINGLES CHART

DECEMBER 3, 1977

DEC. 3	NOV. 26	
1	1	<b>(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN AGAIN LTD/1974</b>
2	2	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)</b>
3	4	<b>SERPENTINE FIRE EARTH, WIND &amp; FIRE/Columbia 3 10625</b>
4	3	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)</b>
5	5	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350</b>
6	20	<b>REACH FOR IT GEORGE DUKE/Epic 8 50463</b>
7	14	<b>NATIVE NEW YORKER ODYSSEY/RCA 11129</b>
8	8	<b>GOIN' PLACES JACKSONS/Epic 8 50454</b>
9	6	<b>DUSIC BRICK/Bang 734</b>
10	10	<b>DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622</b>
11	7	<b>DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB)</b>
12	9	<b>KEEP IT COMIN' LOVE KC &amp; THE SUNSHINE BAND/T.K. 1023</b>
13	18	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)</b>
14	15	<b>SEND IT ASHFORD &amp; SIMPSON/Warner Bros. 8453</b>
15	13	<b>BOOGIE NIGHTS HEATWAVE/Epic 8 50370</b>
16	11	<b>DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)</b>
17	19	<b>IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/Shadybrook SB 45 1041</b>
18	12	<b>BRICK HOUSE COMMODORES/Motown M 1425F</b>
19	25	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH YOWSAH) CHIC/Atlantic 3435</b>
20	16	<b>SHAKE IT WELL DRAMATICS/ABC 12299</b>
21	23	<b>ANY WAY YOU WANT ME SYLVERS/Capitol 4493</b>
22	26	<b>FFUN CON FUNK SHUN/Mercury 73959</b>
23	17	<b>"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604</b>
24	31	<b>LOVELY DAY BILL WITHERS/Columbia 3 10627</b>
25	28	<b>I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)</b>
26	21	<b>FLOAT ON FLOATERS/ABC 12284</b>
27	22	<b>JUST FOR YOUR LOVE MEMPHIS HORNS/RCA 11064</b>
28	30	<b>I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)</b>
29	36	<b>GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F</b>
30	27	<b>WE NEVER DANCED TO A LOVE SONG MANHATTANS/Columbia 3 10486</b>
31	24	<b>DOCTOR LOVE 1ST CHOICE/Gold Mind 4004 (Salsoul)</b>
32	35	<b>JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445</b>
33	38	<b>DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)</b>
34	37	<b>YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314</b>
35	44	<b>OOH BOY ROSE ROYCE/Whitfield WHL 8491 (WB)</b>
36	41	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT &amp; THE PIPS/Buddah 584 (Arista)</b>
37	43	<b>BELLE AL GREEN/Hi 77505 (Cream)</b>
38	33	<b>RUNNING AWAY ROY AYERS UBIQUITY/Polydor 14415</b>
39	42	<b>BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900</b>
40	32	<b>FUNK FUNK CAMEO/Chocolate City CC 011 (Casablanca)</b>
41	49	<b>IN A LIFETIME TEMPTATIONS/Atlantic 3436</b>
42	29	<b>WORK ON ME O'JAYS/Phila. Intl. ZS8 3631 (CBS)</b>
43	45	<b>LOVER JONES JOHNNY GUITAR WATSON/DJA DJUS 1029 (Amherst)</b>
44	48	<b>LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (T.K.)</b>
45	51	<b>COME GO WITH ME POCKETS/Columbia 3 10632</b>
46	56	<b>KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024</b>
47	55	<b>OUR LOVE NATALIE COLE/Capitol 4509</b>
48	50	<b>RUNNIN' FOR YOUR LOVIN' BROTHERS JOHNSON/A&amp;M 1982</b>
49	57	<b>GALAXY WAR/MCA 40820</b>
50	52	<b>WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535</b>
51	53	<b>FUNKY MONKEY MANDRILL/Arista 2074</b>
52	40	<b>ALL YOU GOT TYRONE DAVIS/Columbia 3 10604</b>
53	59	<b>AS STEVIE WONDER/Tamla T 54291 F</b>
54	63	<b>JACK &amp; JILL RAYDIO/Arista 0283</b>
55	58	<b>MELODIES MADE IN U.S.A./De-lie DE 900</b>
56	62	<b>MORE THAN A WOMAN TAVARES/Capitol 4500</b>
57	64	<b>COCOMOTION EL COCO/AVI 147 S</b>
58	—	<b>ON FIRE I CONNECTION/Dash 5041 (T.K.)</b>
59	66	<b>TAKE ME AS I AM PHILLIPE WYNNE/Atlantic 44227</b>
60	67	<b>SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)</b>
61	61	<b>GET YOUR STUFF OFF INGRAM/H&amp;L 9689</b>
62	68	<b>CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)</b>
63	60	<b>SUPER SEXY LEON HAYWOOD/MCA 40793</b>
64	70	<b>EASY COMIN' OUT WILLIAM BELL/Mercury 73961</b>
65	—	<b>BABY, BABY MY LOVE'S ALL FOR YOU DENICE WILLIAMS/Columbia 3 10648</b>
66	—	<b>WRAP YOUR ARMS AROUND ME KC &amp; SUNSHINE BAND/T.K. 1022</b>
67	69	<b>YOU NEED TO BE LOVED GERMAINE JACKSON/Motown 1409</b>
68	—	<b>WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)</b>
69	71	<b>HAVING A PARTY POINTER SISTERS/ABC Blue Thumb 275</b>
70	—	<b>WIDE STRIDE BILLY PRESTON/A&amp;M 1980</b>
71	72	<b>RUNAWAY SALSOL ORCH. FEATURING LOLEATA HALLOWAY/Salsoul S2 2045</b>
72	—	<b>DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674</b>
73	—	<b>I'M GONNA MAKE YOU MY WIFE WHISPERS/RCA SB 11139</b>
74	74	<b>ONE STEP AT A TIME JOE SIMON/Spring 176 (Polydor)</b>
75	—	<b>A PIECE OF THE ACTION MAVIS STAPLES/Curtom CMS 0132 (WB)</b>

## New Wave News

(Continued from page 36)

**SHOCK-WAVES:** The first major new wave package tour featuring the **Ramones**, **Talking Heads** and **Eddie the Hot Rods** ran into a bit of trouble at the Capitol Theatre in Passaic, New Jersey. It seems that Ramones lead singer, **Joey**, suffers from allergies and while administering a self-remedy, an exploding kettle scalded his face and chest. The tour's Detroit and Cleveland dates were cancelled, but Chicago, St. Louis, San Francisco, Milwaukee, L.A., San Jose and K.C.



are still in for some exciting evenings of music. The Jersey show, which included CBGB veterans **Tuff Darts**, was a killer. Speaking of the **Tuff Darts**, their work at New York's newest recording facility, **Power Station**, is just about completed with **Ian Hunter** having stopped by to lay down some piano tracks. Photographer **Vinnie Persico** caught the gang in the control room where **Tony Bongiovi** and **Bob Clearmountain** are handling the production and engineering respectively. Keep your ears open for this one.

**NEW SINGLES:** A couple of '60s classics given punk treatments have been recently released and while the song ideas are refreshing, in these cases, they do not translate well. **London** (MCA U.K.) have attempted a version of "Friday On My Mind" on their ep with disastrous results. Their original material fares better. The **Diodes** from Canada (Columbia) makes their debut with "Red Rubber Ball." The group obviously has some imagination, but they fail to put it to use here. Two new Stiff 7"ers are the **Damned's** "Problem Child" (produced by **Nick Mason**) and **Larry Wallis'** "Police Car," the latter, a super effort. Other singles of note include "Priorities" by **Trash** (Polydor U.K.), a good solid rocker that can be listened to over and over again; "Chinese Gangster" and "Crap Hands," part of an ep from **Warm Gun** (RCA France) and the **Viletones'** ep (Vile Canada) which lives up to their reputation. In the 12" category is "Rejected" by **Stanley Frank**.

**WHEELS KEEP ON TURNIN':** The man who nationally marketed grainola and then turned to the live sex show circuit is now producing and promoting punk rock. **Rod Swenson** recently set up a reenactment of a **Dead Boys** recording session with producer **Genya Ravan** for a TV show called "Punk Cult" which will air early next year. Also on the show will be the ubiquitous **Ramones** and **Blondie**.

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

War (MCA)  
T Connection (Dash)  
Emotions (Stax)

#### South:

Pockets (Columbia)  
William Bell (Mercury)  
Dorothy Moore (Malaco)

#### Midwest:

George McCrae (TK)  
Tavares (Capitol)  
Natalie Cole (Capitol)  
Phillipe Wynne (Atlantic)  
KC & The Sunshine Band (TK)  
Emotions (Stax)

#### West:

George McCrae (TK)  
War (MCA)  
Tavares (Capitol)

### Albums

#### East:

Earth, Wind & Fire (Columbia)  
War (MCA)  
Santa Esmeralda (Casablanca)

#### South:

Earth, Wind & Fire (Columbia)

#### Midwest:

Earth, Wind & Fire (Columbia)  
War (MCA)  
Santa Esmeralda (Casablanca)  
Temptations (Atlantic)

#### West:

Earth, Wind & Fire (Columbia)  
Santa Esmeralda (Casablanca)  
Temptations (Atlantic)

DECEMBER 3, 1977

1. **IN FULL BLOOM**  
ROSE ROYCE/Whitfield WH 3074 (WB)
4. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**  
BARRY WHITE/20th Century T 543
2. **COMMODORES LIVE**  
Motown M9 894A2
3. **SOMETHING TO LOVE**  
LTD/A&M SP 4646
5. **TOO HOT TO HANDLE**  
HEATWAVE/Epic JE 34761
6. **FEELIN' BITCHY**  
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
9. **REJOICE**  
EMOTIONS/Columbia PC 34762
7. **BRICK**  
Bang BLP 409
8. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
11. **BABY IT'S ME**  
DIANA ROSS/Motown M7 890R1
10. **TURNIN' ON**  
HIGH INERGY/Gordy G6 978S1 (Motown)
13. **ODYSSEY**  
RCA APL1 2204
14. **PATTI LABELLE**  
Epic PE 34847
18. **COMMODORES**  
Motown M7 884R1
15. **COME GO WITH US**  
POCKETS/Columbia PC 34879
19. **BRASS CONSTRUCTION III**  
BRASS CONSTRUCTION/United Artists LA775 H
25. **STAR WARS AND OTHER GALACTIC FUNK**  
MECO/Millennium MNLP 8001
16. **SECRETS**  
CON FUNK SHUN/Mercury SRM 1 1180
28. **SEND IT**  
ASHFORD & SIMPSON/Warner Bros. BS 3088
17. **ONCE UPON A TIME**  
DONNA SUMMER/Casablanca NBLP 7078 2
22. **SONG BIRD**  
DENIECE WILLIAMS/Columbia JC 34911
20. **ACTION**  
BLACKBYRDS/Fantasy F 9535
23. **FLYING HIGH ON YOUR LOVE**  
BAR KAYS/Mercury SRM 1 5004
21. **MENAGERIE**  
BILL WITHERS/Columbia JC 34903
32. **VILLAGE PEOPLE**  
Casablanca NBLP 7064
27. **MOONFLOWER**  
SANTANA/Columbia C2 34914
26. **WE ARE ONE**  
MANDRILL/Arista AB 4144
29. **GOIN' PLACES**  
THE JACKSONS/Epic JE 34835
30. **SHAKE IT WELL**  
DRAMATICS/ABC AB 1010
31. **THE DEVIL IN ME**  
THELMA HOUSTON/Tamla T7 358R1
24. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**  
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
33. **GALAXY**  
WAR/MCA 3030
36. **ONLY THE STRONG SURVIVE**  
BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
34. **HEADS**  
BOB JAMES/Tappan Zee JC 34896 (CBS)
35. **TRUE TO LIFE**  
RAY CHARLES/Atlantic SD 19142
38. **PORTFOLIO**  
GRACE JONES/Island 1LPS 9470 (RSO)
37. **DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA starring LEROY GOMEZ/Casablanca NBLP 7080
40. **POWER TO LOVE**  
MANCHILD/Chi Sound LA765 G (UA)
12. **ALL 'N ALL**  
EWF/Columbia JC 34905
40. **HERE TO TEMPT YOU**  
TEMPTATIONS/Atlantic SD 19143

## Hologram Inks Cab Calloway



Cab Calloway has signed a recording pact with Hologram Records. Pictured above, taking a break from the studio sessions at The Record Plant are, from left: (standing) Stan Scotland, Calloway's agent from ICM; Alfred Schweitzman, executive vice president of Hologram; Calloway; Roy Cicala, president of The Record Plant; (seated) Joe Greenberg, president of Hologram; and Abe Silverstein, chairman of the board of Hologram Records.

## Pirates Sentenced in West Virginia

■ ELKINS, W. VA. — Four men who pleaded guilty to charges of willful copyright infringement in September received one-year suspended jail sentences, terms of probation and fines of \$1,000 to \$10,000 in Federal District Court here.

The defendants also agreed not to contest the government's request for an order to destroy a quantity of 8-track cartridge tapes and equipment seized from them by the FBI and estimated to be worth about \$200 thousand.

## Disco File (Continued from page 38)

material by the Tramps ("Disco Inferno"), Ralph MacDonald ("Calypso Breakdown"), Kool & the Gang ("Open Sesame"), MFSB ("K-Jee") and others. Two of the new Bee Gees songs, "Stayin' Alive" and "Night Fever," are crisp and pumping in the "Jive Talkin'" vein and the group's piercing little voices keep you on edge throughout. But David Shire's three original instrumentals, all done in an elegant, pseudo-Philadelphia style, have the often unbalanced sound of a live dance band rather than the ultrasleek disco orchestra sound we're used to. Still, this is a fine collection, a nice combination of new and familiar material, and it certainly whets our appetite to finally see the film. (It should be noted that disco music also forms the bulk of the material on Columbia's "Looking for Mr. Goodbar" sound track album, too. Among the selections are the original, if much shortened, versions of "Try Me I Know We Can Make It," "Don't Leave Me This Way," "Love Hangover," "Lowdown" and "Backstabbers.") . . . The disco disc version of Leo Sayer's "Thunder In My Heart" (6:30 on Warner Brothers) emphasizes the pounding rock/disco potential only hinted at on the single and lp cut versions. The break, intertwining Latin percussion and swirling strings and then blending back to the powerhouse vocals, gives the record just the edge it needed.

Other notable albums: King Errisson's "L.A. Bound" (Westbound) has been showing up on top 10 listings for several weeks now with nearly every one of its five cuts getting reports. Produced by Dennis Coffey and Mike Theodore, masters of the modern Detroit sound, the album is technically exciting but, for me at least, it falls short of the kind of involvement and depth previous Westbound records have always delivered in abundance. With those reservations, "Manhattan Love Song" (10:21) is still a fascinatingly moody composition (compare "Harlem Nocturne" for style) that has a number of fine passages and "Disco Congo" is certainly a percussive tour de force. Also getting a lot of play: "Sal Soul Sister," which echoes "Fire Down Below" at first, and "Well, Have a Nice Day" . . . The title cut from Billy Paul's new album, "Only the Strong Survive" (Philadelphia International) is a revival of the Gamble & Huff song originally recorded by Jerry Butler, but here it's given a modern, upbeat slant and an energetic, long ending with some of Paul's better riffing vocals that puts it over . . . I'm not really won over by the lead vocals on Lonnie Smith's "Funk Reaction" (the title cut of his new Lester Radio Corp. album, available through TK), but the disco break is so effective, the female vocals so slickly sweet 'n' sexy, and the final instrumental section so chugging-hot that it began to really get to me after a few listens. Nice funk-ed-up jazz; see what you think.

DECEMBER 3, 1977

1. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
2. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
3. **HEADS**  
BOB JAMES/Tappan Zee JC 34896 (CBS)
4. **ENIGMATIC OCEAN**  
JEAN-LUC PONTY/Atlantic SD 19110
5. **ACTION**  
BLACKBYRDS/Fantasy F 9535
6. **RUBY, RUBY**  
GATO BARBIERI/A&M SP 4655
7. **BLOW IT OUT**  
TOM SCOTT/Ode BL 34966 (CBS)
8. **LIFELINE**  
ROY AEYERS UBIQUITY/Polydor PD 1 6108
9. **MAGIC**  
BILLY COBHAM/Columbia JC 34939
10. **NIGHTWINGS**  
STANLEY TURRENTINE/Fantasy F 9534
11. **BRIDGES**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
12. **NEW VINTAGE**  
MAYNARD FERGUSON/Columbia JC 34971
13. **FREE AS THE WIND**  
CRUSADERS/ABC Blue Thumb BT 6029
14. **SPELLBOUND**  
ALPHONSO JOHNSON/Epic JE 34869
15. **LOOK TO THE RAINBOW**  
(AL JARREAU LIVE IN EUROPE)  
AL JARREAU/Warner Bros. 2BZ 3052
16. **LIFESTYLE (LIVING AND LOVING)**  
JOHN KLEMMER/ABC 1007
17. **BUNDLE OF JOY**  
FREDDIE HUBBARD/Columbia JC 34902
18. **BYABLUE**  
KEITH JARRETT/ABC Impulse AS 9331
19. **TRUE TO LIFE**  
RAY CHARLES/Atlantic SD 19142
20. **COMING THROUGH**  
EDDIE HENDERSON/Capitol ST 11671
21. **PICCOLO**  
RON CARTER QUARTET/Milestone M 55004
22. **THE QUINTET**  
V.S.O.P./Columbia C2 34976
23. **FRIENDS AND STRANGERS**  
RONNIE LAWS/Blue Note BN LA730 H (UA)
24. **HAVANA CANDY**  
PATTI AUSTIN/CTI 7 5006
25. **SENIOR BLUES**  
URBIE GREEN/CTI 7079
26. **MANHATTAN SPECIAL**  
TERUO NAKAMURA & THE RISING SUN/  
Polydor PD 1 6119
27. **THE SURVIVOR'S SUITE**  
KEITH JARRETT/ECM 1 1085 (Polydor)
28. **SKY ISLANDS**  
CALDERA/Capitol 11658
29. **CTI SUMMER JAZZ AT THE HOLLYWOOD BOWL, VOL. 2**  
CTI 7007
30. **OXYGENE**  
JEAN-MICHEL JARRE/Polydor PD 6112
31. **I CRY, I SMILE**  
NARADA MICHAEL WALDEN/Atlantic SD 19141
32. **MONTREAUX SUMMIT, VOL. 1**  
VARIOUS ARTISTS/Columbia JG 35005
33. **SOPHISTICATED GIANT**  
DEXTER GORDON/Columbia JC 34989
34. **TEQUILA MOCKINGBIRD**  
RAMSEY LEWIS/Columbia JC 35018
35. **BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 1111
36. **MELODIES**  
JAN HAMMER GROUP/Nemperor JZ 35003
37. **TIGHTROPE**  
STEVE KAHN/Columbia JC 34857
38. **CAPE TOWN FRINGE**  
DOLLAR BRAND/Chiaroscuro CR 2004
39. **SOMETHING YOU GOT**  
ART FARMER/CTI 7080
40. **FINGER PAINTINGS**  
EARL KLUGH/Blue Note BN LA737 (UA)

## James at Carnegie Hall



Tappan Zee/Columbia recording artist Bob James recently appeared for one night at New York's Carnegie Hall. James' debut album on Tappan Zee/Columbia (of which he is president) is entitled "Heads." Pictured backstage are, from left: Peter Paul, general manager, talent director, Tappan Zee; Bob Sherwood, vice president, national promotion, Columbia; Dr. George Butler, vice president, jazz/progressive a&r, Columbia; James; Michael Tannen, attorney; Paul Simon; John Klemmer; Thijs Van Leer; and Jim Fishel, manager, Columbia a&r.

## Cambria Seeks New Audience For Flamenco

By MIKE FALCON

■ LOS ANGELES — Flamenco guitar has taken a new twist with a recent release from Cambria Productions, a company formed to produce and distribute "Flamenco U.S.A." by Jan Davis and the Flamenco Boogie Band. While there have been other attempts to integrate the flamenco sound into a more contemporary format, notably by the group Carmen, Cambria is aggressively seeking to demonstrate that the Flamenco Boogie band is not just another studio one-shot affair.

Towards this end, Jan Davis and company are seeking concert hall engagements along with the string sections of major orchestras. "We intend to combine a number of different influences, from the sublime to the funky," suggested Davis, "and we also want to demonstrate that flamenco is not a popular lost art."

While Davis admits that "pure" flamenco is a difficult thing to find, he nevertheless thinks that, even in popularized forms, there should be something of cultural substance. "One of the

major differences between our group and many others that have tried to capitalize on the flamenco sound is that the primary focus here is the acoustic sound of the flamenco guitar. There are other groups that use a flamenco feel, but an electric guitar changes the inherent feel, and I think that's a cop-out." Other members of the Flamenco Boogie Band use electrified instruments, but another critical aspect of flamenco music, according to Davis, must also be captured, in addition to the acoustic presentation.

"One of the things that fascinates me the most about flamenco music is the complicated rhythmic patterns that emerge," noted Davis, "and I think we find that audiences are affected by accurate renditions of flamenco rhythms. It's crucial to the performance." One of Davis' major points in describing the flamenco heritage is allegiance to traditional rhythmic influences.

"I approached a few people with the flamenco idea," stated Davis, "but I realized that to accurately convey the messages I wanted to get across, I'd have to do this on my own." Davis readily admits that he does not like to get involved in the business aspects of the music industry, preferring instead to concentrate on the act. "There came the time when I saw, however, that I'd have to get into that end of it also," recounted Davis, who later worked out a business agreement with Stan Herzog, another guitarist who now handles the business end of Cambria as vice president of sales and promotion.

The label has no plans to increase its roster until some more immediate goals are met. "What I really want to do is put the sound of flamenco into the

## CONCERT REVIEW

### Miller, Buffalo Rock The Forum

■ LOS ANGELES—As the house lights suddenly went down at the Forum, Pegasus glowed softly on a full-color backdrop of the album cover. Green lasers shot up from the stage instead of palm fronds, and Steve Miller (Capitol), in white, stepped out of the dimness to greet the audience. Then came the long percussive opening of "Swingtown," and the rest of the band joined in with a laid-back version of the song.

Things speeded up a bit on "True Fine Love," where acoustic piano chords stood up well. Norton Buffalo's duet with Miller on ten-year-old "Living in the USA" was promising, but the

energy faded out again in "Space Cowboy." The volume was there, but for the first part of the set the group's playing had a slightly distracted air about it.

#### Special Effects

All together, onstage were Miller and two other guitarists, a bass player, a drummer on a double set, a keyboard player with synthesizer and piano, and Norton Buffalo, looking very relaxed on harmonica and various percussion instruments. All the musicians were good, and very experienced. The sound system was fine and the lights were also well done, right down to special effects such as drumsticks with lighted tips. One interlude where the band left the stage was filled by Byron Allred on synthesizer and Ron Goldstein on lasers, providing a "Wizard of Oz"/"Star Wars" effect.

Steve Miller's show is amazing because he can get up and play hits for an hour and a half, and not have nearly exhausted his repertoire of chartworthy Miller songs. Few new ones were performed, but by the end of "Maelstrom"—a medieval-flavored song by Greg Douglas—and David Denny's "The Stake" were finally together in their enthusiasm. On "Rock 'N Me," the lights on Miller in his white clothes were like sunlight.

Norton Buffalo's own band opened the show—with bass, pedal steel, and electric guitar, as well as fiddle, drums and Buffalo's own harmonicas.

Becky Sue Epstein

Dorothy Chandler Pavilion at the Los Angeles Music Center," said Davis. While that event is still in the planning stages, Cambria has expanded distribution to include major chains, and is particularly active on the west coast, where its advertising campaign includes spots on Johnny Carson and ads in New West magazine.

### Gayle Gets Gold

■ LOS ANGELES—Gordon Bosin, VP of marketing for United Artists Records, has announced the multiple RIAA gold certifications of Crystal Gayle's current album "We Must Believe In Magic" and her hit single from that album, "Don't It Make My Brown Eyes Blue."

## Kostelanetz Honored By 3rd St. School



The Third Street Music School Settlement held its 83rd Anniversary Luncheon on November 16 at the Plaza Hotel in New York. Andre Kostelanetz was the recipient of the school's Award for Distinguished Achievement in Music; Amyas Ames, chairman of the board of Lincoln Center, received the school's Award for Distinguished Service to Music. The Third Street Music School Settlement is the original music settlement school in the U.S. Currently, an average of 1000 children attend classes each week, either free or for a small fee. Shown above at the luncheon are, from left: John Steinway of Steinway and Sons, the piano manufacturer; John Phillips, president, CBS/Columbia Group; and chairman of the luncheon; Kostelanetz; Ames; and Philip R. Warner, president of the Third Street Music School Settlement.

## Mathis Honored



On November 3, M. Richard Asher (right) president of CBS Records International, presented Johnny Mathis with the coveted Crystal Globe Award. The Crystal Globe, which signifies the sale of over five million albums outside of the United States, was presented at an awards luncheon held at the Bijou Restaurant in New York City. Mathis, whose latest album is entitled "Hold Me, Thrill Me, Kiss Me," had been in New York for a limited sold-out engagement at the Westchester Premier Theatre November 1-6.

# Dialogue (Continued from page 26)

because if you're trying to build a major act, it takes time. What difference can an early hype make? To make some people aware? That's not a long range goal.

**RW:** It seemed to me that your approach was very different from the way most record labels handle their new acts. They usually like to make people aware of their existence and maybe build some excitement just prior to the release of an album. You even abstained from sending a signing photo to the trades.

**Prager:** Right. There was zero. I felt that if you were doing something prestigious, which I hoped Foreigner would be, it would be unnecessary. When Atlantic called and said they were sending out the signing notice to the trades, I said "No" and they really were quite stunned. It was a minor thing; that certainly was not what made Foreigner. I just told them that I did not want this group, Foreigner, to be treated in the customary fashion. They obliged and on top of that, they were understanding. Instead of push, push, push, hype, hype, it was—if this thing is as good as we all think it is we'll just let it happen.

**RW:** Foreigner started out very low-keyed on the road as well, playing a lot of tertiary markets until it seemed they had most of them covered.

**Prager:** You have to. It's ridiculous putting a new group into major markets too soon. We were very lucky when Dan Weiner and Fred Bohlander—two super agents got us a three week tie-in with the Doobie Bros., playing all out-of-the-way markets so there would be very little attention paid to them during the time they needed to get some road chops.

**RW:** How long did it take before Foreigner was able to roll into the major cities?

**Prager:** I think we've done the most remarkable job of covering all markets. You must remember Foreigner was only on the road since April. When we finished our first tour at the end of October, we played every major market I could think of with the exception of Miami, which was cancelled, and New York.

When people in our business think of management... it's usually not too flattering... I believe that influence is essential because the average artist has too much on his mind.

**RW:** Why not New York?

**Prager:** I would liken some of the promoters around the country to walruses in Walt Disney wildlife movies where they have their harems and they're really set. They sit on the beach and they don't have to do anything until some young buck comes along. Then they just sit back and wait for you to make it. Then they come through. It is very difficult to break in New York. The promoter situation there is such that when you break, they'll throw you a bone to break you in the traditional sense in that market. We refused that bone. We're waiting to see what will happen. So far, nothing's been right. And if Ron Delsener is listening, he's not really an old walrus but neither is he the young buck I used to know.

**RW:** You must be longing for that sense of accomplishment to finally do it.

**Prager:** No. That sense of accomplishment was essential to me in Los Angeles. Not in New York. I think most of the music business has moved to Los Angeles, I'm sorry to say as a New Yorker like yourself. If you make it in New York but not in Los Angeles, somehow you lose half the country. The reverse is not true. Incidentally, I feel that San Francisco is the single most difficult market to break in. Bill Graham has been fantastic to us, but even playing the "Day on the Green" before 90,000 kids somehow I don't think the radio community backs up the development of new artists there and I hope that will change.

**RW:** When can we expect the next Foreigner album?

**Prager:** We're aiming for February and I have no idea what it is going to sound like. I think there's room for Foreigner to improve, develop and evolve. They should all be contributing more on the next album because they've all matured and gained confidence which should make for a better album. They were a very young band on the first album. It's hard to believe that less than a year ago I gave Lou Gramm a prize for best performance at a rehearsal.

**RW:** Now that you've had substantial success as a manager, can you picture yourself going back to a label situation?

**Prager:** Never. I will never have a label distributed by a label. If we could have put Foreigner under a new label, I don't think we would have because the competition within the distributing record company would have been too great. I think the new sub-labels are going to find that out in the long run. Part of our success was a&R assistance from Atlantic's John Kalodner. His involvement was what you hope for but seldom if ever get from a record company. It was constructive and honest in the best tradition of Atlantic. What really made Atlantic a great record company was that kind of positive input from Ahmet, Wexler, Greenberg, Dowd, Arif etc. Just to be able to discuss your records with knowledgeable people who care is invaluable. Through our discussions with many people at Atlantic we were able to formulate directions, opinions and conclusions. If we were a custom label, we wouldn't have had anything like that so I'll do without the custom label anytime in return for so much caring and taste. The problem is that too many artists have too much freedom and autonomy and not enough constructive pressure on them. I'm not talking about musical pressure, I'm talking about direction: where they're going, and what they have to do to get there. There are very few managers who have experience in that area. When people in our business think of management, I don't know what they think about it, but it's usually not too flattering. I believe that influence is essential because the average artist has too much on his mind, too much responsibility and it's almost unbearable. Managers don't like to step in and use a heavy hand in what are considered the sensitive areas. I try to do that in a way that is not destructive, that is not harmful, but will still accomplish what you really need: a record that the promotion department can get played. The artist isn't thinking about that when he's thinking about his music. So it's a projection that has to be laid on them in a way they can take. You may have certain artists that shouldn't be influenced and just do what they want to do. A lot of the ones who fail could be doing a lot better if they had someone pointing out to them what has to be done. We have an extraordinarily receptive group. They want to see how all the pieces fit together and can be maximized without selling out. There's a tremendous integrity and there's also the awareness—I believe I have played a very important part in creating that awareness. You can do that when you are dealing with bright, flexible people. If you have artists that are very talented but are neither bright nor flexible, you can be extremely limited.

We believed Atlantic was ready for a happening. We did our best to give it to them. From that point on they dazzled us. Dickie Kline, Tunc Erim, everybody from coast to coast at Atlantic and WEA and the Scotti brothers gave us their best efforts. When all the pieces come together this is a fantastic business. When you sell three million on your first album that's really taking care of business.

## Hall & Oates Get Gold



RCA Records artists Daryl Hall and John Oates' current album, "Beauty On A Back Street," has been certified gold by the RIAA. "Beauty" marks the fifth time (three albums, two singles) the potent duo has struck recording gold. At the RCA Records presentation celebration are, standing, from left: Ray Harris, director, national r&b promotion, RCA Records; Ron Ross, manager, product merchandising, RCA Records; Mario DeFilippo, division vice president, commercial sales, RCA Records; Tommy Mottola, manager of Daryl Hall and John Oates; Daryl Hall; John Oates; Niles Siegel, director, national album promotion, RCA Records; Mike Becce, director, national singles promotion and administration, RCA Records; Mel Ilberman, division vice president, creative affairs, RCA Records; and Bob Summer, division vice president, marketing operations, RCA Records; (kneeling) Tony Montgomery, manager, national singles sales, RCA Records; Michael Abramson, director, national secondary promotion, RCA Records; Jack Chudnoff, director, creative services, RCA Records; and Frank O'Donnell, manager, national sales operations, RCA Records.

## London's Harper — and Some New Records

By SPEIGHT JENKINS

■ NEW YORK — Having lunch with John Harper, national classical sales manager for London Records, is always a lesson in adventurous salesmanship. London may not be the only company involved in clever promotion, but it always seems as though the British-based company is the most original of all classical labels.

One of the basic non-original ingredients of Harper's sales maneuvers is the personal appearance signing party, but London holds more of these than most companies. London, of course, has always emphasized its exclusive artists, a hallmark of vice president Terry McEwen's classical department, so it should not be surprising. Harper cited the most recent: When Luciano Pavarotti opened the fall Lyric Opera of Chicago season as Nemorino in *L'Elisir d'Amore*, there was huge signing party for him in Rose Discount, the central downtown record store in Chicago. Then when the Italian tenor came out to San

Francisco for some eagerly awaited Calafs in *Turandot*, Harper planned a huge party at the equally well located Odyssey Records there. At Odyssey there was an Italian street band outside, and the line of the lunch-hour San Franciscans stretched for blocks and blocks. Pavarotti's frequent partner, Joan Sutherland, has been involved this fall in some rare performances of Massenet's *Le Roi de Lahore* up in Vancouver. During the run she came down to Tower Records in Seattle and there was a huge outdoor signing party on the four acres of land next to Tower's immense parking lot (the amount of space seems totally inconceivable to a New Yorker!).

In the orchestral line London recently issued Mahler's Fifth with the slow movement of the Tenth, conducted by Zubin Mehta with the Los Angeles Philharmonic. Making a deal with Wherehouse of California, there was a direct

(Continued on page 77)

## CLASSICAL RETAIL REPORT

DECEMBER 3, 1977

### CLASSIC OF THE WEEK



**PUCCHINI  
EDGAR**  
SCOTTO, BERGONZI, QUELER  
Columbia

### BEST SELLERS OF THE WEEK

- PUCCHINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia
- DONIZETTI: LUCIA DI LAMMERMOOR**—Caballe, Carreras, Lopez-Coboz, —Philips
- MUSSORGSKY: BORIS GODUNOV**—Talvela, Gedda, Semkow—Angel
- VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA
- VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Wixell, Bonyng—London

### KORVETTES/U.S.

- BACH: CHRISTMAS ORATORIO**—Ledger—Angel
- BRAHMS: COMPLETE SYMPHONIES**—Jochum—Angel
- GREATEST HITS OF 1720**—Columbia
- MUSSORGSKY: BORIS GODUNOV**—Angel
- LUCIANO PAVAROTTI'S FAVORITE ARIAS**—London
- PUCCHINI: EDGAR**—Columbia
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London
- VERDI: REQUIEM**—RCA
- VERDI: IL TROVATORE**—London

### SAM GOODY/EAST COAST

- BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG
- BRAHMS: VIOLIN CONCERTO**—Perlman—Angel
- DONIZETTI: LUCIA DI LAMMERMOOR**—Philips
- GREATEST HITS OF 1720**—Columbia
- MUSSORGSKY: BORIS GODUNOV**—Angel
- PUCCHINI: EDGAR**—Columbia
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia
- PERAHIA PLAYS SCHUMANN**—Columbia
- VERDI: REQUIEM**—RCA
- VERDI: IL TROVATORE**—London

### LAURY'S/CHICAGO

- BRAHMS: VIOLIN CONCERTO**—Perlman—Angel

- BRUCKNER: SYMPHONY NO. 9**—Giulini—Angel
- GERSHWIN: AMERICAN IN PARIS**—Ozawa—DG
- HANDEL: MESSIAH**—Ameling, Marriner—Argo
- PHILIP JONES BRASS ENSEMBLE**—HNH
- LISZT: ANNEES DE PELERINAGE**—Berman—DG
- RUSSIAN ORCHESTRAL PIECES**—Barenboim—DG
- TASHI PLAYS STRAVINSKY**—RCA
- TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London
- VERDI: REQUIEM**—RCA

### VOGUE RECORDS/LOS ANGELES

- BACH: BRANDENBURG CONCERTOS**—Leonhardt—ABC
- DONIZETTI: LUCIA DI LAMMERMOOR**—Philips
- GO FOR BAROQUE**—Victrola
- HARRISON: ELEGIC SYMPHONY**—Hughes—1750 Arch
- HINDEMITH: FOUR TEMPERMENTS**—Delos
- LISZT: ANNEES DE PELERINAGE**—Berman—DG
- PUCCHINI: EDGAR**—Columbia
- RACHMANINOFF: PIANO CONCERTO NO. 3**—Columbia
- VERDI: IL TROVATORE**—London

### ODYSSEY RECORDS/ SAN FRANCISCO

- BACH: BRANDENBURG CONCERTOS**—Leonhardt—ABC
- BERLIOZ: SYMPHONY FANTASTIQUE**—Bernstein—Angel
- BRAHMS: PIANO CONCERTO NO. 2**—Pollini, Abbado—DG
- BRAHMS: REQUIEM**—Cotrubas, Maazel—Columbia
- BRAHMS: SERENADE**—Haitink—Philips
- DONIZETTI: LUCIA DI LAMMERMOOR**—Philips
- DVORAK: SYMPHONY NO. 9**—Karajan—Angel
- MENDELSSOHN: MIDSUMMER NIGHT'S DREAM**—Ormandy—RCA
- PUCCHINI: EDGAR**—Columbia
- TCHAIKOVSKY: ROMEO AND JULIET**—Ormandy—RCA

### TOWER RECORDS/ SAN FRANCISCO

- BRAHMS: COMPLETE SYMPHONIES**—Jochum—Angel
- DONIZETTI: LUCIA DI LAMMERMOOR**—Philips
- MAHLER: SYMPHONY NO. 5**—Mehta—London
- MUSSORGSKY: BORIS GODUNOV**—Angel
- OFFENBACH: LA PERICHOLE**—Crespin, Lombard—Columbia
- PUCCHINI: EDGAR**—Columbia
- SAINT-SAENS: SYMPHONY NO. 3**—De Waart—Philips
- SIBELIUS: SYMPHONY NO. 4**—Davis—Philips
- VERDI: SIMON BOCCANEGRA**—Freni, Carreras, Cappuccilli, Abbado—DG
- VERDI: IL TROVATORE**—London

## An Opera Lover's Dream:

New This Month from  
Columbia Masterworks

3-RECORD  
SET

**DONIZETTI**

*L'Elisir d'Amore*

COTRUBAS/DOMINGO

EVANS/WIXELL/WATSON

THE ROYAL OPERA HOUSE, COVENT GARDEN  
JOHN PRITCHARD



M2 34585





# OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

*Our Bullets mean business!*

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

*You can count on us because we count on facts.*



## RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

## Record World en Santo Domingo

By CAONABO DIAZ BETANCES

■ Salón de Estudios Mozart, otra la principal casa disquera en la República Dominicana, contempla, eventualmente, retirarse del mercado local como representante de sellos internacionales, así como productora, debido a que los mismos no les están aportando beneficios.

Actualmente dicha compañía representa a Polydor, Hispavox, WS Latino y muchos otros. Según alegan, los gastos en prensa, promoción, royalty y derechos autorales son muy elevados, por lo que no dejan ningún margen de beneficios.

Hace algunas semanas que el Salón de Estudios Mozart suspendió los precios de venta al por mayor a los principales distribuidores del país, alegando que está operando con muy poco "profit." Esta medida ha sido considerada como "muy negativa" por los distribuidores, quienes consideran que la referida casa discográfica verá reducido su mercado a la más mínima expresión, y como consecuencia de esto sufrirán graves efectos los sellos internacionales.

Sin embargo, las demás compañías de discos de Santo Domingo siguen operando normalmente, aunque continuamente sugieren la necesidad de aumentar el precio de los long playings como una medida para garantizar mayores ingresos o beneficios.

No obstante, los disqueros tienen temor de que el público consumidor, que ahora es cuando está adquiriendo mayor poder adquisitivo, no asimile los aumentos. Actualmente los L.P. se venden a \$4.95 al detalle, sin distinción de sellos ni artistas, o sea, que todos valen el mismo precio, siempre y cuando sean prensados localmente.

La Karen Record parece que sigue confrontando dificultades a todos los niveles, pues sus últimos L.P. no están saliendo al mercado debido a problemas que afronta con las compañías prensadoras.

Igualmente ha disminuído fuertemente su promoción, y se ha acarreado algunos serios inconvenientes en la emisora Radio Cristal, de la cual ha asumido la dirección.

Y ya que hablamos de Radio Cristal, fué en esta emisora que otro joven locutor dominicano ha roto nuevamente el record mundial de permanencia ante un

micrófono, llegando hasta 68 horas de labor ininterrumpida.

**David Santamaría Magiolo**, disc-jockey que pasó tres meses bajo chequeos médicos, preparándose física y mentalmente para la gran prueba, superó en 4 horas al también locutor dominicano **Willie Rodríguez**, quien hace unos tres meses duró 64 horas laborando ante un micrófono.

Anteriormente a **Willie Rodríguez** y ahora a **David Santamaría Magiolo**, ostentaba el record mundial un joven disc-jockey de Los Angeles, California, quien laboró durante 61 horas frente a un micrófono. Hay una enciclopedia que el adjudica el record mundial a un empleado de una discoteca, el cual permaneció 400 horas trabajando. Sin embargo, ese caso estuvo regimentado bajo otra categoría debido a que no fué ininterrumpidamente.

España quiere conquistar nuevamente el Continente Americano, según expresar en su primera visita como Rey a República Dominicana, **Juan Carlos**. Sin embargo, esta conquista es distinta a la que se realizó con el Descubrimiento de América.

Toda esta introducción es para hablar del interesante programa "300 Millones," que se transmite semanalmente, vía satélite, desde España. Pues bien, con este espacio televisivo se está realizando una conquista artística de América.

Los mejores valores de la Madre Patria, así como los del Nuevo Continente, son llevados a nuestros hogares mediante la pantalla chica. En verdad, "300 Millones" es un gran programa, y desde el primer instante se colocó entre los favoritos de los dominicanos.

**Oscar Solo** se ha ganado un buen lugar en el público dominicano con su hit "Otro ocupa mi lugar" y sus discos están logrando una venta muy buena.

La Belter, de España, ha firmado con una nueva compañía de Miami para todos los Estados Unidos, Puerto Rico y República Dominicana, según nos enteramos. Pero esta tendrá efecto cuando termine su contrato con Alhambra Record, el cual vence en el mes de marzo del próximo año.

Julio Tonos, C. por A., la casa disquera que representa a EMI-

(Continued on page 76)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La situación creada en Inglaterra a instancias de **Trevor Lyttleton**, sobre la legalidad de que la Performing Right Society (Sociedad de Derechos de Ejecución) mantenga secreta la lista de sus miembros sigue adelante. Sir **Alan Frank**, Chairman of the Board Luce estar de acuerdo en que las Actas de la Asociación son inadecuadas, según lo expresa **Clement Freud**, MP de la House of Commons, quien a la vez cuestiona su aseveración de que no hay justificación para las críticas sobre este

asunto, realizadas por el propio **Clement Freud** y nueve otros colegas suyos en el Parlamento Británico. Freud, por su parte considera que "no se debe permitir a ninguna Junta de Directores el hecho de perpetuarse en su posición de esta manera, llegando al punto de que si la ley lo permite, entonces la ley debe ser modificada. **Alan Frank** ha apelado a la Alta Corte (High Court) en contra del "hecho de suministrar la lista de votantes de la Asociación Inglesa, en el hecho de "salvaguardar la confiabilidad con respecto a sus miembros," a lo cual Freud ha contestado que es un "muy alto precio el pagado por esa confiabilidad, ya que sin esa lista, ningún miembro se puede comunicar con los otros al efecto de oponerse al Consejo actual, si así fuera el caso.



Jeronimo

sino de todos y de cada uno de los asociados que deben asumir—con la seguridad del apoyo por parte de la intervención—la defensa de los derechos que le acuerda la ley."

El interventor de la Sociedad Argentina de Autores y Compositores (Sadaic) expuso a Musicosas en la Argentina que la asociación ha cuadruplicado sus recaudaciones en sus primeros seis meses a cargo del mencionado organismo, pero "destacó la necesidad de que los autores mismos vigilen el cumplimiento de las disposiciones referentes a la difusión de música argentina a través de la radio y la televisión". Por otra parte, declaró que "la tarea de llevar a Sadaic al nivel que le corresponde por la trascendencia de sus funciones ha de ser obra, no de la intervención, sino de todos y de cada uno de los asociados que deben asumir—con la seguridad del apoyo por parte de la intervención—la defensa de los derechos que le acuerda la ley."

En extremo exitosas las presentaciones de **Raphael** en Miami la semana pasada. Sin embargo, su espectáculo presentado en Nueva York mantuvo una muy floja concurrencia . . . Con todo el aparato promocional que el Festival OTI mantiene a su favor, es doblemente lamentable que sea llevado tan a la ligera. Mientras unos países lo toman en serio, la actitud de otros Inaza al suelo la imagen total del mismo. Por otra parte únicamente el éxito total de cualquiera de sus temas ganadores, acredita cualquier tipo de festival. Y OTI está lejos de lograrlo . . . hasta ahora; . . . Lanza RCA Records de Estados Unidos el long playing de la **Sambasoul Orchestra**, producido en Brasil y re-mezclado en Nueva York por **Warren Schatz**, Vicepresidente A&R de la firma.

"Chuva-Chuva-Mais que nada" por esta orquesta lleva camino de éxito muy interesante en Estados Unidos . . . Nuestros saludos a **Carlos Manarbiz**, recientemente nombrado Gerente General de Microfón, América. Exitos Carlos! . . . Va redoblando Beverly de España, la promoción internacional de su artista **Jeronimo**, natural de Argentina y recientemente lanzado en una gran producción en la cual se destacan los temas "Quién eres tu?" "Detrás de mis canciones" y "Dialogo" . . . **Basilio** va logrando impacto en el área de Miami con "Cisne Cuello Negro." Lo malo es que nadie encuentra sus gra-

(Continued on page 75)



Celia Cruz y Willie Colon



Pacheco Granville, Ortiz

# LATIN AMERICAN HIT PARADE

## Fresno

By KGST (RENE DE CORONADO)

1. MEJOR ME VOY  
CHELO/Musart
2. QUE VAS A HACER SIN MI  
VICENTE FERNANDEZ/Caytronics
3. PESARES  
MANOLO MUNOZ
4. ESTARE PENSANDO EN TI  
GRUPO SENTIMIENTO/Arriba
5. TUS MALETAS EN LA PUERTA  
YOLANDA DEL RIO/Arcano
6. REGRESA YA  
LOS BABYS/Peerless
7. EL AMOR ES LIBRE  
RICARDO CERATTO/Latin Intl.
8. SI FUERAS LIBRE  
CHAYITO VALDES/Cronos
9. PRUEBA DE AMOR  
LOS BRILLANTES DE MONTERREY/Fama
10. Y TODAVIA TE QUIERO  
YOLANDITA MONGE/Coco

## Hartford

By WRYM (OMAR AGUILERA Y WALTER MARTINEZ)

1. PRONOSTICO  
IMPACTO CREA/Vaya
2. EL NEGRO CHOMBO  
TOMMY OLIVENCIA/Inca
3. TU ME ABANDONASTE  
ISMAEL MIRANDA/Fania
4. DE TODAS MANERAS ROSAS  
ISMAEL RIVERA/Tico
5. MOFORIBALE AL TAMBO  
EL GRAN COMBO/EGC
6. OTRO OCUPA MI LUGAR  
OSCAR SOLO/Borinquen
7. EL BOLETO  
TRIO LOS CACIONEROS/Borincano
8. ANIVERSARIO DE BODAS  
EL GRAN TRIO/Montilla
9. HOLA, SOLEDAD  
ROLANDO LaSERIE/Musart
10. TUS MALETAS EN LA PUERTA  
YOLANDA DEL RIO/Arcano

## Chicago

By WOJO (JUAN MONTENEGRO)

1. BORANDA  
SONORA PONCENA/Inca
2. ANAISAOCO  
ANGEL CANALES/TR
3. MOFORIBALE  
GRAN COMBO/EGC
4. THE PERFORMER  
KENNY VANCE/WB
5. CINCO EN UN CALLEJERO  
GRUPO FOLK. & EXPERIMENTAL/Salsoul
6. SWEET LUCY  
RAUL DE SOUZA/Capitol
7. EL BUEN PASTOR  
RAPHY LEAVITT/Borinquen
8. EL NEGRO CHOMBO  
TOMMY OLIVENCIA/Inca
9. LILI BABY  
MANOLIN GONZALEZ/TR
10. EL TAQUITO MILITAR  
FRANFERRER/Guanin

## Miami

By WCMQ (HECTOR VIERA)

1. QUE PENA ME DA  
DANNY DANIEL
2. CISNE CUELLO NEGRO  
BASILIO
3. TU  
JOSE LUIS
4. SAMBA LADY  
JUAN PARDO
5. NI CONTIGO NI SIN TI  
EMILIO JOSE
6. A TI, QUE DESPIERTAS A LA VIDA  
BRAULIO
7. ERES TODA UNA MUJER  
ALBERT HAMMOND
8. EL AMOR ES LIBRE  
RICARDO CERATTO
9. TU ERES TODO PARA MI  
MIGUEL BOSE
10. AGUA MANSA  
ROBERTO LOZANO

## San Jose, Cal. (Salsa)

By KKUP (JOSE MARTINEZ)

1. ESA PRIETA  
PACHECO/Fania
2. ELLA FUE/JUAN PANCHANGA  
FANIA ALL STARS/Columbia
3. MOFORIBALE  
EL GRAN COMBO/E&C
4. CAMINO AL BARRIO  
WILLIE COLON/Fania
5. TUMBA TUMBADOR  
TIPICA 73/Inca
6. ANSIA  
RALPH SANTI/TR
7. LOS LIMONES  
CONJ. QUISQUEYA/Liznel
8. GUAGUANGO  
ORQ. SANTURE/E&C
9. NO VOY AL FESTIVAL/TU ME  
ABANDONASTE  
ISMAEL MIRANDA/Fania
10. PARA DECIR ADIOS  
EYDIE GORME & DANNY RIVERA/Gala

## Phoenix

By KIFN (JOE D. ALVARADO)

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

## Argentina

By CENTRO CULTURAL

1. VESTIDA DE NOVIA  
POMADA/RCA
2. HOY ME TOCA REIR  
MARIO ECHEVERRIA/Odeon
3. PON TU CABEZA EN MI HOMBRO  
PAUL ANKA/CBS
4. UNA NOCHE COMO ESTA  
LOS BUKIS/Microfon
5. MORIR AL LADO DE MI AMOR  
DEMIS ROUSSOS/Phonogram
6. SI ME DEJAS AHORA  
CHICAGO/CBS
7. SIN TI  
MANOLO OTERO/EMI
8. DONDE ESTAN TUS OJOS NEGROS  
SANTABARBARA/Odeon
9. FIESTA  
RAFFAELLA CARRA/CBS
10. OLVIDALO PEQUENA  
LOS MOROS/RCA

## Santo Domingo, R. D.

By CAONABO DIAZ BETANCES

1. NO NOTA QUE ESTOY TEMBLANDO  
LOLITA FLORES
2. CON EL VIENTO A TU FAVOR  
CAMILO SESTO
3. PARA DECIR ADIOS  
DANNY RIVERA
4. QUERUBE  
TRIO LOS CONDES
5. A LA DERIVA  
FELITO FELIX
6. EL BORRACHO  
JOHNNY VENTURA
7. LA MITAD DE TI Y LA MITAD DE MI  
LUIS GARDEY
8. ESTE AMOR  
PRIMITIVO SANTOS
9. CAMPO LINDO  
VICTOR IRIZARRI
10. EL NEGRO CHOMBO  
TOMMY OLIVENCIA

## Nuestro Rincon (Continued from page 74)

baciones en el mercado floridano . . . El Sindicato de Autores y Compositores de la República Argentina, se encuentra organiza un Festival de Canciones que será presentado de Junio del 78 en Buenos Aires . . . El Festival de Viña del Mar, Chile, se celebrará del 1 al 6 de Febrero de 1978. El plazo para la recepción de Canciones termina esta semana . . . La nueva grabación de **Celia Cruz** con **Willie Colón** está disfrutando de una gran acogida en Estados Unidos y mercados internacionales . . . Firmaron con la BMI, **Johnny Pacheco** y **Johnny Ortiz**. **Elizabeth Granville** firmó a nombre de la asociación a sus dos nuevos miembros . . . Contraerá nupcias en Sao Paulo, Brasil la hija del presidente de RCA Brasileña, **Adolfo Pino**, **Silvia Beatriz**, con **Mario Piza de Barros**, de muy reconocida familia paulista. ¡Nuestras más cordiales felicitaciones a todos! . . . Ah, la ceremonia tendrá lugar el día 20 de Diciembre . . . Y ahora . . . ¡Hasta la próxima!

I received a press release from **Trevor Lyttleton** this week, which reads: "From Mr. **Clement Freud**, MP for Isle of Ely (Liberal). Sir: Mr. **Alan Frank**, chairman of the Performing Right Society, apparently agrees (November 2) with the view expressed by me and nine Parliamentary colleagues (October 29) that the Companies Act disclosure provisions are inadequate. I question, however, his assertion that there is no justification for our criticism of the PRS Council in withholding the voting list from the members. Whilst the PRS has every legal right to utilize the courts to determine whether or not it can continue to do so, I find the reasons stated for such action to be specious and unacceptable. Mr. Frank states the appeal against the High Court order to hand over the voting list was taken 'on the issue of safeguarding confidentiality in respect of members' professional earnings' whilst ignoring the high price of such confidentiality' the effective disenfranchisement of the voting members who, without the list, cannot communicate with each other to oppose the Council. No company board can be permitted to perpetuate itself in office in this way and, as my colleagues and I stated, if the law so permits, then the law must be changed." **Clement Freud**, House of Commons.

The supervisor of SADAIC (Association of Argentinean Composers and Authors) appointed by the Argentinean government, expressed in Argentina to "Musicosas": "In the period of six months, in which the intervention of the government of the association, collections had improved to over four times than last year and it seems we will go over the 6,000,000,000 (Argentinean pesos) after the period is (Continued on page 76)

## Record World en El Salvador

By MARIO MELENDEZ

■ La noticia más comentada en estos días es el viaje de la vocalista **Ana Marcella** (Dicesa) a España, representando a nuestro país en el Festival OTI. **Ana Marcella** ha obtenido el reconocimiento masivo gracias a su primer 4rpm "Te Quiero Con Locura" con resultados óptimos en radiodifusión, en la actualidad es la cantante favorita de los salvadoreños por aportar un estilo, una voz que ya necesitábamos.

Canal 4 TV, los organizadores del evento a nivel nacional, quedaron atónitos al escuchar "Enseñame a Vivir," tema que **Ana Marcella** presentó en la eliminatoria. Así que en Madrid, los asistentes no olvidarán la actuación de este nuevo valor de la canción latina.

"Bailando El Charleston" es el pronóstico de éxito más aceptable últimamente por discotecarias, disc-jockeys y comentaristas. Esa añeja melodía ha sido incluida—con versión electrónica—en una cara del reciente sencillo de **Compañí 10**, uno de los mejores grupos pop del área centroamericana. El otro lado del disco contiene "La Cosa," recomendada para bailar en un fin de semana. Ambos cortes atraen . . . **Carole King** (Dideca), **Donna Summer** (Bonidisco) y **Celi Bee** (Dicesa) son las voces femeninas extranjeras que más se escuchan en las onda hertzianas. Cada una

de ellas significa un éxito fuerte: "Hard Rock Cafe," "Recordando el Ayer" y "Supermán" . . . **José José** estuvo de visita por acá y provocó euforia, escándalo y sorpresa a la cantidad de fanáticas que abarotaron el lugar donde el famoso mexicano actuó. En una conferencia de prensa **José José** declaró que se encuentra muy satisfecho con el cambio que ha tomado su carrera, con la grabación de su LP "Reencuentro" y con su fiel público. Entre las diversas actividades promocionales que él y su casa grabadora (Dicesa) hicieron, están: un gigantesco itinerario de visitas a radios, Periódicos y canales de TV. Pronto circulará su sencillo "Amar y Querer" . . . El programa "Exitos Musicales" de TV-6 ha alargado su radio de transmisión, ahora es visto en Guatemala, Costa Rica y Nicaragua. **Sergio Gallardo**, conductor del musicalísimo espacio, está muy satisfecho por la favorable acogida que éste ha recibido. Y la verdad, ¡está buenísimo! . . . Las grabaciones, las películas, las fotografías y todo lo relacionado con **Elvis Presley** (RCA) inundó visual y auditivamente a C.A. al conocerse la noticia de la muerte del "Rey del Rock."

Las estaciones dedicaron sus programaciones a la memoria de **Elvis**, los canales de TV y los cine- (Continued on page 76)

## BOLEROS!

**SILVANA DI LORENZO**—RCA AVS 4499

La juvenil interprete argentina Silvana Di Lorenzo ofrece aquí un bello repertorio de grandes boleros con acompañamiento de Raul Parentella y su Conjunto. Acompañan a Silvana, Los Nocturnos. "Lo mismo que a usted" (Ortega-Ramos), "La Barca" (Cantoral), "Sabor a mí" (Carrillo), "El Reloj" (Cantoral) y "Tre Palabras" (Farres).



■ Talented Argentinean singer Silvana Di Lorenzo offers a package of unforgettable boleros with the backing of Raul Parentella, his conjunto and Los Nocturnos. "Escribeme" (G. Castillo), "Espinita" (Jimenez), "Dos Almas" (Don Fabian), more.

## MITAD MUJER, MITAD GAVIOTA

**IMELDA MILLER**—Arcano DK11 3380

Con arreglos de Chucho Ferrer y Eduardo Magallanes, Imelda Miller se luce en este programa de baladas de gran fuerza como "Mitad Mujer, Mitad Gaviota" (de la Colina) "A que no te vas" (Alejandro), "Donde podré gritarte que te quiero" (L. Porcella) y "Si yo no fuí tu esposa" (R. Rosas).



■ With arrangements by Chucho Ferrer and E. Magallanes Imelda Miller is at her best in this excellent package of ballads. "Dos Amores" (Martínez), "Mi huella" (A. de Tobón), "La historia de una niña enamorada" (Miller-Gross-Magallanes) and "Este mundo es un lio" (D. Daniel-Hightower).

## RALPHY SANTI Y SU CONJUNTO

TR 132X

Llenos de salsa y sabor, Ralphy Santi y su conjunto mueven a bailar en esta producción de Marty Sheller. "Ansia" (S. Cebrian), "Que te vaya Bien" (D.R.), "La Cosita" (S. Cebrian) and "Chihuahua Son" (S. Cebrian).



■ Full of rhythm and salsa, Ralphy Santi and his Conjunto move everybody to dance in this Marty Sheller production. "Tamborito" (S. Cebrian), "Cuidate que no te conviene" (P. Otero) and "Tierra divina" (L.A. Jimenez).

## LOS ORIGINALES/THE ORIGINALS

**TITO PUENTE Y SANTOS COLON**—Tico TSLP 1411

Repertorio integrado por temas de gran impacto del talentoso Tito Puente con Santitos Colon en las partes vocales. Grabaciones originales. Más bajo" (Puente), "Esperame" (R. Cole), "Sin nada" (M. Silva), "El que usted conoce" (D.R.).



■ A package of winning tunes by Tito Puente and Santos Colon heading the vocals. Original recordings. Nice sound! "Loco de amor" (M. Valdés), "A gozar Timbero" (O. Estivil), "Ban Ban queré" (D.R.), others.

## En Santo Domingo (Continued from page 74)

Odeón tiene una venta de catálogo extraordinaria mensualmente. Por ejemplo, **Lucho Gatica**, **Carlos Gardel** y muchos otros artistas de décadas pasadas venden todo el tiempo.

Esto nos lleva a pensar que dicha casa es la que más paga "regalía" por sus ventas de discos de catálogo. Así creemos que ocurre.

Se comentaba hace algunos meses que **Joe Cayre** de Caytronics realizaba gestiones para comprar una de las principales compañías prensadoras de discos de este país: Faviola. Pero parece que todo no fué más que una bola de humo. Por lo menos el rumor terminó y no se vió nada... esperemos! Mis amigos... Hasta la próxima!

## En El Salvador (Continued from page 75)

mas ofrecieron Festivales con filmes de Presley, incluso en las discotheques se organizaron "Noches con Elvis." Fué fantástico!

Nuestras sinceras felicitaciones a Discos de Centroamérica, Dideca por haber sido designada la Licenciataria del Año" por la compañía EMI-Capitol. Adelante! por y para el mercadeo centramericano... Se aproxima la tempo-

rada de fin de año y las orquestas ya preparan sus temas apropiados para llevar la alegría a los hogares. **Chucho Tovar Flores** (Indica), **Orq. Nva. Sensación** (Dice-sa), **Orq. Hnos. Flores**, **Oscar Tovar** (Bonidisco), **Bobby Lechuga**, **La Casino** y toda la legión de orquestas con música de sabor caribeño. La pelea por los primeros lugares será reñida.

## Nuestro Rincon (Continued from page 75)

over. Collections from foreign countries are also going up, but it is very important that the composers watch carefully the development of every measure in order to reassure the fulfillment of the collections of performing rights on TV and radio. On the other hand, the matter of bringing up SADAIC to the level it deserves is not only a matter of the intervention of the government, but also a duty of one and all of the members, so that their rights should be defended and protected as determined by the law."

Performances by **Raphael** in Miami were a success last week. On the other hand his audience in an event presented in New York was poor... Festival OTI took place several weeks ago. It is a shame that with all the promotional apparatus that this organization handles, the festival is handled so poorly. Some of the countries affiliated to this event take it very seriously, but others do not give a damn about it. When the whole thing becomes a reality in front of the TV cameras, it looks tedious, mediocre and totally paralyzed. All the TV network affiliates to the festival should take it more seriously in order to fulfill the most elemental concept of professionalism... RCA is releasing this week in the States the **Sambasoul Orchestra's** album on which "Chuva-Chuva-Mais que nada" is included, recorded in Brazil and re-mixed in New York by **Warren Schatz**, vice president, a&r of the company... **Carlos Maharbiz** has been appointed general manager of Microfón, America, based in Miami, Fla... Beverly from Spain is strongly promoting **Jerónimo**, recently signed to the label. **Jerónimo** is from Argentina... **Basilio's** rendition of "Cisne Cuello Negro" is becoming a smash hit in the Miami area, but nobody can find this cut in the record shops. What's going on?... Union of Composers and Authors of Argentina is planning a Song Festival, which will take place in Buenos Aires—early June, 1978... Festival Viña del Mar, Chile, will take place on February 1, 1978... A new album released by Fania several weeks ago by **Celia Cruz** and **Willie Colon** is selling big almost everywhere. A great production!... **Johnny Pacheco**, leader of the **Fania All Stars** and composer of many Latin standards, and **Johnny Ortiz**, also a well-known Latin composer, signed with executive director **Elizabeth Granville** as members of BMI... **Silvia Beatriz**, daughter of **Adolfo Pino**, president of RCA, Brazil will get married on December 20th to **Mario Piza de Barros**. Happy wedding and congratulations to both!... And that's it for the time being!

## The Coast (Continued from page 31)

"Rod sings about loving and losing—two things he knows well"—Down Cahuenga, **Todd Everett** is at it again: he tells us that a bunch of music biz Lilliputians, infuriated by the chart success of **Randy Newman's** scathing attack on those of a, shall we say, less statuesque persuasion, "Short People," are pushing for commercial single action on a jingle **Jackie DeShannon** did a few years back for a soft drink: "Put a Little Squirt in Your Life"... It was only a matter of time before the "Star Wars" spin-offs had to start working on a character-by-character basis. Hence the first single we've run across devoted solely to Chewbacca, titled "Wookiee" and cut by the one fellow who's had prior experience with hirsute hazards: **Sam "the Sham" Samudio**.

STUDIO TIME: At Secret Sound: **Andy Goldmark** producing **Len Boone**, **Gus Skinas** engineering...Guitarist **Chuck Crane** at Audio Arts in Hollywood finishing up his "Crane" album for Capitol, **Steve Goldberg** producing. First single is "Oh Dancer"...Producer **Skip Konte** and **Bobby D.J.** mixed the new disco single by **Brooklyn Dreams** at the new International Automated Media studios in Irvine...**Bob Monaco** (**Rufus**, **Candi Staton**, **Three Dog Night**) apparently set to produce **Flora Purim's** next for Warners, now that she and husband **Airto** have decided not to produce each other's records.

## FCC Probe (Continued from page 72)

available to date place the probe's presence there after the west coast sweep; unlike other cities cited as probable stops along the itinerary, the Chicago phase has generated several brief and somewhat conflicting reports. Gary Deeb, radio and television columnist for the Chicago Tribune, had been making his own allegations regarding plugola, concert promotion ties and drug abuse at several radio stations there prior to the current investigation, and, when reached by **RW** while on assignment in Buffalo last week, said he had learned from undisclosed radio and recording business contacts that the FCC team had issued subpoenas during a visit to Chicago within the last month.

Initial rumors that the Chicago interviews zeroed in on two stations, WVON and WDAI, appear, in fact, to have been generated by Deeb's earlier columns and not by the probe itself. While Deeb does claim the investigators are looking into WDAI's relationship with Celebration-Flipside Productions, a local promoter whose World Series of Rock concert series this past summer allegedly received several hundred

free radio spots as a boost, he told **RW** that no sources had as yet confirmed any FCC interest in WVON's current practices. "I think whatever interest they have in WVON, if they have any, probably stems from past problems," he said, referring to program director E. Rodney Jones' testimony during the Newark Grand Jury hearings last year.

An informed source in Chicago verified Deeb's comment, asserting that WVON had not been approached by the FCC thus far.

### Larger Probe

Deeb also believes a larger federal probe, probably initiated by the Department of Justice, may be overlapping the FCC's efforts. That investigation, Deeb believes, is aimed at turning up organized crime activities in the entire entertainment field. "The radio stations are really a minor aspect of the overall investigation," he suggested. Among other allegations Deeb himself has offered, and believes are included loosely in the FCC actions and more prominently in the unconfirmed organized crime probe, are payola charges centering on drugs given to programmers.

## London's Harper — and Some New Records

mailing with a special price to all of the company's subscribers, which included also a full catalogue of all of Mehta's work with the Philharmonic, his orchestra for many years.

### Solti Release

In a development similar to Columbia's successful Record of the Month policy, London is just issuing the Sixth Symphony of Tchaikovsky, conducted by Sir Georg Solti with the Chicago Symphony as their "Record of the Year." There will be a suggested price of \$5.98 with cassettes and 8-track tapes at the same reduction. The record, of course, also was sent out to reviewers, and it is one that should be highly recommended to anyone who either doesn't have the familiar symphony or wants another copy. This is a far more persuasive interpretation of Tchaikovsky than the most recent by Solti. First of all the orchestra sounds marvelous, with brass as usual second to none in the world. Most important and predictably, Solti does not revel in the possible bathetic sentimentalization of the work, but leads it crisply with feeling. This approach allows for plenty of romanticism and songful lines, but does not get sticky. It is a perfect blending of the conductor's temperament and one of the world's most responsive orchestral instruments. If not

indeed the Record of the Year, it is one of the more successful traditional records heard so far this season.

Getting back to Harper, his company has recently pulled off something of a clever sales ploy. Perfectly aware of when RCA's currently popular recording of the Verdi Requiem, which is conducted by Solti, was ready to appear, London reissued its own version of the Requiem by Solti with an equally impressive (and better balanced) quartet of principals. A new cover reduced price and new presentation may not have seriously bothered the new RCA entry, but the London reissue has appeared as one of the ten most purchased recordings at more than a few major stores around America.

### Aspinall Campaign

Harper, though a Louisianian by birth, seems to thrive most in California where he makes his home. There two recent ploys are worth noting: London came out with a recording called "Michael Aspinall, the Surprising Soprano" recently. The record, an unusual example of female impersonation, was pretty much ignored, at least in store reports from the east. Several San Francisco stores have listed it and the reason may well be Harper's inventiveness. The Tower chain in California agreed to put a big blow-up of the cover

## Cassette Slow Down (Continued from page 3)

through the production process.

"All of the record companies are becoming aware that there is a bigger market for the pre-recorded cassette than they thought," stated Boyd, "and now we're releasing everything on cassette and eight-track both, and of course that has increased the cassette demand in itself."

Despite the fact that many tape manufacturers and record labels were reluctant to admit that there is a backlog of tape orders, Tom Van Gessel, CBS vice president in charge of the CRP tape manufacturing operation stated that "the problem is industrywide. There is such a demand for product that it is simply unprecedented. I think the only excess capacity in the industry is for seven-inch singles. Everything else is very heavy right now." Tape manufacturing for CBS has been on a seven-day week, with three shifts per day.

Reasons for the surge in tape demand, and the attendant lag in production, center, most observers think, on three factors: a large increase in home tape playback units (predicted as continuing by University of California at Berkeley's Dr. Peter Buckland, **RW**, Nov. 26); increased tape sales by

large chain retail outlets; and the death of Elvis Presley, mentioned by a number of manufacturer and retail representatives.

Presley's death, it is thought, brought many customers into record stores who had not visited a record specialty store in some time. The resultant exposure to other product, in addition to the record pressing crisis further complicated by The King's death, had a spillover effect, or so it is theorized.

### Presley Impact

A spokesperson for Specialty Records also reported an order backlog, and speculated that the spillover from Elvis records (unavailable immediately after the performer's death), often caused customers to buy the tape configuration. According to the source at Specialty, the company is also involved in overtime production schedules.

### Some Are Unaffected

Some companies, however, seem unaffected by the reported tape shortage. "I have a pressing problem, but no trouble with tape," stated Larry Harris, a vice president at Casablanca. "In fact with Kiss and Donna Summer they are both two tape sets, and there's still no trouble." Harris added, however, that the company which does tape manufacturing for Casablanca "is just devoted to Casablanca at this moment."

Capitol, too, seems untroubled by reports of tape backlogs, according to an official statement issued by the company. "We're keeping up with orders, although cassettes have doubled and eight-track is up 40 percent over the past four or five months," a company spokesperson said.

"Tape production here isn't backlogged," said Lou Dennis, vice president and director of sales for Warner Brothers. "We're continuing production and distribution in a normal manner, both in records and tapes."

## Rocket, MCA Split

(Continued from page 3)

is expected next spring, will continue under his multi-year contract as an exclusive MCA recording artist.

Rocket Records will announce its future distribution plans shortly.

"We haven't talked to anybody yet, to be honest," said Tony King, Rocket's executive vice president and head of the label's U.S. operations. "It was a very amicable separation," he confirmed, adding that only the regular Rocket label is involved, and that Elton John remains under contract to MCA for four more lps.

(Continued from page 70)

which pictures Aspinall dressed properly for his sound with the legend, "Anita Bryant would hate this record but she could learn a lot about singing if she listened to it." At the San Francisco store, Ray Edwards, the manager, put a "Banned in Florida" label across the ad, and needless to say the recording sold like the proverbial hotcakes. When asked why New Yorkers were not treated to the same ads, Harper said, "The gamble in New York is too great. It may not have amused you." I think he is wrong, but he is the salesman.

### Royal Interest

And in a personal move of great satisfaction, Harper and London Records did some proselytizing within, of all places, the royal family. When His Highness the Prince of Wales was recently in the United States, it came to Harper's attention that he was in San Francisco and was planning to attend *Turandot* at the San Francisco Opera. An aide told Harper that the Prince did not know the opera and would like to hear it. Within minutes the cassette recorder, a score, a libretto and London's recording of *Turandot* were on the way to the royal lodging. The tape recorder came back a few days later with a note of thanks, so London Records can safely assume that at least one of its operas is presently in royal hands.



## ENGLAND

By PHILIP PALMER

■ LONDON—Black Sabbath has a new singer, **Dave Walker**, formerly with **Savoy Brown** and **Fleetwood Mac** . . . Former United Artists Records managing director **Martin Davis** and the company's head of a&r **Andrew Lauder** are forming their own New Radar Record Company in 50/50 partnership with WEA . . . Target directors **Roger Greenaway** and **Harry Barter** will be launching their own TDS label.

Recently acquired by Polydor—worldwide rights outside of North America for the re-release of 40 tracks by the **Dave Clark Five** . . . Reunited for the first time on stage in ten years, apart from a charity show two years ago, are **Cliff Richard** and the **Shadows**. They will appear together for two weeks at the London Palladium beginning February 27th . . . Celebrated recently by **Johnny Gordon**—his 40th anniversary with KPM Music Group which is now part of EMI . . . Jazz club owner **Ronnie Scott** plans to start his own label . . . For release on Pye Records, **Hank Marvin** will produce TV personality **Des O'Connor**.

The American group **Pezband** is in London recording an album at **Ian Anderson's** New Maison Rouge Studios. **Jess Jackson** is producing and manager **Mike Lembro** is seeking a U.K. outlet . . . **George Hamilton IV** will act as host compere at **Mervyn Conn's** 10th International Festival of Country Music at Wembley's Empire Pool next

(Continued on page 80)

### Golembo Named MD, Gramophone Record Co.

■ NEW YORK—M. Richard Asher has announced the appointment of Percy Golembo as managing director of Gramophone Record (PTY) Company, Ltd., the South African partnership company between CBS Records International and the Gallo Group Ltd., of South Africa. Golembo replaces his late brother, Arnold Golembo, who had been associated with CRG since its beginning in 1935

and had been managing director since 1966.

Golembo has been associated with CRG for 27 years, having established its presence in Rhodesia where he subsequently became managing director for the entire Gallo Records Group operation. He will now headquarter in Johannesburg, South Africa, directing the indigenous and international repertoire and market growth of CRG in that country.

### Boney M. Scores in England



Atlantic recording group Boney M. made its British debut recently with a tour that took them through Manchester, Birmingham, Sheffield, and London. Among their most-requested numbers was their current charted European hit, "Belfast." Boney M's second lp for the label, "Love For Sale," was released in the U.S. recently, and has been included in Atlantic's full-scale autumn-winter disco promotion and marketing program. Shown backstage at London's Rainbow Theatre, where they were presented with U.K. gold and silver discs for "Daddy Cool," "Sunny" and "Ma Baker," are, from left: (standing) WEA Records a&r director Dave Dee, Maizie Williams of Boney M., Atlantic vice president/international operations Phil Carson, Trudy Meisel of Hansa Musik, WEA Records finance & administration director Ed Byrnes, Marcia Barrett of Boney M., Hansa Musik co-director Peter Meisel, Atlantic/U.K. general manager Roger Holt; (seated) Liz Mitchell and Bobby Farrell of Boney M., and Frank Farian.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—BRAIN DRAIN DEPT.: The Cancon regulations which went into effect early in 1971 were designed to ensure that Canadian artists would no longer be forced to travel Stateside in order to "make it." Now, almost seven years later, a similar but different brain drain is occurring. Managers **Leonard Rambeau** (**Anne Murray**, **John Allan Cameron**, **Bruce Murray**, **Robbie MacNeill**), **Martin Onrot** (**Chilliwack**, **Domenic Troiano**, **Malcolm Tomlinson**) and **Finkelstein & Fiedler** (**Bruce Cockburn**, **Murray McLauchlan**, **Dan Hill**) have all announced intentions to move to the warmer climes of California where they'll be able to better look after the interests of their artists. Also, producer **Terry Brown** has closed his Toronto Sound studio and booked several months time at the local Sounds Interchange where he'll record the next albums by **Rush**, **Klaatu** and **Max Webster**. After these projects are completed, it is expected that Brown will also move to the U.S. in order to capitalize on his current hot streak as a producer. So while it appears that artists themselves may be able to operate from Canada, the businessmen who represent those artists cannot. Quipped one local business type, "It may not be fun, but you can't conquer Rome without visiting Italy."

IF YOU COULD READ MY MIND LOVE, YOU COULD TELL HOW OLD I AM: **Gordon Lightfoot** had a rather special day on November 17. It was the singer's birthday and also marked his 20th year as an entertainer. To make the day a little special, CHUM-FM carried interview clips with Gordon throughout the day, played almost all his material (no mean feat) and previewed material from Gordon's up-coming album "Endless Wire." However, throughout it all, Lightfoot remained mum on the subject of his age. Commented a WEA man, "He doesn't want a big deal made out of his age. I heard he's 39, but then so was Jack Benny." Regardless, Lightfoot has come a long way since Time called him a "cosmopolitan hick" over ten years ago.

BITS 'N' PIECES: Max Webster bassist **Mike Tilka** has left the band in order to get into other, unspecified areas, reportedly on a business level. His replacement will be **Bill Sheehan** from New York band **Talas**. **Axe's Greg Hambleton** and manager **David Lodge** have pacted a co-management agreement with Kitchener band **Starchild**.

BOYS WILL BE BOYS . . . OR SOMETHING: The lads at CHUM had a party recently to honor two departing on-air personalities which turned into a stag. Apparently one gent got well acquainted with a lady of the evening while the rest of the party watched and *filmed the whole thing!* Two afternoons later, a retirement luncheon was

(Continued on page 80)

## JAPAN

# コンフィデンス

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

■ Punk rock has arrived in Japan. Nippon Columbia's release of the **Sex Pistol's** "God Save The Queen" is enjoying strong sales despite the fact that it is banned from radio airplay . . . Some of the discos which had been playing fifties rock and roll during the summer have now switched to a New Wave format. As a result, several major record companies—**Toshiba-EMI**, **CBS/Sony**, **Polydor**, **King**, **Victor**, **Phonogram** and **Columbia**—are combining their efforts to push punk rock. Under the joint sponsorship of these companies a presentation of New Wave Music was held in mid-November for members of the Tokyo press corps. And on November 19, a Punk Rock Film Festival, open to the general public, was held at the Kaijin Nijumenso, one of Tokyo's leading discos.

Polydor Records' year-end jazz campaign, *verve 1500*, consists of a series of 10 lps on the Verve label, including both reissues and albums previously unreleased in Japan. This series was released on

(Continued on page 80)

## Electric Lady Studio Taps Mitch Plotkin

■ NEW YORK — Electric Lady Studio has announced that Mitch Plotkin, formerly of a&r Sound, will become its new studio manager starting December 12. The company also announced that Sugarloaf architect John Storyak will be designing their new mix-room and overdub.

## Snowstorms Slow Sales

(Continued from page 3)

some slush devices, we're going to be fine," stated Ron Prindell, principal in the Crystalship. "Otherwise it could get pretty bad. Business was definitely down though."

Prindell, however, is known as one of the hearties of the Northwest retailers. Many of his competitors either shut their doors or closed early.

"We're doing about 10 percent of normal business," said Mike Adelsheim, manager of Long Hair Music."

### 10% Business

"We closed the stores in Portland and Corvallis," stated a manager from Everybody's Records. "We've only had five or six customers today."

"We're closing early," stated Ed Gregory, manager of Music Millennium.

"It's not normal by any means," added Al Vanover, principal in AI's Records," but one of our stores will keep normal hours and the other, which has a big walk-in traffic, will close early."

## New York, N.Y. (Continued from page 18)

decided to adjust our four-star rating upwards to a 10-star rating, which means there is no competition. So there.

**THIS IS SERIOUS (WE THINK):** Someone impersonating Rolling Stone editors (usually using **Chet Flippo's** name) has been calling record company presidents, a&r people, etc. to make an audition appointment for his "good friend," whom he identifies as a singer named **August Spivey**. This person has also been sending bills for studio time. The impersonator has been calling from a Boston phone number, usually saying that he is Flippo and that he is at August Spivey's house helping him record.

**JOCKEY SHORTS:** **James Taylor** and producer **Billy Sherrill** are at Columbia Studios doing vocal overdubs on the "Bartender Blues" cut on JT's forthcoming album . . . RW's **Howie Levitt** made a rare public appearance last weekend at the Bottom Line. "Don't bother me mon, A'min to de **Motors**," he said as we approached him (with trepidation, we might add). When we pointed out that the **Motors** were indeed nowhere near the Bottom Line that night, "Ol' Ragarm" beat a hasty retreat, muttering all the way, "The devil made me do it. A'min to de **Motors**" . . . the **Kinks** are releasing a **Ray Davies**-penned Christmas single, "Father Christmas," which will not be on any future albums . . . **Dickey Betts** is recording a new LP in Miami with Jack Richardson producing . . . **Herman's Hermits** (sans **Peter Noone**) have signed to Roulette . . . **Mick Ronson** is contributing lead guitar to the new **Phillip Rambow** single, currently being recorded in England . . . Congratulations to **Gary Hamilton**, famed member of the Tulsa Mafia, whose wife **Cathy** gave birth to a girl two weeks ago . . . Get well wishes to **Earl McGrath**.

## Ross Names Cullen

■ LOS ANGELES—Al Ross, president of Al Ross Music, has named veteran producer Bob Cullen to the post of creative director. Cullen will be responsible for acquiring and producing artists signed to Ross' newly formed production company and will assist in such related areas as stage production and in providing overall musical direction.

## Copyright Tribunal

(Continued from page 4)

The only legal deadline for an agreement is that the Tribunal must approve a fee schedule within six months of the Tribunal's first meeting, Brennan said, according to his own interpretation of the law. (The initial Senate version of the copyright reform bill did contain a retroactivity clause, but that provision was cut out of the bill in conference with the House.) Conceivably, copyright owners may lose royalties for the first five months of 1977, if deliberations drag on.

Public broadcasting has been able to avoid payments of the performance of copyright music under the "for profit" exemption in the old, 1909 law. That provision allowed educators and others to use music without payment to copyright owners if the use was not "for profit." The exemption was wiped out in the new revision law.

### Address

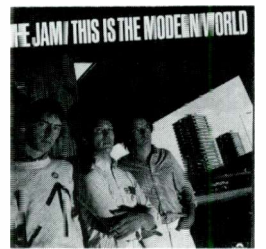
The Tribunal has set up office in downtown Washington. Its new address is: Copyright Royalty Tribunal, 1111 20th St. N.W., Washington, D.C. 20036. Its phone number is (202) 653-5181.

# Import Albums

## THIS IS THE MODERN WORLD

THE JAM—Polydor 2383 475 (U.K.)

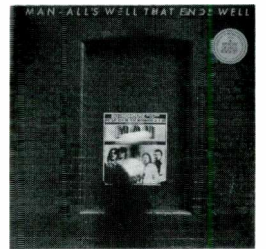
The second album from the group confirms their stance as one of the leading exponents of Britain's new wave. The similarities to the early Who are not as obvious as on their debut and as a result, the trio has begun to shape a sound of their own. "Life From A Window" and "Here Comes the Weekend" top.



## ALL'S WELL THAT ENDS WELL

MAN—MCA 2815 (U.K.)

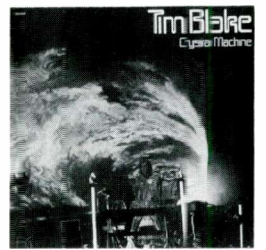
After 13 line-ups and 12 albums (all documented within), the group has packed in. They have left behind a live album recorded at the Roundhouse in December, 1976 which justifies the contention of their most ardent followers that they sounded best in front of an audience. "Hard Way To Live" bears that out.



## CRYSTAL MACHINE

TIM BLAKE—Egg 900.545 (France)

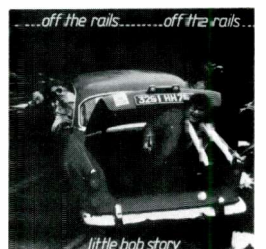
Blake was one of the early members of Gong under the name High T. Moonweed. This is his first solo effort and he uses the opportunity to take off from the group's framework for a totally electronic effort reminiscent of the work of Klaus Schulze and Edgar Froese.



## OFF THE RAILS

LITTLE BOB STORY—Chiswick WIK 6 (U.K.)

Little Bob Story is a French rocker whose band shares with Dr. Feelgood a good feel for r&b inspired rock. This group's sound is fuller however, and with their third album (first released in the U.K.) they are a confident and aggressive unit. Sean Tyla (the Tyla Gang, Ducks Deluxe) produced the set.



## PACIFIC EARDRUM

Charisma CAS 1133 (U.K.)

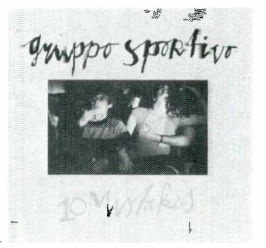
One of the more promising debuts in some time comes from this group whose members include keyboardist Dave MacRae (Matching Mole) and guitarist Isaac Guillory. The group should fill the gap created by the demise of Hatfield and the North with their jazz influenced soloing and textured compositions.



## 10 MISTAKES

GRUPPO SPORTIVO—Ariola 25464 XOT (Holland)

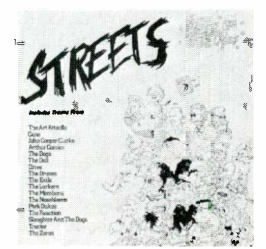
One of the more eclectic groups to come out of Europe in some time is this outfit that sounds like a cross between Blondie and Deaf School. Their ability to fuse familiar rock riffs into the framework of their songs makes their material immediate and appealing.



## STREETS

VARIOUS ARTISTS—Beggars Banquet Beg AI (U.K.)

These 17 tracks by as many different groups serves as a sampler of the underbelly of the British new wave. Most of the groups sound completely interchangeable as they share a venomous approach to their music with a no holds barred attitude. Some of them succeed, and most of them will keep trying.



## Down Under Platinum



Warner Bros. recording artists Fleetwood Mac are currently making their first national tour of Australia, promoted by The Paul Dainty Corporation. The Sydney and Melbourne concerts are part of "Rockarena" which also stars Santana and Australia's own Little River Band. Following their arrival from the United States, WEA Records threw a reception for Fleetwood Mac and presented them with 35 platinum albums, three platinum albums each for the "Fleetwood Mac" album for sales exceeding 150,000 units, and four platinum albums each for "Rumours" sales at the time exceeding 200,000 units. Pictured at the multi-platinum presentation (from left): (back row) Fleetwood Mac's engineer and co-producer Richard Dashut, John McVie, and Lindsey Buckingham; (front row) Mick Fleetwood, WEA Records marketing manager Peter Ikin, Stevie Nicks, and Christine McVie.

## Copywrites (Continued from page 58)

in the project can reach Ms. Glaser at 521 Fifth Ave., N.Y.C. (10017) . . . Joel Vance, writer and publicist, is looking for a new full-time position. He can be reached by phone: (212) 591-3050, ext. 386.

FOREIGN NEWS: Phil Matthews (Matthews Music/Grass Roots Records) has gained the rights to old **Bill Haley** masters, released by Phonogram in Australia under the title "Golden Country Origins—Bill Haley." The songs were recorded by Haley in the 40s and have never before been released. Matthews also controls the publishing on most of the material and is looking for publishers and record companies in other territories. His company is located in Epping, N.S.W., Australia . . . Five writers from ATV's London office came to the U.S. recently to work out some tunes with the company's American staffers. Managing director **Peter Phillips** escorted **Miki Anthony**, **Simon May**, **Vince Edwards** and duo **Tarney & Spencer**.

HAPPY: Chappell staff writers **Marek** and **Alex Piskunov** are maintaining careers in two different fields of music. The two Russian emigres write pop and r&b tunes and simultaneously perform as classical musicians. Most recently they played four concerts at Washington's Kennedy Center with the Washington Philharmonic, conducted by **Rostropovich**. Marek will also be a solo artist with the **Pablo Casals Festival Orchestra** in Puerto Rico. They were signed to Chappell by **Helaina Bruno**.

## Rabbitt Hunt



During his two-Night stand at the Palomino Club in Los Angeles recently, Elektra/Asylum country artist **Eddie Rabbitt** was joined onstage by **Evel Knievel** and **Tanya Tucker**. Knievel and Tucker joined in on an impromptu rendering of "Help Me Make It Through The Night." Pictured are (from left): Knievel; Tucker; Rabbitt; **Scott Burns**, E/A national college promotion director; **Kenny Buttice**, E/A vice president/promotion; (kneeling) **Burt Stein**, E/A national album promotion director; and **Jerry Sharell**, E/A vice president/artist development.

## England (Continued from page 78)

March . . . RCA will be issuing an album by the **Black Dyke Mills Band** called "European Brass" on which the guest conductor is former prime minister **Edward Heath** . . . Former publicity manager of Capitol Records U.K. **Charles Webster** has been upped to press and artist relations manager for the group pop repertoire division at EMI . . . Belated congratulations to Contempo Records boss **John Abbey** and singer **Tamiko Jones** on their recent wedding.

## Japan (Continued from page 78)

October 21 and each of the ten lps will retail for 1,500 yen (\$6.00) as opposed to the usual retail price of 2,500 yen (\$10.99). Included in this series are three albums by **Wes Montgomery**, two by **Oscar Peterson** and one each by **Kenny Burrell**, **Jimmy Smith**, **Ray Brown**, **Wynton Kelly** and **Grant Green** . . . Among the foreign artists scheduled to appear in Japan during the month of November are **Hello**, **Rory Gallagher**, **Jesse Colin Young**, the **Milt Jackson-Ray Brown Quintet** (featuring **Cedar Walton** on piano and **Billy Higgins** on drums), **Shirley Bassey**, **Stuff**, the **Glen Miller Orchestra**, **Adamo**, the **Doc Watson Family**, the **Sonny Criss Quartet** and **Santana**.

## JAPAN'S TOP 10

### Singles

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

### Albums

1. UMIKAZE  
KAZE—Crown
2. DANRYU  
SAYURI ISHIKAWA—Columbia
3. DEATTA HITO NI  
KARYUDO—Warner/Pioneer
4. THE DIARY  
HI FI-SET—Toshiba/EMI
5. HAVE A WINE  
CHAR—Canyon
6. BOHEMIA NO MORI KARA  
IRUKA—Crown
7. KAZAMIDORI  
MASASHI SADA—Warner/Pioneer
8. NINGEN NO SHOHMEI  
Warner/Pioneer
9. SHISYUKI KARA  
HIROMI IWASAKI—Victor
10. JANIS IAN  
CBS/Sony

## Canada (Continued from page 78)

held for a departing salesman. The tab for approximately 35 people was close to \$3500. And the luncheon didn't stop there. A dozen revellers moved on to three other bars and were asked to leave all three establishments after dropping several hundred dollars in the process.

BUMPER CROP DEPT.: Several industry types here have recently lamented the low rate of production locally. Yet albums due before Christmas include: **Triumph's** "Rock And Roll Machine" (Attic), "The Orange Album" from **Wanka (Axe)**, **The Good Brothers'** "Pretty Ain't Good Enough" (RCA), **Colleen Peterson's** "Colleen" (Capitol), **Downchild's** "The Best . . . So Far" (Posterity), **Tobias'** "Street Ballet" (Attic), **Ian Tamblin's** "Closer To Home" (Posterity) and **Foreman-Young Band's** "Sweet Lady Music" (Casino). Furthermore, other albums set for early '78 release include discs by **Chilliwack**, **Streethart**, **The Diodes**, **Moxy**, **Goddo**, **Domenic Troiano**, **Max Webster**, **Klaatu**, **Zon** and **The Christopher Ward Band**.

## CANADA'S TOP 10

### Singles

1. YOU LIGHT UP MY LIFE  
DEBBY BOONE—WB
2. STAR WARS  
MECO—Millennium
3. SOMETIMES WHEN WE TOUCH  
DAN HILL—GRT
4. I FEEL LOVE  
DONNA SUMMER—Casablanca
5. KEEP IT COMIN' LOVE  
KC & THE SUNSHINE BAND—TK
6. THAT'S ROCK 'N' ROLL  
SHAUN CASSIDY—WB
7. HOW DEEP IS YOUR LOVE  
BEE GEES—RSO
8. NOBODY DOES IT BETTER  
CARLY SIMON—Elektra
9. BABY WHAT A BIG SURPRISE  
CHICAGO—CBS
10. THE KING IS GONE  
RONNIE McDOWELL—GRT

### Albums

1. RUMOURS  
FLEETWOOD MAC—WB
2. LONGER FUSE  
DAN HILL—GRT
3. ELVIS IN CONCERT  
ELVIS PRESLEY—RCA
4. FOREIGNER  
FOREIGNER—The Quietist
5. EVEN IN THE QUIETEST MOMENTS  
SUPERTRAMP—A&M
6. OUT OF THE BLUE  
ELECTRIC LIGHT ORCHESTRA—UA
7. GEATEST HITS  
OLIVIA NEWTON-JOHN—MCA
8. CHICAGO XI  
CHICAGO—CBS
9. GREATEST HITS VOL. 2  
ELTON JOHN—MCA
10. STAR WARS  
20th Century



## Parton Party



Shown at a gala reception following RCA artist Dolly Parton's sold out performance at the Kiel Opera House in St. Louis are (from left) Ted Cramer, WDAF in Kansas City; Marie Ratliff, RW, Marty Sullivan, KRMD in Shreveport; Dolly Parton; Don Walton, KFDI in Wichita; Joe Galante, director of Nashville operations, RCA; Tom Allen, KBOX in Dallas; and, kneeling, Wayne Edwards, RCA regional promotion.

## CMA Elects New Officers

■ NASHVILLE—Don Nelson, vice president and general manager of WIRE/WXTZ in Indianapolis, Indiana, was elected chairman of the board of the Country Music Association for 1978, while Joe Talbot, president of Joe Talbot and Associates of Nashville, was elected to serve as president. The elections were held during a CMA board meeting on November 22, 1977, at Commerce Union Bank in Nashville, Tennessee.

Other officers elected for the coming year include:

Executive vice president—Stanley Adams, president of ASCAP, New York, New York; vice president—Charles Scully, national public relations director, SESAC, New York, New York; vice president—Joe Smith, chairman of the board, Elektra/Asylum Records, Los Angeles, California; vice president—E.W. "Bud" Wendell, general manager, Opryland U.S.A. and the Grand Ole Opry (president of WSM, Inc. as of January 1, 1978); vice president—Norman Weiser, Polygram Corporation, New York, New York; vice president — Joe Bos, chairman of the board, United Artists Music and Records Group, Los Angeles, California; vice president—Joe Galante, director, Nashville operations, RCA Records, Nashville, Tennessee; vice president—Chic Doherty, vice president, Nashville operations, MCA Records, Nashville, Tennessee; vice president — Neil Rockoff, vice president and general manager, WHN Radio, New York, New York; vice president — Bill Lowery, president, The Lowery Music Group, Atlanta, Georgia; vice president — Jerry Bradley, division vice president, Nashville operations, RCA Records, Nashville, Tennessee; international vice president — Shooichi Kusano, president, Shinko Music, Tokyo, Japan; secretary — Lee Zhitto, editor in chief, Billboard Magazine, Los Angeles, Cali-

fornia; assistant secretary — Fred Foster, president, Monument Records, Nashville, Tennessee; treasurer — Sam Marmaduke, owner of Western Merchandisers, Inc., Amarillo, Texas; assistant treasurer — Tom Collins, president, Pi-Gem Music, Inc., Nashville, Tennessee; sergeant-at-arms — Jimmy Jay, general manager, United Talent, Nashville, Tennessee; assistant sergeant-at-arms—Tandy Rice, president and board chairman, Top Billing, Inc., Nashville, Tennessee; historian—Gayle Hill, owner of G. Hill & Company, Nashville, Tennessee.

## ABC Music Div. Names Petty VP

■ LOS ANGELES — Jay Morgenstern, president of ABC/Dunhill Music, Inc., and American Broadcasting Music, Inc., has announced that Dianne Petty has been promoted to the post of vice president of publishing. She will report directly to Morgenstern.



Dianne Petty

Ms. Petty, ABC Music's general manager / Nashville, has been elevated to vice president/Nashville. She has been with ABC Records and its publishing division since 1969. Before becoming professional manager of the publishing companies, she did local promotion for ABC Records in the southeast. She will be assisted by professional manager Blake Mevis.

## NASHVILLE REPORT

By RED O'DONNELL



■ Johnny Cash is in the San Antonio area for three weeks of filming a co-starring role in "Thaddeus Rose and Eddie," a CBS-TV western. (Is Stacey Keach his co-star?)... Nice guy Atlanta's Bill Lowery honored on his silver anniversary in music biz. Ray Stevens, one of Bill's many "protégés," was there for the event and sang the closing song... Versatile musician Charlie McCoy on a 17-day tour of France with French songstar Eddie Miller. (Hasn't McCoy been named music

director for the "Hee Haw" series? George Richey remains as arranger?)... An 8-pound, 5 oz. son arrived for "real" country singer Vernon Oxford and wife Loretta. They've named him Michael Eric—and he already talks with a drawl. Okay, he cries with a drawl!

Johnny Wright and Kitty Wells were wed Oct. 30, 1937—but delayed their celebration until Oct. 31 so Johnny could tell concert audiences: "Kitty doesn't know if she was tricked or treated." Kitty's retort: "I was spooked"... Jerry Strobel, able public relations director for Grand Ole Opry, named manager of the Opry House.

Strobel is to continue as PR man for the Opry (with cheerful assist from Lynn Rose), and in his new duties will be the man to see for leasing the House for shows, etc.... Winter hasn't come to Nashville and the Middle Tennessee area, but R. W. Blackwood and the Blackwood Singers already have experienced a blizzard that stranded them temporarily in Lincoln, Neb.

Promo man Jonathan E. Fricke (Fricke the flack?) says Shelby Single-

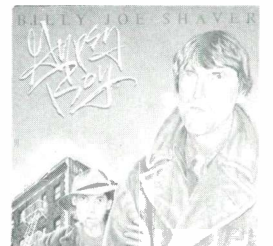
(Continued on page 83)

## COUNTRY PICKS OF THE WEEK

**SINGLE** LARRY GATLIN, "I JUST WISH YOU WERE SOMEONE I LOVE" (L. Gatlin; First Generation, BMI). A repetitive chorus provides an infectious hook on this self-penned waltz tune, which could be Gatlin's biggest record yet. As would be expected, the vocal delivery is superb and Fred Foster's production sets it off nicely. Monument 234.

**SLEEPER** R.C. BANNON, "IT DOESN'T MATTER ANY MORE" (P. Anka; Spanka, BMI). One of Nashville's more promising singer/songwriters and a recent addition to the Columbia roster comes with a proven Paul Anka penned hit, which shows strong chart potential. Bannon's rendition retains the song's appeal and could go all the way. Columbia 3-10655.

**ALBUM** BILLY JOE SHAVER, "GYPSY BOY." Shaver enlists the aid of producer Brian Ahern and a host of notable players on this, his label debut, which includes a collection of uncompromising material seemingly destined for heavy FM play. "You Asked Me To" could be a huge country single. Capricorn 0192.



# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Crystal Gayle — "I Cried The Blue (Right Out of My Eyes)"

Ronnie Sessions — "I Like To Be With You"

Eddie Middleton — "What Kind of Fool (Do You Think I Am)"

Reba McEntire — "One To One"

Johnny Russell — "Leona"

Gene Watson has a gift for finding strong material, and his new Joe Allen-penned single may be his best choice yet! "I Don't Need Anything At All" is nationally charted after one week; adds include WBAM, KCKN, KAYO, KFDI, WDKA, KNIX, WPNX, WVOJ, WSDS, KD JW, KWKH, KLAK, KCKC (#20), KIKK.

Larry Gatlin will chart instantly "Just A Game" LP. "I Just Wish You Were Someone I Love," just shipped, is already spinning at WKDA, WWOK, WMNI, KCKC.

Super Strong: Loretta Lynn, Tom T. Hall, Emmylou Harris, Oak Ridge Boys, Freddy Fender, Statler Brothers.

Lynn Anderson has a ton of adds on "We Got Love," including this week WAME, KSON, WTOD, WHK, WHOO, KD JW, WBAM, WSDS, KGFX, KCKN, WITL, KYNN, KFDI, WPIK, KSO, KTTS, WXCL, KWKH.

Jim Chestnut's "The Wrong Side of The Rainbow" starting to move in Jacksonville and Wichita; Carroll Baker's "Cryin' Places" spinning at KVOO, WPIK, WSDS.

John Denver is showing early country strength with "How Can I Leave You Again" at KLAC (#57), WUBE

(#34), KBOX (#42), WWVA (#35), KTCR, KIKK, KKYX, WRCP, WPIK, KWMT, KYNN, KCKC, WINN, WPLO, WMNI, KAYO, KGFX, WAME, WJQS, WCMS.

After a long hiatus, Ernest Tubb is back on regional charts with "Sometimes I Do." It's charted at KFDI (#21), KVOO (#35), added at WAME, WSDS, KKYX, WCMS, KSOP, WRCP.

LP Interest: Barbara Fairchild's cut, "You're There Between Us," added in regular rotation at WWOK; Johnny Paycheck's "Georgia In A Jug" playing at WUNI and KRMD.

Reba McEntire's "One To One" moving in the south and southwest; Mundo Earwood's "Angelene" happening at KD JW, KENR, KVOO, WSDS, WBAM, WTOD.

## SURE SHOTS

Larry Gatlin — "I Just Wish You Were Someone I Love"

Bobby Borchers — "I Promised Her A Rainbow"

## LEFT FIELDERS

Kathy Barnes — "Something's Burning"

Beverly Heckel — "I'm Not Blind"

Joni Lee — "I Love How You Love Me"

The Cumberlandds — "Tear Stained Monologue"

## AREA ACTION

Sharon Lee Boyd — "I'm Coming Back" (KD JW)

Jack Paris — "Mississippi" (WITL, KFDI)

Margo Smith — "Don't Break The Heart That Loves You So" (KBOX #45)

# A Christmas Tribute to America's broken heart by Bob Luman.

Bob Luman mourns the loss of Elvis Presley and Bing Crosby to American music. And he does it with so much heart and taste you realize that it takes the best to sing a tribute to two of America's best.

PD 14444 "A Christmas Tribute"  
the new single by Bob Luman  
On Polydor Records



Booking: United Talent  
Producer: Jim Viennau

# COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Chris Collier**, PD at KIKK, Houston, departs for same duties at KCKN, Kansas City. No replacement has been named as of this writing and **Gary Gallegher** will oversee the operations of AM/FM until a permanent man is named. KCKN has been the long-time country standard bearer in Kansas City and is now in a most interesting shoot-out with WDAF, which very successfully made the switch to country . . . Congratulations to **Hal Smith** and the staff of bright folks including **Cliff Haynes**, PD, for putting together the Gabriel Award winning "For Heavens' Sake" . . . WPOC in Baltimore is looking for an air personality.

In the wake-up-and-get-scared department there appears a man named **Michael Pertschuk**. If you're in any kind of business, particularly in one that depends on advertising revenue, then perhaps you'd best heed what's happening in the Federal Trade Commission. Pertschuk is the chairman of that august body, and a couple of weeks ago he took the podium at a workshop held by a group called Action For Children's Television. True it's not country radio, but his remarks could very well light the way for serious problems for all of us. To say that the FTC, in the opinion of many business people who have fallen prey to its sometimes strange application of logic, has moved into areas far outside the original purpose of the agency, would be an understatement and should be considered by them as deceptive advertising. In his comments to the ACT group meeting in Cambridge, Mass., Pertschuk, stating that he spoke only for himself and not the four other commissioners, declared that he fully believes that there is legal authority for the FTC to ban television advertising at children. Pertschuk views the "commercial exploitation of children (as) is repugnant to a civilized society" and declared that the FTC would make a decision next month on favorable action on ACT's request to curb TV ads for highly sugared foods, further saying that perhaps the only remedy might be a ban on the advertising of these products on programs directed toward the young child. Quoting a section of the FTC Act (5) which prohibits "unfair or deceptive acts or practices in or affecting commerce," the chairman said that this advertising doesn't warn of potential dangers such as tooth decay. Pertschuk didn't extend himself as far as favoring a complete ban on TV advertising on children's programs, but seemingly made it rather clear that he wouldn't be opposed to such thought. The step from such action to further intrusion into the advertising of any and/or all products which hold some danger, no matter how slight, is a short one. If one lets the mind wander only slightly, you can come up with literally dozens of implications that forebode not well at all for those in the advertising industry. The application of such extreme thought to radio is easily recognizable and should such action come about, the measures of prevention will more than likely begin with "warnings" about the hazards of all products, and from there on it'll be downhill. Such an attitude by a new chairman of an agency like the FTC should set alarm bells ringing constantly in the minds of any businessman whose enterprise is subject to the whims of the FTC, and must make one wonder about the competency of Pertschuk in his position as chairman. In his suggestion to ban some 600 million dollars in annual ad monies, he is not without past experience. Pertschuk was deeply involved in the legislation preparation that outlawed cigarette advertising on radio and television, and that act was so successful that cigarette usage is at an all-time high. If you think the postal service is good, and if the welfare program is fine, then wait a little longer until the government runs your business in totality. Cheers.

## Nashville Report *(Continued from page 81)*

ton has opened a new night club operated by Indians. They charge you \$24 for a Manhattan! . . . Did I tell you that **Crystal Gayle** does some dancing when she guests on **Dean Martin's** Christmas TV special, to be aired Dec. 18 on NBC-TV? . . . Did I report that **Dolly Parton** is slated for another visit to the Tonight TV-er (Tuesday)? . . . Mercury producer **Jerry Kennedy** set a record last week. He was absent from his office because of illness. First no-show in years and years. "I'm shaking and aching all over," he said in an exclusive medical report. (Must have been something that flu in the window?)

As long-time admirer (but not an acquaintance) I am glad to see and hear that **Jerry Lee Lewis'** career apparently is back in high gear. The Killer, in addition to several featured spots on network TV specials, has a role in the Paramount picture, "American Hot Wax" (based on the late N.Y. deejay **Allen Freed's** career). Filming begins this week in Hollywood. The part calls for a long-haired Jerry Lee, so don't assume he's going for a new coiffure look.

## Opryland Hotel Opens

■ NASHVILLE — The Opryland Hotel in Nashville will open its doors on the 26th of November.

A property of the National Life and Accident Insurance Company, the Opryland Hotel is part of the Opryland U.S.A. family entertainment theme park and the world famous Grand Ole Opry. It offers 615 guest rooms with 56 suites, 21-1/2 acres of interior space and seven restaurants and lounges.

Opryland Hotel management expects the new complex to provide an additional boost to Nashville's hotel and tourist industry that already enjoys the immense popularity of the Grand Ole Opry, Opryland U.S.A., The Country Music Hall of Fame, the Hermitage, the State's Capitol and more.

### Meeting Space

Functional meeting and exhibit space in the Opryland Hotel totals 90,000 square feet. Twenty-one meeting rooms, including a 20,000-square-foot ballroom and a 30,000-square-foot exhibit hall, provide flexible accommodations for groups from 10 to 2,200.

Complete in-house audio/visual facilities, which include closed-circuit TV with broadcast coverage to all rooms, can be augmented by the equipment at Opryland Productions in the Grand Ole Opry House.

## ABC-Dot Names Flowers Natl. Sales Coordinator

■ NASHVILLE — Larry Baunach, vice president of sales and promotion, ABC/Dot Records, has announced that Jerry Flowers has been appointed ABC/Dot national sales coordinator.

Flowers, who joined ABC nearly two years ago, previously was southern publicist for the company.

According to Baunach, Flowers' primary work responsibility will deal with coordinating sales movement with ABC's new independent distributors.

### ANOTHER HIT

By the writer of the **ELVIS Smash**

"HURT"

**KEITH BRADFORD**

Sings

"SOMEWHERE ELVIS IS SMILING"

Nu-Sound #422

Dist. by:

Nashville Music Productions  
4701 Trousdale Drive  
Nashville, Tenn. 37220

You will love

# "I LOVE HOW YOU LOVE ME"

by **LORI**

# MANDRELL



Destined to love its way up the charts!

Produced by Mick Lloyd  
for Booker of Stars Productions

To know how to love us, call Keith or Bill at:

**International Record Distributing Associates**

55 Music Square West Nashville, Tennessee 37203  
Telephone: (615) 244-7783



# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**BOBBY BORCHERS**—Playboy 5823

**I PROMISED HER A RAINBOW** (R. Bourke; Chappell, ASCAP)  
Borchers can't miss with this one. Rory Bourke has written a classic country ballad here, which should be headed straight to the top.

**BEVERLY HECKEL**—RCA 11161

**I'M NOT BLIND** (M. Ball; Rio Mendoza, BMI)  
Expressive lyrics and a powerful vocal performance should insure heavy action for this gifted songstress. A well-crafted ballad.

**LANEY SMALLWOOD**—Monument 237

**UNDERCOVER MAN** (M. Sherrill/J. Riggs/L. Kimball; Al Gallico, BMI/  
Easy Listening, ASCAP)

Smallwood should fare well with this peppy, percussive number, which should garner instant action.

**CHUCK WOOLERY**—Warner Bros. 8497

**TAKE 'ER DOWN BOYS** (L. Anderson; Big Heart/Harmony & Grits, BMI)  
Woolery could hit the top with this energetic, mid-tempo cut, spiced with hot instrumentation and a gutsy vocal.

**KARI FOSTER**—Epic 8-50482

**CLOSE** (J. Foster/B. Rice; Jack & Bill, ASCAP)  
It sounds like there's a bright future ahead for Kari, who makes her label bow with this pop-flavored cut, which should find acceptance on all formats.

**KATHY BARNES**—Republic 012

**SOMETHING'S BURNING** (M. Davis; Screen Gems-EMI, BMI)  
Mac Davis' well-crafted composition provides a fitting vehicle for Kathy's expressive vocals. It should be chartbound.

**ZELLA LEHR**—RCA 11174

**TWO DOORS DOWN** (D. Parton; Owepar, BMI)  
Lehr should find instant country action with this up-tempo cut. Outstanding arrangement, production and vocals insure success.

**CHUCK STEWART**—Monument 236

**MAMA'S BOYS** (H. Lindsey/M. Durham; Combine, BMI)  
Stewart shows strong potential with this toe-tapper which features a lyric that should stop a few macho-types in their tracks. It feels good.

**MEGAN**—Mercury 55015

**LET'S FALL IN LOVE AGAIN TONIGHT** (D. Cook/R. VanHoy; Tree, BMI/  
Cross Keys, ASCAP)  
Megan should score high with this melodic ballad, highlighted by her clear, ranging vocals.

**JONI LEE**—MCA 40826

**I LOVE HOW YOU LOVE ME** (B. Mann/L. Kolber; Screen Gems-EMI, BMI)  
Lee's provocative reading of this classic ballad should be a natural for country playlists.

**PAL RAKES**—Warner Bros. 8506

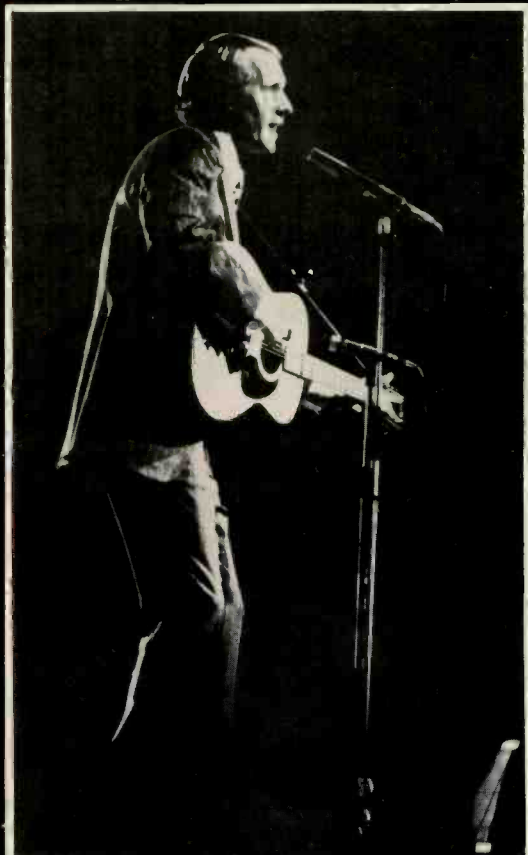
**IF I EVER COME BACK** (P. Rakes/R. Faith; Dusty Roads/Al Gallico, BMI)  
Spiced by Norro Wilson's lush production and some great harp licks, Rakes could go all the way with this moving ballad.

**KEITH PALMER**—Timberhill 4001

**NO LOVE LOST** (J. Fuller; Blackwood/Fulness, BMI)  
Palmer has a strong offering in this melodic ballad which shows solid chart potential.

**BETTY RANDALL HILL**—K-Ark 1191

**DOWN, DOWN, CAME THE WORLD** (W. Jennings/B. Darnell; Freeway, BMI)  
Bobby Barnett found considerable success with this song a while back and Hill's reading shows strength enough to repeat.



## GEORGE HAMILTON IV

★ Has just completed videotaping a Christmas "special" for BBC-TV in England with Crystal Gayle and Larry Gatlin.

★ His Canadian TV series (now in its 5th season) is the ONLY country music program seen internationally. (New Zealand, Hong Kong, South Africa, British Isles)

★ He will act as master-of-ceremonies at "the 10th International Festival of Country Music" in London (Wembley) next Easter. (George IV has appeared at 8 of these festivals—more than any other American artist)

George IV is the FIRST  
"International Ambassador of  
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"Anchor Records, Ltd." (U.K.)  
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# THE COUNTRY ALBUM CHART

DECEMBER 3, 1977

DEC. 3	NOV. 26		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	6
2	3	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	21
3	2	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	20
4	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	12
5	5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	13
6	6	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	6
7	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	20
8	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	4
9	14	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	13
10	12	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	4
11	9	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	29
12	17	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	9
13	10	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	8
14	22	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	23
15	15	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	8
16	16	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	13
17	35	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	2
18	18	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	33
19	19	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	13
20	20	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	41
21	37	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	3
22	23	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	96
23	25	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	4
24	24	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	45
25	69	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	2
26	13	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	6
27	27	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	6
28	—	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	1
29	54	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	16
30	30	REDNECK MOTHERS VARIOUS ARTISTS/RCA APL1 2438	5
31	32	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	6
32	—	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM1 5003	1
33	21	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	7
34	49	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	19
35	31	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	10
36	42	JOHN WESLEY RYLES/ABC Dot DO 2089	5
37	—	GREATEST HITS, VOL II MICKEY GILLEY/Playboy KZ 34881	1
38	59	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	3
39	11	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	13
40	39	KENNY ROGERS/United Artists LA689 G	56
41	44	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	36
42	36	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758	13
43	34	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	13
44	50	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	28
45	47	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	93
46	38	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	13
47	—	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	1
48	—	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	1
49	43	BLUEGRASS MEMORIES BILL MONROE/MCA 2315	3
50	52	PORTER PORTER WAGONER/RCA APL1 2432	2
51	51	BEST OF DOLLY PARTON/RCA APL1 1117	79
52	55	RONNIE MILSAP LIVE/RCA APL1 2043	51
53	53	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	7
54	26	TATTOO DAVID ALLAN COE/Columbia PC 34870	13
55	46	TILL THE END VERN GOSDIN/Elektra 7E 1112	19
56	61	BEST OF FREDDY FENDER/ABC Dot DO 2079	29
57	66	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	63
58	57	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	10
59	65	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	111
60	56	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	30
61	70	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	46
62	45	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	17
63	63	I REMEMBER PATSY LORETTA LYNN/MCA 2265	33
64	64	YOU ARE SO BEAUTIFUL TANYA TUCKER/Columbia PC 34733	12
65	74	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	11
66	68	RABBITT EDDIE RABBITT/Elektra 7E 1105	26
67	67	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM1 1125	35
68	73	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	4
69	62	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	76
70	58	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	49
71	60	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG2 5401	11
72	41	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	13
73	71	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	26
74	72	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	17
75	40	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	11

# REX

"Lonely Street" (WBS 8482)

The hit the country's been waiting for



REX ALLEN JR.  
FROM THE ALBUM *THE BEST OF REX* (BS 3122)  
PRODUCED BY NORRO WILSON

FROM WARNER COUNTRY  
WHERE SELDOM IS HEARD A DISCOURAGING WORD...





# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

DEC. 3	NOV. 26		WKS. ON CHART
1	5	<b>HERE YOU COME AGAIN</b> DOLLY PARTON RCA PB 11123	8
2	2	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	12
3	1	<b>WURLITZER PRIZE/LOOKIN' FOR A FEELING</b> WAYLON JENNINGS/RCA PB 11118	9
4	4	<b>FROM GRACELAND TO THE PROMISED LAND</b> MERLE HAGGARD/MCA 40804	9
5	9	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner Bros. WBS 8455	7
6	6	<b>ROSES FOR MAMA</b> C.W. McCALL/Polydor PD 14420	12
7	7	<b>FOOLS FALL IN LOVE</b> JACKY WARD/Mercury 55003	13
8	3	<b>MORE TO ME</b> CHARLEY PRIDE/RCA PB 11086	12
9	10	<b>ONE OF A KIND</b> TAMMY WYNETTE/Epic 8 50450	9
10	12	<b>I'M KNEE DEEP IN LOVING YOU</b> DAVE & SUGAR/ RCA PB 11141	6
11	14	<b>DON'T LET ME TOUCH YOU</b> MARTY ROBBINS/Columbia 3 10629	7
12	18	<b>GEORGIA KEEPS PULLING ON MY RING</b> CONWAY TWITTY/ MCA 40805	6
13	15	<b>SHE JUST LOVED THE CHEATIN' OUT OF ME</b> MOE BANDY/ Columbia 3 10619	9
14	21	<b>COME A LITTLE BIT CLOSER</b> JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634	6
15	17	<b>PEANUT BUTTER</b> DICKEY LEE/RCA PB 11125	8
16	19	<b>SWEET MUSIC MAN</b> KENNY ROGERS/United Artists XW 1095	7
17	20	<b>EVERY DAY I HAVE TO CRY SOME</b> JOE STAMPLEY/ Epic 8 50453	7
18	22	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/ Epic 8 50469	5
19	24	<b>THE PAY PHONE</b> BOB LUMAN/Polydor PD 11431	8
20	25	<b>MOTHER COUNTRY MUSIC</b> VERN GOSDIN/Elektra 45436	7
21	41	<b>MY WAY</b> ELVIS PRESLEY/RCA PB 11165	3
22	27	<b>CHAINS OF LOVE</b> MICKEY GILLEY/Playboy ZS8 5818	5
23	28	<b>MIDDLE AGE CR^ZY</b> JERRY LEE LEWIS/Mercury 55011	6
24	8	<b>SHAME ON ME</b> DONNA FARGO/Warner Bros. WBS 8431	13
25	30	<b>ABILENE</b> SONNY JAMES/Columbia 3 10628	7
26	32	<b>WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE</b> RONNIE MILSAP/RCA PB 11146	3
27	11	<b>STILL THE ONE</b> BILL ANDERSON/MCA 40794	10
28	33	<b>SAVIN' THIS LOVE SONG JUST FOR YOU</b> JOHNNY RODRIGUEZ/Mercury 55012	5
29	34	<b>QUITS</b> GARY STEWART/RCA PB 11131	7
30	37	<b>AGREE TO DISAGREE</b> LITTLE DAVID WILKINS/Playboy ZS8 5822	7
31	38	<b>LONELY STREET</b> REX ALLEN, JR./Warner Bros. WBS 8482	4
32	39	<b>I JUST WANT TO BE YOUR EVERYTHING</b> CONNIE SMITH/ Monument 231	5
33	36	<b>AFTER THE BALL</b> JOHNNY CASH/Columbia 3 10623	7
34	13	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/Monument 226	13
35	42	<b>THE FIRST TIME</b> BILLY CRASH CRADDOCK/ABC Dot DO 17725	4
36	44	<b>IT SHOULD HAVE BEEN EASY</b> DOTTSY/RCA PB 11138	6
37	16	<b>I'M JUST A COUNTRY BOY</b> DON WILLIAMS/ABC Dot DO 17717	15
38	50	<b>COME TO ME</b> ROY HEAD/ABC Dot DO 17722	8
39	51	<b>MISTER D.J.</b> T. G. SHEPPARD/Warner Bros. WBS 8490	4
40	29	<b>LET ME DOWN EASY</b> CRISTY LANE/LS GRT 1313	15
41	23	<b>BORN TO LOVE ME</b> RAY PRICE/Columbia 3 10631	10
42	31	<b>WHAT'RE YOU DOING TONIGHT</b> JANIE FRICKE/Columbia 3 10605	12
43	35	<b>I'LL ALWAYS LOVE YOU</b> CATES SISTERS/Caprice CA 2036	9
44	40	<b>ONCE IN A LIFETIME THING</b> JOHN WESLEY RYLES/ ABC Dot DO 17698	17
45	66	<b>THINK ABOUT ME</b> FREDDY FENDER/ABC Dot DO 17730	2
46	26	<b>CLOSE ENOUGH FOR LONESOME</b> MEL STREET/Polydor PD 14421	11
47	45	<b>CHANGES IN LATITUDES, CHANGES IN ATTITUDES</b> JIMMY BUFFETT/ABC AB 12305	10
48	54	<b>RAYMOND'S PLACE</b> RAY GRIFF/Capitol 4492	7
49	43	<b>I MUST BE DREAMING</b> DON KING/Con Brio 126	9
50	64	<b>STANDARD LIE NUMBER ONE</b> STELLA PARTON/Elektra 45437	4
51	62	<b>BABY, LAST NIGHT MADE MY DAY</b> SUSIE ALLANSON/ Warner Bros. WBS 8473	5



## CHARTMAKER OF THE WEEK

52	—	<b>OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN MCA 40832	1
53	60	<b>I'LL GET OVER YOU</b> NICK NIXON/Mercury 55010	5
54	61	<b>SOMETHING TO BRAG ABOUT</b> MARY KAY PLACE/Columbia 3 10644	3
55	63	<b>THE SEARCH</b> FREDDIE HART/Capitol 4498	4
56	—	<b>TO DADDY</b> EMMYLOU HARRIS/Warner Bros. WBS 8498	1
57	47	<b>YOU OUGHT TO HEAR ME CRY</b> WILLIE NELSON/RCA PB 11061	13
58	46	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1103	18
59	49	<b>DAYS THAT END IN Y</b> SAMMI SMITH/Elektra 45429	12
60	74	<b>YOU AND ME ALONE</b> DAVID ROGERS/Republic 011	2
61	52	<b>EAST BOUND AND DOWN</b> JERRY REED/RCA PB 11056	17
62	—	<b>YOU'RE THE ONE</b> OAK RIDGE BOYS/ABC Dot DO 17732	1
63	68	<b>DEAR ALICE</b> JOHNNY LEE/GRT 137	6
64	59	<b>THAT'S ALL I WANTED TO KNOW</b> DOTTIE WEST/ United Artists XW1084	9
65	77	<b>HOLD TIGHT</b> KENNY STARR/MCA 40817	3
66	72	<b>I'LL PROMISE YOU TOMORROW</b> JERRY WALLACE/BMA (Wig) 7005	4
67	—	<b>MAY THE FORCE BE WITH YOU ALWAYS</b> TOM T. HALL/ RCA PB 11158	1
68	—	<b>SOME I WROTE</b> STATLER BROTHERS/Mercury 55013	1
69	90	<b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/ RCA PB 11036	2
70	75	<b>THE DEVIL AIN'T A LONELY WOMAN'S FRIEND</b> RED STEAGALL/ABC Dot DO 17726	3
71	70	<b>I'M COMING HOME TO FACE THE MUSIC</b> NAT STUCKEY/ MCA 40808	6
72	—	<b>WE GOT LOVE</b> LYNN ANDERSON/Columbia 3 10650	1
73	—	<b>I DON'T NEED ANYTHING AT ALL</b> GENE WATSON/ Capitol 4513	1
74	—	<b>GOD MUST HAVE BLESSED AMERICA</b> GLEN CAMPBELL/ Capitol 4515	1
75	81	<b>WHAT A NIGHT</b> TOM JONES/Epic 8 50468	3
76	79	<b>DO YOU WANNA MAKE LOVE</b> DAVID WILLS/ United Artists XW 1097	4
77	83	<b>RINGGOLD, GEORGIA</b> BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	6
78	87	<b>WHEN I TOUCH HER THERE</b> JIM ED BROWN/RCA PB 11134	2
79	80	<b>WHERE LONELY PEOPLE GO</b> EDDY ARNOLD/RCA PB 11133	4
80	85	<b>SOON AS I TOUCHED HER</b> DORSEY BURNETTE/Calliope CAL 8012	4
81	88	<b>APARTMENT</b> JOHNNY CARVER/ABC Dot DO 17729	2
82	86	<b>A GOOD WOMAN LIKES TO DRINK WITH THE BOYS</b> JIMMIE RODGERS/Scrimshaw 1313	4
83	48	<b>SOUL OF A HONKY TONK WOMAN</b> MEL McDANIEL/ Capitol 4481	12
84	—	<b>BREAKFAST WITH THE BLUES</b> HANK SNOW/RCA PB 11153	1
85	—	<b>HE PICKED ME UP WHEN YOU LET ME DOWN</b> MARY LOU TURNER/MCA 40828	1
86	94	<b>GET DOWN COUNTRY MUSIC</b> BRUSH ARBOR/ Monument 45 230	3
87	96	<b>STAR STUDED NIGHTS</b> ED BRUCE/Epic 8 50475	2
88	91	<b>SOMEONE LOVES HIM</b> SUE RICHARDS/Epic 8 50465	2
89	89	<b>SHE WAS ALONE</b> RAY SANDERS/Republic REP 008	3
90	—	<b>PLEASE</b> NARVEL FELTS/ABC Dot DO 17731	1
91	92	<b>THE WOMAN BEHIND THE MAN</b> BEHIND THE WHEEL RED SOVINE/Gusto/Starday SD 169	2
92	93	<b>ALL THE LOVE WE THREW AWAY</b> LOIS JOHNSON & BILL RICE/Polydor PD 11435	2
93	94	<b>I THINK I'LL SAY GOODBYE</b> JERIS ROSS/Gazelle IRDA 431	3
94	—	<b>ALWAYS LOVIN' HER MAN</b> DALE McBRIDE/ConBrio 127	1
95	53	<b>HOLD ME</b> BARBARA MANDRELL/ABC Dot DO 17716	14
96	98	<b>RUNAWAY HEART</b> PAM ROSE/Capitol 4491	3
97	—	<b>I'VE GOT A FEELIN' (SOMEBODY STEALIN')</b> JOHN ANDERSON/Warner Bros. WBS 8480	1
98	—	<b>GOTTA TRAVEL ON</b> SHYLO/Columbia 3 10647	1
99	99	<b>LET THE GOOD TIMES ROLL</b> BUCK OWENS/ Warner Bros. WBS 8486	2
100	—	<b>YOU'RE THE REASON OUR KIDS ARE UGLY</b> L.E. WHITE & LOLA JEAN DILLON/Epic 8 50474	1



# Randy Gurley



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T.M.

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