

# RECORD WORLD

special section: **JAZZ '78**

## Kenny Loggins

## HITS OF THE WEEK

### SINGLES

**FOREIGNER, "BLUE MORNING, BLUE DAY"** (prod. by Olsen-Jones-McDonald) (writers: Gramm-Jones) (Somerset/Evansongs/WB, BMI) (3:08). This third single from their lp should follow the others, quickly, to the top of the charts. Lou Gramm's vocals are penetrating. Atlantic 3543.

**ROLLING STONES, "SHATTERED"** (prod. by Glimmer Twins) (writers: Jagger-Richards) (Colgems, ASCAP) (2:44). This third release from their new lp should already be as familiar to AOR listeners as their previous singles. It's rock 'n roll funk with a flourish. Rolling Stones 19310 (Atl.).

**EAGLES, "PLEASE COME HOME FOR CHRISTMAS"** (prod. by Szymczyk) (writers: Brown-Redd) (Fort Knox, BMI) (2:57). This Christmas single has an early blues-rock beat and a seasonal heartbreak in the lyrics. It's a special release, not planned for album inclusion. Asylum 45555.

**DARYL HALL & JOHN OATES, "I DON'T WANNA LOSE YOU"** (prod. by Foster) (writers: Hall-Oates) (HotCha/Six Continents, BMI) (3:32). This second release from the "Along the Red Ledge" lp features Hall's distinctive vocals over a track with just a touch of disco. RCA 11424.

### SLEEPERS

**STEPHEN BISHOP, "ANIMAL HOUSE"** (prod. by K. Vance) (writer: Bishop) (Stephen Bishop/Duchess, BMI) (2:55). Could this be the lilting voice of "On and On." Yup, one and the same and expertly weirded up for this theme from the big movie hit. To-Ga. ABC 12435.

**TED NUGENT, "NEED YOU BAD"** (prod. by Futterman-Davies-Werman) (writer: Nugent) (Magicland, ASCAP) (2:44). The certifiable rock crazy proves, once again, to be one of the genre's premier guitarists on this relentlessly driving new single. For Top 40, for sure. Epic 8-50648.

**PETER CRISS, "DON'T YOU LET ME DOWN"** (prod. by Poncia) (writers: Criss-Penridge) (KISS/Rock Steady, ASCAP) (3:20). This latest of the Kiss solo singles has a light early rock beat under Criss' subtle vocals, similar to his performance on "Beth." Casablanca 952.

**NIGEL OLSSON, "DANCIN' SHOES"** (prod. by Paul Davis) (writer: Carl Storie) (Canal, BMI) (3:45). There's a cover battle brewing over this song but Olsson's light ballad treatment, with full-bodied guitar and sparkling vocals, makes this right for Top 40 and adult playlists. Bang 740.

### ALBUMS

**NEIL DIAMOND, "YOU DON'T BRING ME FLOWERS"** Diamond is

**CAT STEVENS, "BACK TO EARTH."** An album of varied moods from Stevens ranging from the rocking "Bad Brakes" (the single) to the instrumental "Nascimento." Still very much a distinctive stylist, he holds this new work together with his usual panache. A&M SP 4735 (7.98).

**KENNY ROGERS, "THE GAMBLER."** Rogers has already established a respectable country/pop crossover following with his past few hits and his latest lp is certain to expand that audience. A smooth balance of story songs and ballads should find immediate a/c acceptance. UA LA934-H (7.98).

**BLUES BROTHERS, "BRIEFCASE FULL OF BLUES."** The long awaited debut from Jake and Elwood Blues, since their appearance on Saturday Night Live earlier in the year, is just what was expected. Steve Cropper, "Duck" Dunn and Tom Scott serve as catalysts. Atlantic SD 19217 (7.98).

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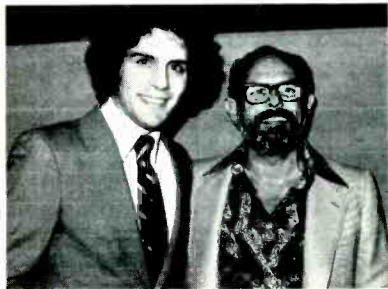
ON ATLANTIC RECORDS AND TAPES



# RECORD WORLD

## Warners Unveils Caviano Label As Disco Fever Builds at Majors

■ LOS ANGELES — Mo Ostin, chairman of Warner Bros. Records, has announced the appointment of Ray Caviano to the newly created position of executive director/disco department, as part of an intensive disco-oriented campaign to be mounted by the label. Caviano, who will be based in Warner's New York City branch, with offices in Burbank, will oversee various aspects of the new disco department, including a&r, promotion, marketing and sales, in conjunction with Warner Bros. staff personnel.



Ray Caviano with Mo Ostin

Simultaneously, both Ostin and Caviano have announced the formation of R.F.C. Records, to be headed by Caviano and distributed by WB. In his dual position, Caviano will be responsible for all new disco acquisitions for both R.F.C. and Warner Bros.

Staff appointments for R.F.C. and new disco acts signed to the label are to be announced soon. Prior to his appointments, Caviano

(Continued on page 74)

By NOE GOLDWASSER

■ NEW YORK — The effect of disco on the record business is just beginning to be felt, say the newly appointed directors of disco departments at two major labels, and heightened disco activity at other majors would seem to bear this out. Disco has only recently surfaced from the world of dark clubs and hip dee-jays, say the experts, and is bubbling over into the airwaves.

Both Ray Caviano (installed in the newly created position of executive director, disco department) at Warners and Tony King (freshly designated in the new position of director, disco marketing) at RCA, were busy setting up their respective organizations when reached by *Record World* last week.

"This deal shows that the ex-

(Continued on page 17)

## 1978 Holiday Season Off To a Fair Start; Most Retailers Remain Cautiously Optimistic

By DAVID MCGEE

■ NEW YORK—With retail record inventories at an all-time high (see *RW*, Dec. 2), expectations for an unprecedented holiday sales season ran high as businesses approached the first prime selling period of the quarter. Traditionally the three days immediately following Thanksgiving have given retailers a brief but telling glimpse of things to come during the next four weeks, which are the most crucial of the year.

Despite the boom year in record sales thus far, results from the weekend were decidedly mixed. Percentage increases over the same period in 1977 ran on an average of 10 to 12 percent above, with many accounts reporting no increase whatsoever.

But there is a silver lining in this cloud, and it is that a num-

ber of new releases, heretofore dormant, showed signs of life; a number of older albums—most notably "Saturday Night Fever"—began moving again; and the numerous greatest hits packages began to show the sales clout expected of them. It should also be noted that a 10 percent increase is a fairly healthy one at that. "We've just been spoiled by all these 20, 30, 40 and 50 percent increases throughout the year" is the way one retailer explained away his disappointment.

There are numerous reasons for the tepid showing on the retail level. Yet another good weekend of weather drove customers outdoors for, presumably, a last fling ahead of winter. Stores located on or near college campuses may just as well have been

(Continued on page 41)

## UNICEF Music Campaign Grows With Donated Songs, TV Specials

By SOPHIA MIDAS

■ NEW YORK—Ten of the biggest names in the recording industry will be simultaneously donating and performing their songs for a concert which is to take place at the United Nations General Assembly on January 9, 1979, with proceeds to UNICEF.

Scheduled to air on NBC-TV on January 10 at 8 p.m., the special

will inaugurate a Music For UNICEF campaign, and will also highlight the International Year of the Child.

Entitled "A Gift Of Song—The Music For UNICEF Concert," the 90-minute TV special will include performances by ABBA, The Bee Gees, Rita Coolidge, John Denver, Earth Wind & Fire, Andy Gibb, Elton John, Kris Kristofferson, Olivia Newton-John and Rod Stewart. Except for The Bee Gees'

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## Manufacturers Avert New Pressing Crunch

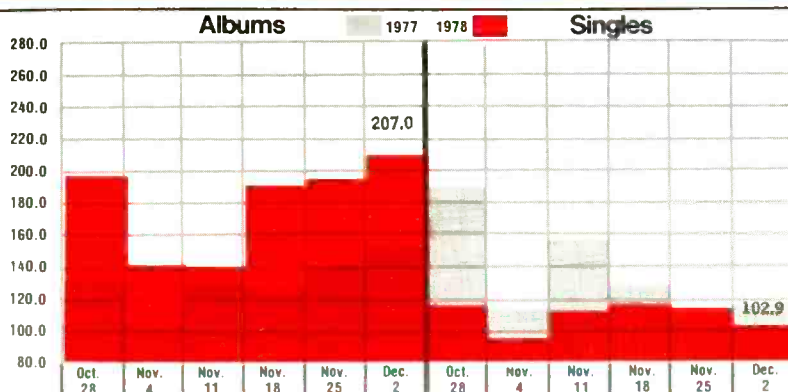
By SAM SUTHERLAND

■ LOS ANGELES — The holidays came early this year for the nation's disc pressers and tape duplicators, bringing with them an anticipated saturation of production capacity but few of the serious production delays and consequent scheduling problems that plagued the industry during 1977's frantic final quarter.

That's the consensus of manufacturing chiefs polled in an *RW* survey, which shows most labels

(Continued on page 79)

## RECORD WORLD SALES INDEX



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

## Mechanical Royalty Meet Leaves Most Key Questions Unanswered

By BILL HOLLAND

■ WASHINGTON—The result of the supposed final showdown between RIAA and the NMPA and the Harry Fox Agency, Inc. at the U.S. Copyright Office here concerning the interim regulations of the mechanical license and royalties turned out to be another stand-off for the time being.

Register of Copyrights Barbara Ringer, in her final statement after the complex two-day hear-

ings that brought together the presidents of all the organizations plus finance and legal representatives and several accounting experts, told the groups that a lot of the "uncertainties and confusion" of the issues had been cleared away by the hearings.

But she added that another smaller meeting should be scheduled between representatives of all interested groups to "refine

(Continued on page 83)

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■ **Opposite page 44.** Powered chiefly by fusion or crossover music, the jazz market has boomed in recent years, and 1978 has been a particularly strong one. As Record World's annual look at jazz shows, traditional or acoustic jazz continues to thrive as well, and while few jazz buffs can agree on just what jazz is, the breadth of styles and labels involved bodes well for the music's future.



■ **Page 10.** Parliament is renowned for taking a back seat to no one when it comes to outrageous music and stage presentation. Now, the group's label, Casablanca, has announced a merchandising and promotion push for the new Parliament album that should have the same attributes. How do you market P-funk? RW's coverage provides the answers.

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## POWERHOUSE PICKS

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

**Rose Royce** (Whitfield) "Love Don't Live Here Any More."

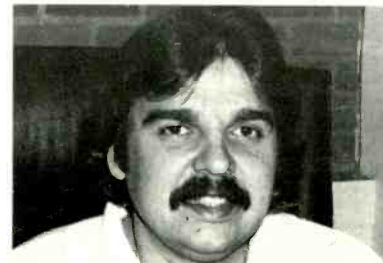
Excellent BOS chart activity has crossed to the pop side with top 10 status in Detroit as the sales reports come in. Several primaries went with it this week.

**Cheryl Lynn** (Columbia) "Got To Be Real."

The crossover activity is duplicating its BOS chart success as it is already top 10 in Memphis together with good chart movement elsewhere. The majors continue to come in. Good sales are being reported.

## ABC Names Barbis To New VP Post

■ **LOS ANGELES**—Steve Diener, president of ABC Records, has announced the appointment of John Barbis to the position of vice president of promotion.



John Barbis

Prior to his first appointment at ABC over a year ago, Barbis was national promotion manager at Chrysalis Records. Previously, he worked for five years at London Records, heading both west coast promotion and west coast a&r. Barbis began his career in the record business with Shelter Records.

## RCA Names Thagard Field Promo Director

■ **NEW YORK**—As reported last week in *Record World*, Chuck Thagard has joined RCA Records as director, national field promotion, it was announced by Robert Summer, president of the company.



Chuck Thagard

According to Summer, Thagard will be responsible for the realization of national promotion objectives through the regional promotion managers who will report to him. Summer also noted that Thagard assumes responsibility for weekly chart activity and that he will work out of RCA's west coast offices.

Regional promotion managers reporting to Thagard are: John Betancourt\* (east coast); Mike Craft (east central); Ron Geslin (north central); Ed Mascolo (southeast); "Big Al" Privett (west central); and a west coast regional manager to be named shortly.

### Background

Thagard's entire career in the music industry has been in the promotion field. He comes to RCA Records from CBS, which he joined in 1966 as a local promotion man in Miami. His most recent post was director of national promotion, west coast, for that company.

# RECORD WORLD

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# CHRISTMAS 1978

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# JOHN DENVER

A BRAND NEW WAY FOR YOUR CUSTOMERS  
TO GIVE THE PERFECT GIFT FOR THE  
HOLIDAY SEASON.



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"John Denver," the first hit album of 1979, will not be available until after January 1st, but this holiday gift display gives your customers the perfect opportunity to give the new John Denver album as a gift this Christmas. The display holds 100 specially printed gift-giving envelopes printed with a picture of John and holiday decoration. Each envelope is the proper size for check or cash.

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And be sure all the John Denver catalog albums are featured prominently, particularly "Rocky Mountain Christmas," "Greatest Hits Volumes I & II" and "I Want To Live."



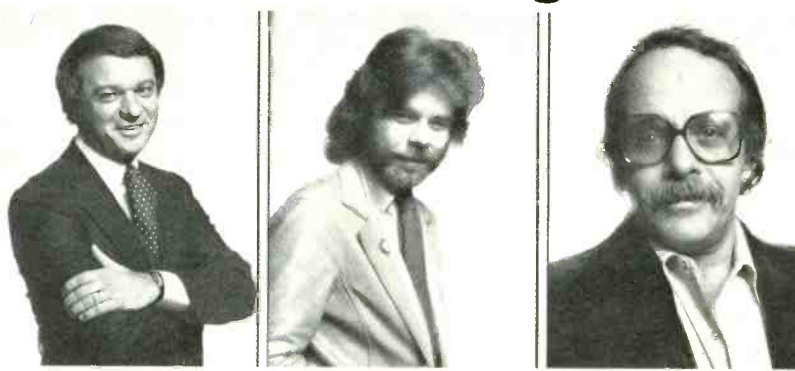
# E/A Announces Executive Realignment

■ LOS ANGELES—A realignment in Elektra/Asylum's executive structure has been announced by chairman Joe Smith, in conjunction with vice chairman Mel Posner and president Steve Wax, following the company's annual meeting of top level executives in Hawaii.

Jerry Sharell will move from vice president/artist development to vice president/creative services where he will oversee the publicity, advertising, merchandising, art and video departments.

George Steele, vice president/marketing services, will move to the newly created position of vice president/international.

"It was important to unify all the departments dealing with the image of the company under one vice president," explained Smith, "and Sharell has long demonstrated his ability in the creative area, backed with strong experience in advertising, artist development and promotion. The continued growth and sales of the WEA international companies has dictated the importance of assigning an experienced top man to guide our international efforts on a full-time basis. Put-



From left: Jerry Sharell, George Steele, Mark Hammerman

ting a vice presidential-level person in charge shows the priority we're giving this area."

## Executive Experience

Also announced is the promotion of Mark Hammerman from west coast artist development director to national director, artist development. "In the few months Mark has been with us he has demonstrated outstanding service and put his management experience to work for us," said Smith. For 12 years Hammerman guided the careers of a wide variety of artists, from Tiny Tim and Deep Purple to Jackson Browne and Warren Zevon. He will report directly to the president.

Sharell, one of the original Asylum employees, has been with the company since 1973. Starting as general manager, he was promoted to vice president of international and advertising before taking the artist development vice presidency in 1976. He was previously vice president of promotion at Buddah Records.

Steele, who will celebrate his tenth anniversary with the company this March, first joined Elektra as regional sales manager, then national sales manager; assistant to the vice president of marketing; and was promoted to vice president/marketing services in 1976.

## Polydor Names Taylor Special Markets VP

■ NEW YORK — Sonny Taylor has been named vice president, special markets, it was announced by Dick Kline, executive vice president, Polydor Incorporated.



Sonny Taylor

Taylor, most recently program director of WWRL in New York, will be involved in all aspects of black music at Polydor. An as yet to-be-named national director of promotion for special markets will report to Taylor.

## Tomato Names Gooding Promo Vice President

■ NEW YORK — Kevin Eggers, president of the Tomato Music Co., has appointed Bob Gooding national director of promotion.

Previously, Gooding was national albums promotion director at Private Stock. His origins in the music industry stem from WCOL-AM & FM Radio in Columbus Ohio, where Gooding was the vice president of programming.

## NARM Revamps '79 Convention Schedule In Response To Members' Varied Needs

By DAVID MCGEE

■ NEW YORK — Fully expecting to top last year's record 2000 convention attendance, the National Association of Recording Merchandisers (NARM), headed by executive vice president Joe Cohen, has announced for its 1979 industry-wide gathering a revamped schedule of activities designed to be more responsive to the particular needs of each segment of its membership. The 21st annual NARM convention will be held from March 23 through March 28 at the Diplomat Hotel in Hollywood, Florida. Highlights of the convention are expected to be the general sessions focusing on creative merchandising (in which NARM will reintroduce separate meetings for retailers, rack jobbers, one-stops and independent distributors) and radio advertising.

Additionally, NARM has arranged for CBS Records to present in audio-visual form to the industry its in-house consumer tape research study, "The Tape Buyer: What We Know About Him Today, What We Can Expect from Him Tomorrow," in conjunction with an update by GRT Corporation of its original study of several years ago on the impact of tape fixturing and display techniques.

"The difference between this year's convention and others," Cohen told *Record World* last week, "is the quality of the business sessions. Nothing we've done before comes close to this. We're spending nearly \$200,000 on audio-visual presentations, which is ten times more than NARM's ever spent in this area. We're going to be mailing our brochures internationally, trying to develop an international flavor for the convention. And we're going to advertise in the European and United States trade papers to push for early registration and, in this way, to keep the excitement brewing for the convention.

"The key word in all this," Cohen continues, "is 'response.' We've listened to what our members have been saying in our regional meetings, and now we're going to meet their needs. We're going to give them what they want from NARM. The best thing an organization like this can do is let its members have input and respond accordingly."

The first major business session of this year's convention will concentrate on radio advertising. John Marmaduke and Jim Tyrrell will co-chair an audio-

(Continued on page 82)

## ASCAP Settles First Jukebox Suit

■ NEW YORK—The first suit to be brought against an unlicensed jukebox operator under the 1976 copyright law was settled out of court here two weeks ago.

ASCAP, which brought the suit in July on behalf of eight of its music publishers, and Paramount Cigarette and Entertainment Corp., a New York jukebox operator, reached a settlement under which Paramount agreed to register all its jukeboxes and pay the \$8-per-box annual fee to the U.S. Copyright Office, and also agreed to pay ASCAP a sum over \$1000.

The jukebox at issue is located in the Cafe 72, an east side restaurant here.

ASCAP has announced that it will file similar suits to encourage compliance with the new law. Few jukebox operators have yet registered their machines or paid their fees.

## Brownstein & Smith Bow Management Firm

■ LOS ANGELES — Bob Brownstein and Clay Smith have formed Brownstein/Smith Management here, specializing in personal management.

Already on the company's roster are Passengers and singer/songwriters Harry Adams, Bill Wright and John Hues.

Brownstein, who most recently was with A&M's international division, was artist development coordinator at Elektra/Asylum, where he also held posts in promotion and international marketing. Smith is former promotion chief and special events coordinator for Capt. Jacques Costeau.

## Arista Reports Best Month Ever

■ NEW YORK — In the middle of its fall "Superseason," Arista Records has concluded the biggest month in the company's four-year history, it was reported by Elliot Goldman, executive vice president and general manager for the label. Contributing significantly to the record-setting Arista November were Al Stewart's label debut "Time Passages," "Playin' To Win" by The Outlaws, the just-released two-record "Barry Manilow's Greatest Hits" compendium, already double platinum, Gil Scott-Heron's "Secrets" and new albums by Eric Carmen, Quazar and The Grateful Dead.

## Funkadelic Single Gold

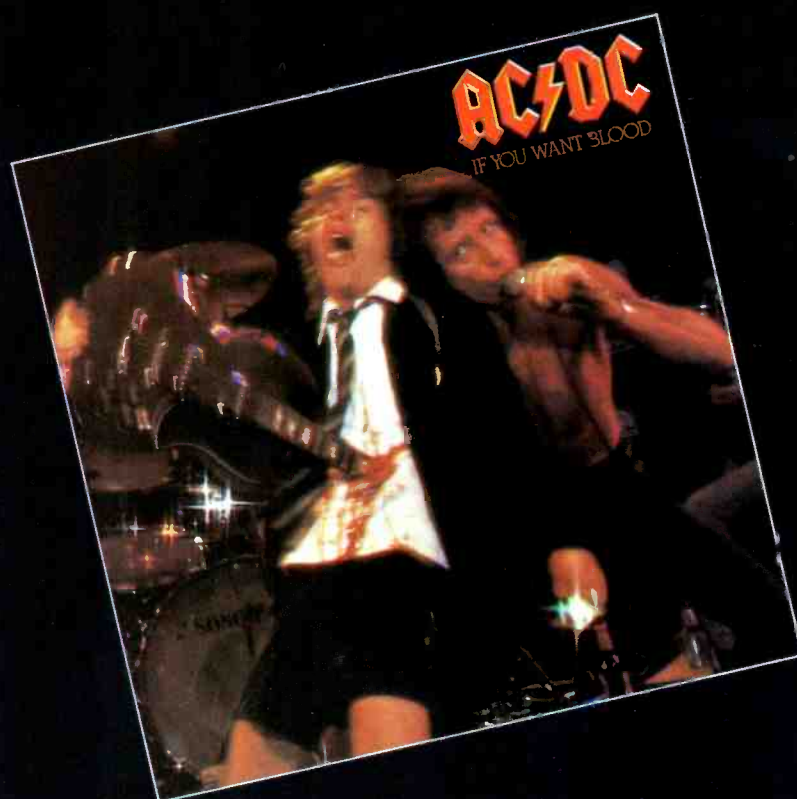
■ LOS ANGELES — The single "One Nation Under A Grove" by Warner Bros. recording artists Funkadelic has been certified gold by the RIAA.

# IF YOU WANT BLOOD YOU'VE GOT IT

**BLOOD FROM AC/DC.  
RECORDED LIVE  
IN CONCERT.**

**AC/DC.  
"IF YOU WANT BLOOD  
YOU'VE GOT IT."  
ON ATLANTIC RECORDS  
AND TAPES.**

PRODUCED BY VANDA AND YOUNG  
SD 19212



MANAGEMENT:  
MICHAEL A. BROWNING  
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# RECORD WORLD CHART ANALYSIS

## Streisand/Diamond Maintain #1 Spot As Chic Single Bullets Close Behind

By PAT BAIRD

While Barbra Streisand and Neil Diamond (Col) continued to outsell all competition for the #1 spot on the RW Singles Chart (and bulleted to #79 on the Country Singles Chart), Chic (Atlantic) bulleted to #2 on #1 airplay spots at the primary radio level and strong sales. The record is still #1 on the Black Oriented Singles Chart.

Dr. Hook (Capitol) picked up huge sales this week and made the Top 10 on a good national spread for #4 bullet and Alicia Bridges (Polydor) also sold well and took strong Top 10 moves for #7 bullet. Billy Joel (Col) moved into the Top 10 at #9 bullet on big sales and airplay gains while the Bee Gees (RSO) was added this week at WABC and took huge jumps elsewhere

for #10 bullet. The record is also #51 bullet BOS.

### Rafferty Chartmaker

Gerry Rafferty (UA) is this week's Chartmaker at #63 bullet on strong secondary and major market adds.

Rounding out the Top 10 are: Donna Summer (Casablanca) #3; Anne Murray (Capitol) #5; Ambrosia (WB) #6 and Gino Vanelli (A&M) holding at #8.

The competition in the next part of the chart seems to have eased somewhat with Al Stewart (Arista) bulleting at #11 on good moves and sales and Andy Gibb (RSO), added at WABC, moving to #17 bullet on the same combination. Village People (Casablanca), #33 bullet BOS, was added this week at WFIL, Q102 and other majors for #18 bullet and Chaka Khan (WB) closed the Miami market for #19 bullet.

Picking up big pre-holiday adds this week are: Toto (Col), #1 on the west coast and gaining

sales and movement elsewhere, #21 bullet; Bob Seger & The Silver Bullet Band (Capitol), added at WFIL, WOKY, and WNOE as well as moving in to the Top 10 in Buffalo and in the south, #23 bullet; Linda Ronstadt (Asylum), on at #89 bullet on the country chart, #24 bullet here; Earth, Wind & Fire (ARC/Col), #15 bullet BOS and making major market top 10 moves, #25 bullet; Eric Clapton (RSO), added at WFIL and KDWB and making big jumps elsewhere, #26 bullet; Elton John (MCA) #27 bullet, and Alice Cooper (WB), making big moves and starting to pick up sales, #28 bullet.

Still moving well are: Ace Frehley (Casablanca) #30 bullet; Dan Hartman (Blue Sky), top 10 along the east coast and making midwest and northwest gains, #32 bullet; Pointer Sisters (Planet), added at WNOE and WDRQ, #34 bullet; Queen (Elektra), added at WRKO, #35 bullet; Cheryl Lynn (Col), one of this week's Powerhouse Picks, #3 bullet BOS and top 10 in the south, #36 bullet; Olivia Newton-John (MCA) #37 bullet; Justin Hayward (Col),

re-gaining a bullet on major market adds, #38 bullet, and Barry White (20th) #39 bullet.

### Radio Adds

Continuing to make significant chart gains on radio adds are: Hot Chocolate (Infinity), #42 bullet BOS and added this week at WNBC and WTIx among others, #40 bullet; Nicolette Larson (WB), taking this week's biggest jump on a tremendous national spread, up 19 spots to #41 bullet; Livingston Taylor (Epic) #42 bullet; Paul Stanley (Casablanca) #44 bullet; Rose Royce, another Powerhouse Pick this week, #5 bullet BOS and added this week at WPGC and other midwest majors, #45 bullet; Chanson (Ariola), added at WQAM and WGCL, #46 bullet; Ian Matthews (Mushroom), picking up both majors and secondaries, #48 bullet; Leif Garrett (Scotti Bros.) #50 bullet; Melissa Manchester (Arista) #54 bullet; Boston (Epic) #55 bullet; Talking Heads (Sire), picking up a number of midwest majors, #64 bullet; Kenny Rogers, #5 bullet country, #65 bullet here; (Continued on page 82)

Singles

## Streisand Album Bullets To No. 4 Spot; Dead Edges Parliament as Chartmaker

By MIKE FALCON

Billy Joel (Col), off of continuing strong retail and rack activity, retains his #1 album spot for the fifth week. Donna Summer (Casablanca) and Steve Martin (Warner Bros.) remain in the followup spots, with Barbra Streisand (Col), last week's Chartmaker, rocketing to #4 bullet with massive jumps at the racks, as well as on the retail level. These four comprise a sales plateau a notch above the remaining top 10 lps this week.

Barry White (20th) has the #1 Black Oriented album this week, and off the reports of both mainstream retail and monstrous r&b tallies, moves to #12 bullet. Chaka Khan (Warner Bros.) experiences similar patterns in going to #15 bullet. Eric Clapton (RSO) made significant sales jumps at the rack level this week and also had top five sales reports from some pop-oriented accounts in escalating to #18 bullet. The Village People (Casablanca), off of good r&b account sales and very solid rack

activity, moves up to #21 bullet.

Queen (Elektra) is experiencing very high sales reports from such accounts as Spec's/Atlanta (#5), Lieberman (rack in Minneapolis, #1), Music Plus/Los Angeles (#1), Music Stop/Detroit (#1), as well as registering #5 at both Everybody's (Portland) and Licorice Pizza (Los Angeles). Retail is leading at the beginning of this sales curve, bringing Queen to #23 bullet. #24 bullet, Kansas (Kirshner) has retail activity roughly even with that of last week, with the racks up significantly from last week, with outstanding r&b reports to support its movement to #26 bullet. Chic, at #28 bullet, continues to climb off of r&b sales with some crossover. Heart (Portrait) is the week's surprise, in both turning around a downward movement experienced last week and also picking up a bullet at #29. The album shows signs of a strong Christmas season finish.

Toto (Col) is still climbing off of retail sales to #32 bullet, with the racks slow to join in on this extremely strong debut album. Barry Manilow (Arista) jumps 35 slots off of both rack and retail

activity to #40 bullet, as Ace Frehley (Casablanca) moves to #42 bullet with rack increases. Solid crossover sales boost Ronnie Laws (UA) to #43 bullet, while a definite spread out of the midwest center, coupled with

good rack growth, pushes Rush (Mercury) to #46 bullet. At #47 bullet, Chanson (Ariola) also moves out of a major area of concentration, this time the metropolitan East.

(Continued on page 82)

Albums

## REGIONAL BREAKOUTS

### Singles

#### East:

Queen (Elektra)  
Nicolette Larson (Warner Bros.)  
Hot Chocolate (Infinity)  
J. Geils Band (EMI-America)

#### South:

Olivia Newton-John (MCA)  
Toto (Columbia)  
Leif Garrett (Scotti Bros.)  
Gene Simmons (Casablanca)

#### Midwest:

Elton John (MCA)  
Queen (Elektra)  
Olivia Newton-John (MCA)  
Justin Hayward (Columbia)  
Hot Chocolate (Infinity)  
Rose Royce (Whitfield)

#### West:

Hot Chocolate (Infinity)  
Nicolette Larson (Warner Bros.)  
Jefferson Starship (Grunt)

### Albums

#### East:

Grateful Dead (Arista)  
Parliament (Casablanca)  
Steve Miller Band (Capitol)  
Leif Garrett (Scotti Bros.)  
Peabo Bryson (Capitol)  
Lord of the Rings (Fantasy)

#### South:

Grateful Dead (Arista)  
Parliament (Casablanca)  
Steve Miller Band (Capitol)  
Peabo Bryson (Capitol)  
Tanya Tucker (MCA)  
Cheryl Lynn (Columbia)

#### Midwest:

Grateful Dead (Arista)  
Parliament (Casablanca)  
Nicolette Larson (Warner Bros.)  
Steve Miller Band (Capitol)  
Leif Garrett (Scotti Bros.)  
Peabo Bryson (Capitol)

#### West:

Grateful Dead (Arista)  
Nicolette Larson (Warner Bros.)  
Steve Miller Band (Capitol)  
Lord of the Rings (Fantasy)  
Cheryl Lynn (Columbia)  
ELP (Atlantic)



# THE KISS SINGLES.

## BULLET! BULLET! BULLET!



## Radio Replay

By NEIL McINTYRE



■ You can now begin to reflect upon the year, and start to think about how you're going to change for 1979. If there's a perfect time to do consider the past and firm up plans for the future, it's between December 25th and the first of the year. This is a quiet time at most radio stations, with very few record releases, and the on-air programming contains a number of records that were popular during 1978. I hope that most of the programmers will be guided in the right direction by their own research and personal experience, rather than the opinions of those not involved in programming.

**JINGLES WITHOUT THE BELLS:** The days of heavy play for radio station jingles seem to have past. Most of the radio jingles are short and heard only on the top 40 stations that are the leaders in the market, the challenger stations, are approaching the audience with production pieces, using music beds from current albums with voice-over slogans about the station. Jingles are surely not a dead issue when it comes to advertising a product; there is a increase in the use of popular songs to help bring attention to the product and the reworking of the lyrics to sell the audience. "Good Vibrations" and "You Sexy Thing" come to mind as recent campaigns with lines from the hits to underscore the feeling you get from using the item.

At the radio station level, program directors, I believe, felt that the jingles became overused and were too slick to keep the audience's attention. The repetition of music was a lot to ask the audience to handle, and the station IDs singing the call letters throughout each hour of the day was too much. The research that today's radio became involved with in attempting to find out the musical tastes as well as the complaints about things on the station must have worked against the survival of the radio jingles. I'm sure the radio world is not far away from the jingle people making a comeback. There were a lot of good jingle packages in the past. Many gave radio station programmers' ideas on how to place music, commercials and to highlight features, intro news, and in general plant an image in the listeners mind about what type of radio station they were listening to. The jingles this season are not played as much, and have been eliminated from many radio stations' overall sound, but there's always next season. Maybe there's a way to use jingles in a disco format.

**KEEP ON DANCIN':** Disco music on radio and new disco clubs opening at a record pace is an indication of the beginning of the momentum with no end in sight. I've seen stores in New York for disco gifts only, fashions in store windows using a dance setting, and articles about the disco craze in most magazines. What could be the future for disco merchandising for the public? Here are some possibilities: A disco Christmas, with the stockings hung by the speakers with care, and stacked heel shoes still in them. Flashing lights would decorate the room, moving to the beat of the music as the family dances around the tree in their "Saturday Night Fever" pajamas. The gifts under the tree would include hustle lessons, disco charm bracelets, pocketless pants and buttonless shirts, and for those with long nails, a disco file.

Disco has moved some places off of the dance floor and onto the roller rinks, with disco skating. I think that it might be time to invent disco on stilts for people who are looking to get higher on dancing. The disco stilts would have leather soles and sequined studs up and down the wooden frames, and for those looking for the deluxe model, battery operated lights would flash to the beat—of course batteries would not be included.

**SYNDIE NEWS:** Westwood One will introduce a public affairs feature for syndication starting February 1, 1979. The series, "Spaces and Places," will consist of ten weekly features each two and half minutes, dealing with today's lifestyle, with an emphasis on the outdoors and environment. The program will be hosted by David Perry of KMET/Los Angeles. For more information call (213) 995-3277 . . .

(Continued on page 15)

## Capricorn Joins DIR & Pabst For Marshall Tucker Broadcast

By WALTER CAMPBELL

■ NASHVILLE — In conjunction with a live New Year's Eve DIR broadcast of the Marshall Tucker Band in concert at the Warehouse in New Orleans, Capricorn Records and the Pabst Brewing Company have launched a cooperative promotional effort, including extensive cross-merchandising and a national contest.

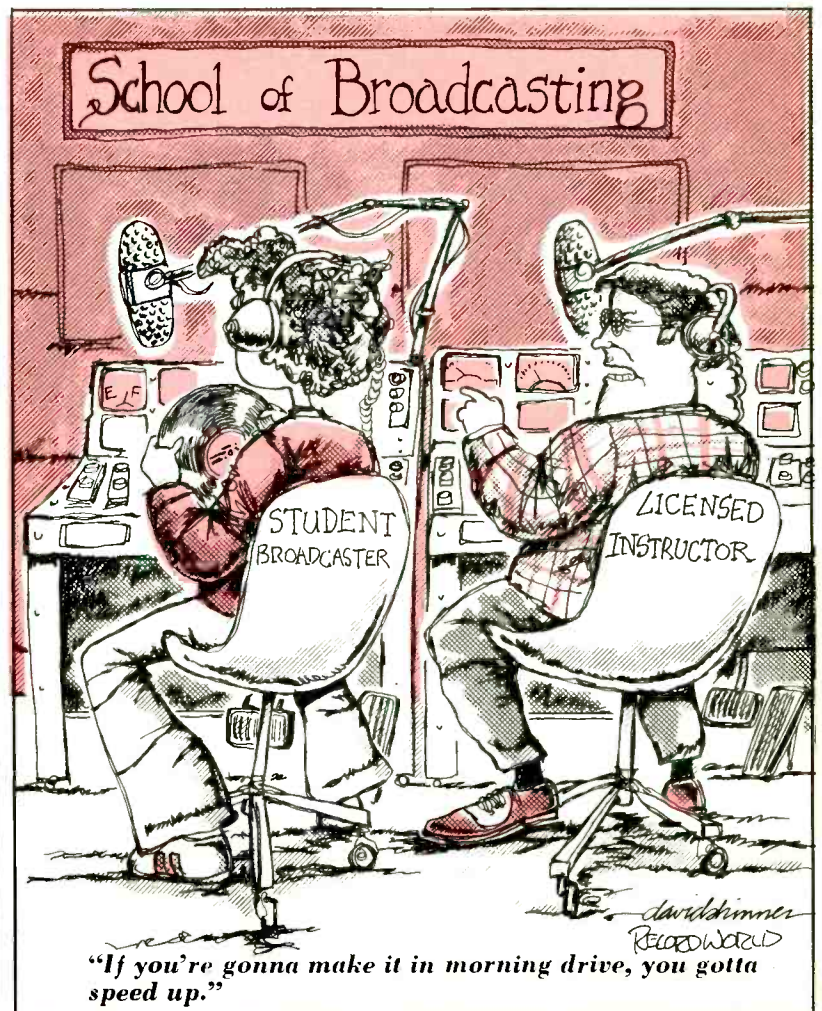
"The Marshall Tucker Band is playing at the Warehouse New Year's Eve, and it is being broadcast live by at least 110 stations in the Eastern and Central time zones of the United States through the DIR Broadcasting system," explained Geary Tanner, Capricorn's national director of album promotion. "There is a mixture of stations, but in most cases album-oriented stations are carrying the broadcast and of course top 40. It will be one of the largest live rock broadcasts that has ever been done."

Sponsored by Pabst, the broadcast is being put together by DIR Broadcasting and coordinated by Rockbill, according to Tanner. "We sent out a letter offering

the broadcast to additional markets with the rest of our King Biscuit stations," said Paul Zullo of DIR, "and the response has been overwhelming. The people at AT&T think it may be the largest live music broadcast ever, but it's safe to say it's the largest live rock broadcast."

In conjunction with the broadcast, Capricorn is sponsoring a contest involving each of the original 110 stations. "The second week in December, each of the stations will give away 25 of the Marshall Tucker Band's Greatest Hits albums," Tanner said. "Five of those winners will also receive complete Marshall Tucker Band catalogues and will be eligible for the grand prize, the winner of which will be drawn at random here at Capricorn. We will then contact the corresponding station, and the winner and a guest plus the pd of the corresponding station and a guest will win the following: round trip air fare to New Orleans for the show, hotel accommodations, limousine

(Continued on page 15)



"If you're gonna make it in morning drive, you gotta speed up."

**Paul Brown:**

## 'Openness' Makes College Formats Matter

By SOPHIA MIDAS

■ NEW YORK — According to Paul Brown, a veteran of college radio promotion, college radio is becoming an increasingly important vehicle of promotion for record companies and the music industry at large. Brown attributes the heightened significance of college radio to a new sophistication and an openness of format that characterizes college radio.

Having worked the college route since 1947, Brown commented upon the development of college radio as a viable and reputable medium: "In 1947 I visited the campus station at Purdue University. At that time, there were only five or six college stations in the country, and it was extremely difficult for these stations to be serviced with product." Today Brown services over 600 college stations across the country. "In the last ten years there have been some dramatic changes," observed Brown, "in that I've seen college radio prog-

ress from carrier current to cable, and now FM." Brown noted that carrier current should not necessarily be viewed as dated or ineffectual, and said, "Michigan State, for example, services 45,000 students this way."

Because commercial radio formats have tightened to the point where it has become exceedingly difficult to break new artists, Brown believes the open formats of college radio to be of particular importance. "College radio stations," he stated, "are far more experimental. The people that run them are much more open, much more willing to take a chance with new product. Don't forget that college radio broke Al Stewart." Brown commented that record companies are aware of the manner in which college radio can discover new music, but explained that it's very difficult for record companies to stay in touch with the college market. "Record companies don't have the manpower to watch the college market,"

said Brown, "and this is further complicated by the fact that there's such a turn-over in college radio personnel." Since Brown has exclusively worked college radio since 1965, he believes that he has an advantage over record companies: "I've developed a strong rapport with college radio personnel," stated Brown, "and I know what they're listening to."

"College radio has kept me young. I'm dealing with young people who are really dedicated to music; they're not being paid for their services. Because of this, there's a refreshing honesty about them; if they don't like a record, they'll tell you."

Known as "the ol' professor" because of his long-term involvement with college radio, Brown has also been with Dick James Music (Elton John).

## Arbitron Updates Black, Spanish Study

■ NEW YORK—The latest installment of Arbitron Radio's study of listening habits among the black and Spanish-speaking population of big cities, released last week, finds that 50 percent of all listening by blacks was to black radio stations, while 41 percent of Spanish listening was to Spanish stations.

The study, "How Blacks and Spanish Listen to Radio," was first released in 1974. Additional updates were released in 1976 and 1977.

Second to black formats for black listening was contemporary radio, with 19 percent, followed by news/talk with 14 percent. Second among Spanish-speaking listeners was also contemporary, with a 28 percent share that has grown from 24 percent in 1976.

Arbitron surveyed 16 markets for the black listening data, and five markets for the Spanish.

## Radio Replay *(Continued from page 14)*

**Marley Brant** has been named director of publicity of Watermark, Inc. Prior to her appointment, Brant was with Chrysalis Records . . . 60 Second L.P. has more than doubled their station list since moving to New York offices and merging with London Wavelength . . . TM Programming is co-producing a history of album rock with Goodphone Productions that will cover a review of the past 15 years of rock music. The program, "Album Greats," is a 48 hour review that will include interviews with key artists, managers, producers and a&r people.

**MOVES:** **Sonny Taylor**, former PD at WWRL/New York, has been named VP of special markets for Polydor Records. New York radio has lost a good manager, but I'm sure Sonny's broadcasting experience will be an asset in his new position . . . **Bob Bruno** is the new PD at WOR/New York from WVIP/Mt. Kisco . . . Comedian **Richard Belzer** has signed a contract to be a regular part of the WNBC/New York morning show. **Scott Brink**, WNBC's morning man, features Belzer as part of his show Monday through Friday . . . **Doug Harris** to on-air at WGIV/Charlotte from WRVR/New York . . . **Scott Robbins** has been named PD at WFEC/Harrisburg from WHLI/Hempstead, L.I. . . . **Steven Clean** to on-air at WCOZ/Boston from WMMR/Philadelphia . . . **John Reed** named new PD at WHHY/Montgomery . . . **Jim Cassidy** new PD at KKYK-FM/Little Rock from Z98/Little Rock . . . **Dan Kieley** to on-air at WOKY/Milwaukee from KVOX/Fargo . . . **Kevin O'Neil** to on-air KAUM/Houston from WGAR/Cleveland . . . **Jim Drucker**, former air personality at WARM/Scranton, has gone from radio to religion. Drucker will be ordained to the Catholic Priesthood on December 3rd. Father Jim can be contacted at (717) 455-7260 . . . WBT-FM/Charlotte has changed call letters to WBCY with an all-hit format, with special emphasis on new product . . . Portia at RW west reports: **Cherie Sannes** to on-air at KRTH/Los Angeles from KMBY/Monterey . . . **Jim Teeson** named GM at KPPL/Denver . . . **Steve Alsobrook** named PD at WCGQ/Columbus . . . **Tom Saunder** to on-air at KSFO/San Francisco from KSFJ . . . **Dara Welles** named news director at KRTH/Los Angeles from KNX-FM . . . Send your moves, changes, and station pictures to either Portia at RW west or in the east Neil (Jack Frost) McIntyre.

## DIR/Capricorn/Pabst

*(Continued from page 14)*

transportation to and from the New Year's Eve show, four tickets and backstage passes to the show, official Marshall Tucker Band tour jackets, a couple of hundred dollars spending money, four tickets to the Sugar Bowl on the following day; and we're also giving the winner an Aria Pro II electric guitar valued at a little over \$700.

"We're leaving it open to the individual stations to do the contest the way they want," Tanner added. "The only guidelines we're setting down is the quantity of albums they're giving away and that we have the five names from each station by the 15th."

Pabst is sponsoring the show and has funded much of the promotional effort, according to Tanner, including college newspaper advertising and posters to be distributed by all the Pabst distributors in the individual markets. "So they'll show up in supermarkets and other point of purchase locations," Tanner said. "Plus Capricorn has a quantity of those same posters which we will use in record stores."

Capricorn has previously been involved in New Year's Eve broadcasts by the Allman Brothers Band and Wet Willie, one from San Francisco and one from New Orleans.

"Frank Weber doesn't need a publicity angle to sell his music.

Frank Weber  
...as the time flies



RCA

AFL1-2963

It should be able to sell itself." —Dennis Devine, Eastern Echo

Have you discovered Frank Weber?

The single:

"71"

RCA

PB-11402



# RECORD WORLD DISCO

## Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED ALBUMS:** Two new releases from very different points on the disco spectrum: The latest **Patrick Adams** creation is **Phreek**, a studio group whose first album on Atlantic is dominated by Adams' trademark synthesizer work—much the same skittish, buzzing, darting electronics that characterized his earlier productions with **Cloud Nine**, **Sine** and the **Universal Robot Band**, but the touch here is finer, more sophisticated in general and has a wider appeal. There may be nothing as riveting as "In the Bush," the Adams production for **Musique** which turned out to be one of the year's disco classics, but the six cuts here offer a variety of phreeky delights. Prime cuts: "Weekend" (6:49), which recalls **Gregg Diamond's** creamy funk approach and the soft-focus feel of **Musique's** "Summer Love," only to turn spicy hot and gently sizzling with excellent female vocals (chanting "This time it's party time/It's party time tonight"); subdued synthesizer work; a bright, chiming percussion break and sparkling guitar—and "I'm a Big Freak (R.U.1.2.)" (10:19), which is loud; busy with synthesizers that well up on all sides, snapping and crackling like a space station gone berserk; and the height of Adams' freak-funk style complete with shouting vocals and imitation orgasm—wild as as you can get. In between these two very different peaks, there's two more tracks of interest, "Much Too Much" and "Everybody Loves a Good Thing," both lighter, wonderfully textured and appealing. And don't miss **Donna McGhee's** vocals on the slower-paced "May My Love Be With You" which starts out with a spoken segment reminiscent of "Casanova Brown." Phreek out—in style. Note: as a great reminder of where Patrick Adams came from, there's a new **Bumblebee Unlimited** record out now, written and produced by Adams and frequent teammate **Greg Carmichael** in that same dizzy cut style that made "Love Bug" so much fun. This time around, on "Lady Bug" (9:52 on a Red Greg disco disc), the formula gets kind of grating—too much of those processed "insect" voices when a little of this novelty goes a long way—but the swirling synthesizers and insistent bass, though much rawer than on Adams' solo work, are involving.

"Hunchback of Notre Dame," the latest disco adaptation of literary classic by **Alec Costandinos** and the **Syncophonic Orchestra** (Casablanca), consists of two continuous sides of music, singing and occasional dialogue or narration that traces in a rather elliptical, sometimes confusing, fashion the Victor Hugo story of passion and deceit. As usual with Costandinos' work, the music is thrilling, brilliantly crafted, precise yet emotionally rich but, from a dancer's standpoint, the flow of "Hunchback" is broken too often for dramatic exposition to

allow for much sustained movement. Only here and there does the record achieve the soaring rush of "Romeo & Juliet" and in a tale more complex than "Golden Tears," few moods are held long enough to inspire more than a few turns around the dancefloor. The production, with arrangements by **Don Ray**, is both intelligent and exciting but, in the end, its intellectual qualities weigh it down and make it much heavier than the prevailing mood of the discos can accept. Happily, however, Casablanca has pressed up a condensed version for a disco disc that is being included in the album package as a special bonus. This 7:46 track of the most danceable sections of the album, primarily the gorgeous, moody "Pope of Fools," emphasizes the texture and clarity of the music with only a few bits of dialogue or singing, salvaging the spirit of the "Hunchback" while cutting loose its narrative freight. The album is a must for Costandinos fans and admirers of Eurodisco class; the disco disc (for which DJ **Rusty Garner** was the consultant) is the version now picking up in the clubs.

Other key releases this week—to be reviewed in next week's issue—  
(Continued on page 84)

## Disco File Top 30

DECEMBER 9, 1978

- SHAKE YOUR GROOVE THING**  
PEACHES & HERB—Polydor (disco disc)
- LE FREAK**  
CHIC—Atlantic (disco disc)
- CHAINS/CREAM (ALWAYS RISES TO THE TOP)**  
GREGG DIAMOND BIONIC BOOGIE—Polydor (lp cuts)
- MacARTHUR PARK SUITE**  
DONNA SUMMER—Casablanca (lp medley)
- YOU STEPPED INTO MY LIFE**  
MELBA MOORE—Epic (disco disc)
- WORKIN' & SLAVIN'**  
MIDNIGHT RHYTHM—Atlantic (disco disc)
- AIN'T THAT ENOUGH FOR YOU**  
JOHN DAVIS & THE MONSTER ORCH.—Sam (disco disc)
- SHOOT ME (WITH YOUR LOVE)**  
TASHA THOMAS—Atlantic (disco disc)
- HOLD YOUR HORSES**  
FIRST CHOICE—Gold Mind (disco disc)
- CONTACT**  
EDWIN STARR—20th Century (disco disc)
- MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY**  
JAMES WELLS—AVI (lp cuts)
- SINNER MAN**  
SARAH DASH—Kirshner (disco disc)
- A LITTLE LOVIN'**  
THE RAES—A&M (disco disc)
- JE SUIS MUSIC/LOOK FOR LOVE**  
CERRONE—Cotillion (lp cuts)
- FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN**  
LORRAINE JOHNSON—Prelude (lp cuts)
- YMCA**  
VILLAGE PEOPLE—Casablanca (disco disc)
- DOIN' THE BEST THAT I CAN**  
BETTIE LAVETTE—West End (disco disc remix)
- FLY AWAY**  
VOYAGE—Marlin (entire lp)
- IF THERE'S LOVE**  
AMANT—TK (disco disc)
- GET DOWN**  
GENE CHANDLER—20th Century (disco disc)
- WEEKEND TWO STEP/MUSIC IS ALL WE NEED**  
THP ORCHESTRA—Butterfly (lp cuts)
- GIVING UP, GIVING IN/ THE RUNNER**  
THREE DEGREES—Ariola (lp cuts)
- I WILL SURVIVE**  
GLORIA GAYNOR—Polydor (disco disc)
- BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME**  
KAREN YOUNG—West End (disco disc)
- I LOVE THE NIGHTLIFE**  
ALICIA BRIDGES—Polydor (disco disc)
- COUNTDOWN/THIS IS IT/ INSTANT REPLAY**  
DAN HARTMAN—Blue Sky (lp medley/ disco disc)
- BAISE MOI**  
PAM TODD—Channel (disco disc)
- I'M EVERY WOMAN**  
CHAKA KHAN—WB (disco disc)
- STANDING IN THE SHADOWS OF LOVE**  
FEVER—Fantasy (disco disc)
- YOUR SWEETNESS IS MY WEAKNESS**  
BARRY WHITE—20th Century (disco disc)

Contributing to this week's survey, in addition to those DJs listed below, were: Billy Carrol (Reflections) and Rene Hewitt (Inferno) in New York; Jeff Tilton (Boston, Boston) and Cosmo Wyatt (Kix) in Boston; Angelo Solar (Backstreet) in Atlanta; Chuck Parsons (Hippopotamus) in Baltimore; Doug Forrester (8 Balls Lounge) in Albany; Mike Lewis (Circus Disco) in L.A.; Carmen Adduci (N Touch) in San Francisco; Bob Viteritti (Poop Deck) in Fort Lauderdale; and Kevin Mills (Tiffanie) in Washington, DC.

# DISCOTHEQUE HIT PARADE

## PARADISE GARAGE/NEW YORK

DJ: Larry Levan  
**CHAINS/CREAM (ALWAYS RISES TO THE TOP)**—Bionic Boogie—Polydor (lp cuts)  
**CONTACT**—Edwin Starr—20th Century—(disco disc)  
**FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN/NOBODY'S WRONG**—Lorraine Johnson—Prelude (lp cuts)  
**HOLD YOUR HORSES**—First Choice—Gold Mind—(disco disc)  
**I DON'T KNOW IF IT'S RIGHT**—Evelyn "Champagne" King—RCA (disco disc)  
**I WILL SURVIVE**—Gloria Gaynor—Polydor (disco disc)  
**I'M EVERY WOMAN**—Chaka Khan—WB (disco disc)  
**JE SUIS MUSIC/ROCKET IN THE POCKET**—Cerrone—Cotillion (lp cuts)  
**KISS ME**—Dinosaur—Sire (disco disc)  
**LADY BUG**—Bumblebee Unltd.—Red Greg (disco disc)  
**LE FREAK/I WANT YOUR LOVE**—Chic—Atlantic (lp cuts)  
**MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY**—James Wells—AVI (disco disc)  
**SHOOT ME (WITH YOUR LOVE)**—Tasha Thomas—Atlantic (disco disc)  
**SOUVENIRS/KECHAK FANTASY/EASTERN TRIP/TAHITI, TAHITI**—Voyage—Marlin (lp medley)  
**YOU STEPPED INTO MY LIFE**—Melba Moore—Epic (disco disc)

(Listings are in alphabetical order, by title)

## CENTER STAGE/CHICAGO

DJ: Peter Lewicki  
**BRING ON THE BOYS**—Karen Young—West End (disco disc)  
**THE CHASE**—Giorgio ("Midnight Express" Soundtrack)—Casablanca (lp cut)  
**CREAM (ALWAYS RISES TO THE TOP)/CHAINS**—Bionic Boogie—Polydor (lp cuts)  
**FLY AWAY**—Voyage—Marlin (entire lp)  
**HEARTBREAK IN DISGUISE**—Pattie Brooks—Casablanca (disco disc)  
**HOLD YOUR HORSES**—First Choice—Gold Mind (disco disc)  
**HUNCHBACK OF NOTRE DAME**—Alec Costandinos & Syncophonic Orch.—Casablanca (disco disc)  
**I WILL SURVIVE**—Gloria Gaynor—Polydor (disco disc)  
**LE FREAK**—Chic—Atlantic (disco disc)  
**MY CLAIM TO FAME**—James Wells—AVI (disco disc)  
**ONE NATION UNDER A GROOVE**—Funkadelic—WB (disco disc)  
**SHAKE YOUR GROOVE THING**—Peaches & Herb—Polydor (disco disc)  
**SHOOT ME (WITH YOUR LOVE)**—Tasha Thomas—Atlantic (disco disc)  
**S'ING S'ING**—Gaz—Salsoul (lp cut)  
**WORKIN' & SLAVIN'**—Midnight Rhythm—Atlantic (disco disc)

## UNION STATION/BOSTON

DJ: Joe Iantosca  
**BAISE MOI**—Pam Todd—Channel (disco disc)  
**CHAINS/CREAM (ALWAYS RISES TO THE TOP)/FESS UP TO THE BOOGIE**—Bionic Boogie—Polydor (lp cuts)  
**COCO KANE**—El Coco—AVI (disco disc)  
**CONTACT**—Edwin Starr—20th Century (disco disc)  
**DOIN' THE BEST THAT I CAN**—Bettie LaVette—West End (disco disc remix)  
**GOT TO BE REAL**—Cheryl Lynn—Columbia (disco disc)  
**HOLD YOUR HORSES**—First Choice—Gold Mind (disco disc)  
**IF THERE'S LOVE**—Amant—TK (disco disc)  
**LE FREAK/CHIC CHEER/I WANT YOUR LOVE**—Chic—Atlantic (lp cuts)  
**LOVE D'SCO STYL/PLUG ME TO DEATH**—Erotic Drum Band—Prism (lp cuts)  
**SHAKE YOUR GROOVE THING/LOVE IT UP TONIGHT**—Peaches & Herb—Polydor (lp cuts)  
**SINNER MAN**—Sarah Dash—Kirshner (disco disc)  
**WEEKEND TWO STEP/MUSIC IS ALL YOU NEED**—THP Orchestra—Butterfly (lp cuts)  
**YMCA**—Village People—Casablanca (disco disc)  
**YOUR SWEETNESS IS MY WEAKNESS**—Barry White—20th Century (disco disc)

## ODYSSEY/LOS ANGELES

DJ: Steven Smith  
**AIN'T THAT ENOUGH FOR YOU**—John Davis & the Monster Orch.—Sam (disco disc)  
**BABY YOU AIN'T NOTHING WITHOUT ME**—Karen Young—West End (disco disc)  
**DANCING IN MY FEET**—Laura Taylor—TK (disco disc)  
**DOIN' THE BEST THAT I CAN**—Bettie LaVette—West End (disco disc)  
**GIVING UP, GIVING IN/LOOKING FOR LOVE/THE RUNNER**—Three Degrees—Ariola (lp cuts)  
**HOLD YOUR HORSES**—First Choice—Gold Mind (disco disc)  
**HUNCHBACK OF NOTRE DAME**—Alec Costandinos & Syncophonic Orch.—Casablanca (disco disc)  
**JE SUIS MUSIC**—Cerrone—Cotillion (lp cut)  
**LE FREAK**—Chic—Atlantic (disco disc)  
**MUSIC IS ALL YOU NEED/WEEKEND TWO STEP**—THP Orchestra—Butterfly (lp cuts)  
**SHAKE YOUR GROOVE THING**—Peaches & Herb—Polydor (disco disc)  
**SHOOT ME (WITH YOUR LOVE)**—Tasha Thomas—Atlantic (disco disc)  
**SOUVENIRS/KECHAK FANTASY**—Voyage—Marlin (lp medley)  
**STANDING IN THE SHADOWS OF LOVE**—Fever—Fantasy (disco disc)  
**YMCA/ THE WOMAN/I'M A CRUISER**—Village People—Casablanca (disco disc/lp cuts)

# Disco Radio Boosts Disc Sales, But Clubs Still Play Key Role

By MIKE FALCON

■ LOS ANGELES — Disco format radio stations, a comparatively new programming style, have already begun to seriously alter retail sales patterns within signal areas, according to a *Record World* survey conducted in Boston, Los Angeles, and Portland.

Although the precise effect is difficult to ascertain, due to continued customer exposure through the traditional club and in-store play methods, it is apparent that disco format stations have helped increase disco product sales, as well as widen the age group primarily responsible for the retail sales figures.

Although stations in New York have generally been regarded as leading the trend towards disco programming, the Boston and Los Angeles areas offer more isolated examples of what happens to retail action when local stations switch to a disco format. Portland, in marked contrast, does not have any stations which rely heavily on disco product. In Los Angeles, the recent change to disco-oriented product by KIIS, and the more r&b-oriented slant of KUTE, which is more widely regarded as a "crossover" station, provide a middle ground for contrast between the disco radio scenes in Boston and Portland and the attendant retail sell-through.

## WBOS

Boston's WBOS has been largely responsible for attracting "an older buyer, who may be rather MOR oriented" to the disco scene, according to Howie Steinmetz, manager of the Washington St. Discount Records. "With WBOS playing disco 24 hours a day through 50,000 watts, the exposure to disco product in Boston is obviously much greater than it was before," observed the manager. He noted that WILD also plays disco material, but signs off at night. "We've always had good disco product sales," said Steinmetz, "but now there's a trend in our customers purchasing disco product, to crossover from other principal areas of listening. Maybe it's due to the fact that many people are getting exposed to disco product through radio, who would never normally step foot into a club atmosphere. As major record outlets realize that disco product can sell, and as more radio stations program disco, I think you'll find that the suburbs will increasingly open up to disco and that there will be some longer selling disco product."

Steinmetz noted that the variety of disco record configurations, seven-inch single, 12-inch single, and album, offer a wider spectrum from which to choose than do most mainstream releases. This also assists in maximizing sell-through, as the disco radio listener, frequently a crossover customer through radio exposure to disco product, can choose the configuration he or she is most accustomed to.

Steinmetz also noted that WBLS has also helped disco customers by publishing and distributing a weekly playlist. He also observed that, due to the increasing competition for the disco buyer, customer loyalty is more difficult to retain.

This difficulty is partially due to the relatively short sales life cycle much disco product experiences. Although the top disco records, often done by major acts with strong crossover support or histories, can sell well over a period of many weeks, a

four to 10 week stay on the shelf seems about average. This can be lengthened or shortened by the inclusion or exclusion of the product on local radio playlists, as is the case with mainstream records, but the emphasis on current hot tunes remains more pronounced, and radio programmers in the disco field seem as acutely aware of this trendiness as do the traditional disco customers.

Not that all disco customers buy only current product: many of the mainstream customers exposed to disco product through radio play seem to come into the stores more slowly than their club-oriented counterparts, according to most of the retailers questioned. Consequently, the active shelf life of disco product can be said to experience a mild prolongation in areas in which disco radio is active, particularly if the disco station in the region plays upon a crossover audience.

(Continued on page 84)

## WB, RCA Execs Stress Disco Commitment

(Continued from page 3)

executives are stepping out" says Caviano of his new situation at Warner Brothers Records, noting that there has been a "dearth of executive expertise" about the dance-oriented music making itself increasingly sought by the public. "It's a heavy street business, with trends coming from people in the street," he added. "People usually have the last say, and this market is continuing to grow. Radio is beginning to catch on, with stations like WKTU-FM, KIIS-FM and many others programming disco regularly. WABC is playing 40 percent disco. It's like alternative broadcasting in the sixties . . . the people want it, and it's being heard."

Caviano is holding his first organizational meeting with his full complement of staff December 11 at the company's Burbank headquarters, where he will give his people the game plan for a major Warners disco thrust in merchandising, a&r, promotion and publicity, to be followed by "a big party in January" to launch the new RFC Records disco label to be headed by Caviano and distributed by Warner Brothers.

Announcement of Caviano's appointment was made officially by Warners chairman Mo Ostin last week, simultaneous with the announcement of the new label's formation. In his dual position as head of the new WB department and the RFC label, Caviano will

be working mainly out of New York, but hopping between the coasts to oversee various aspects of the new disco department, and be responsible for all new disco acquisitions for both RFC and Warner Brothers.

Caviano is a veteran of over three years of disco trekking as VP of special projects and national disco promotion director for TK Records, and as a consultant for such recording artists as Vicki Sue Robinson and The Savannah Band. The deal, he said has been in the works for a few months. For his part, he says, he will "take the TK tactics with me. I don't care if you are big or small, in disco, you have to use street tactics." Of course, the intimate knowledge of what makes a disco hit, what will go over with the masses can be put to effective use with the aid of a full regional staff ("the first in-house disco regional staff") and the publicity and promotional machinery of a big outfit.

"We're getting into this thing first class," beamed Caviano. The aspect of the deal he's most excited about, he says, is "artist development." While the smaller companies thus far involved in disco have been able to break acts and start waves, the new set-up will be able to support acts by developing an image and a lasting market impact. "I'm talking about providing an artist with a career direction, sales savvy, crossover potential and ex-

## Polydor Pacts Harem, Soussan's Disco Label

■ LOS ANGELES—Polydor Incorporated's president Fred Haayen, and vice president/a&r Rick Stevens, have announced a longterm agreement with disco producer Simon Soussan to bring to Polydor his Harem Records company.

### Kline

In announcing the association, Dick Kline, Polydor's executive vice president and general manager, commented, "It's significant that Soussan, a man of incredible ability and stature in the pop/disco field, has joined the Polydor family. With our growing leadership in disco music, Simon will bolster our roster with artists that not only top the disco charts but also cross over as Top 20 pop hits."

### Artists

Soussan, responsible for producing such successes as Pattie Brooks, Leroy Gomez, Jason Michael Reed and Shalamar, has just released his first Polydor/Harem album, by the group Arpeggio.

(Continued on page 84)

posure. Artists have actual personalities."

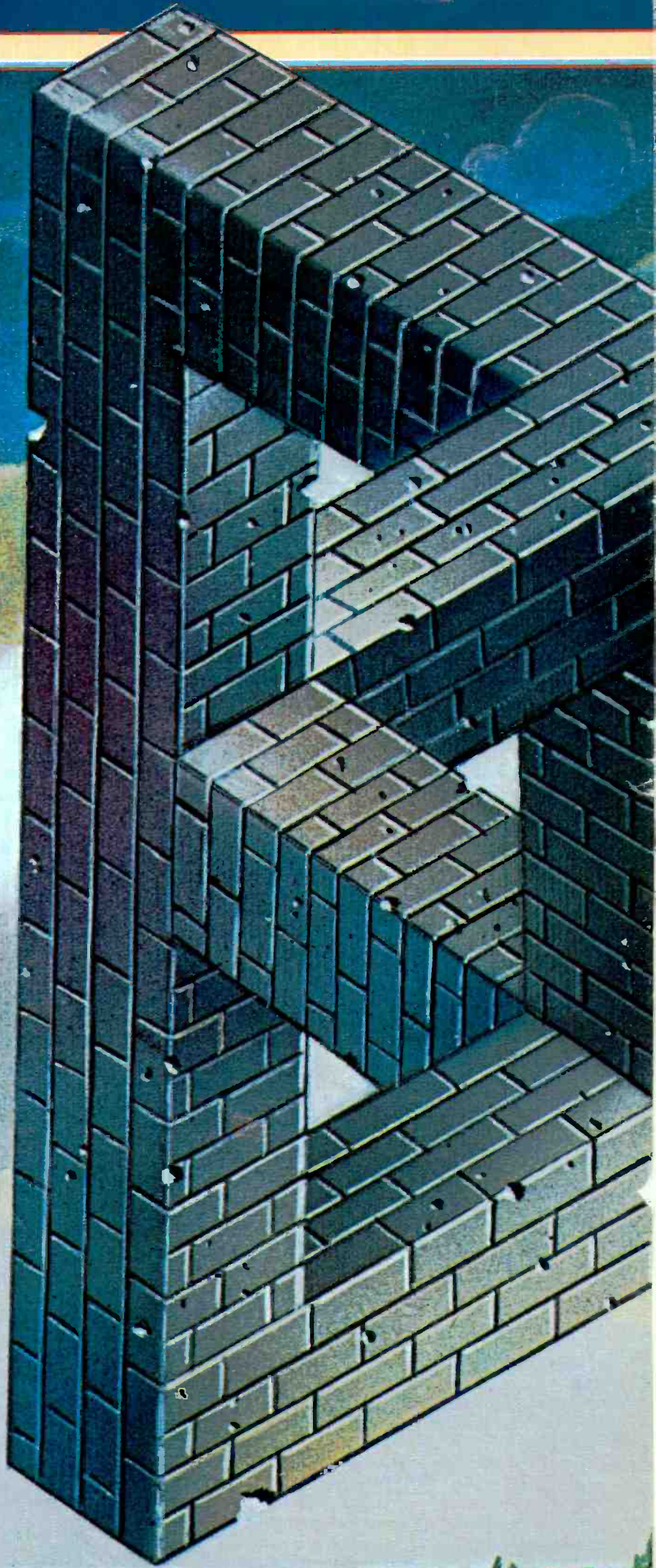
Caviano sees his role as making Warners more disco-aware with their non-disco acts as well. "I'm going to try to stimulate everybody in that company with a disco sensibility," he says, noting that in Norman Whitfield, Sire, Island's Grace Jones, The Hues Corporation, Chaka Khan and Funkadelic, WB already has plenty of material for him to work with. He sees the Doobie Brothers as another WB act that will be ripe for disco material. New artists he acquires will find their place on the RFC label, says Caviano.

Over at RCA, Tony King is just settling into his new post as director of the new disco department. A 20-year veteran of the music business (with the Beatles, Hollies, Manfred Mann, George Martin and an executive vice presidency at Rocket Records under his belt, to name but a few), King was attracted to his new post, he says, by the enthusiasm surrounding disco music and its obvious popularity with a lot of people.

King will use the next couple of months to examine the field and get saturated with input from disco specialists. He is holding off on official announcements of staff and organization for now. "The thing that impresses me most about disco," he said last week, "is that people involved with it are enthusiasts. People are

(Continued on page 92)

# INFINITY



**At this rate,  
last year's No. 1 Jazz Vocalist  
should have no trouble becoming  
this year's No. 1 R&B Vocalist.**



AL JARREAU ALL FLY HOME

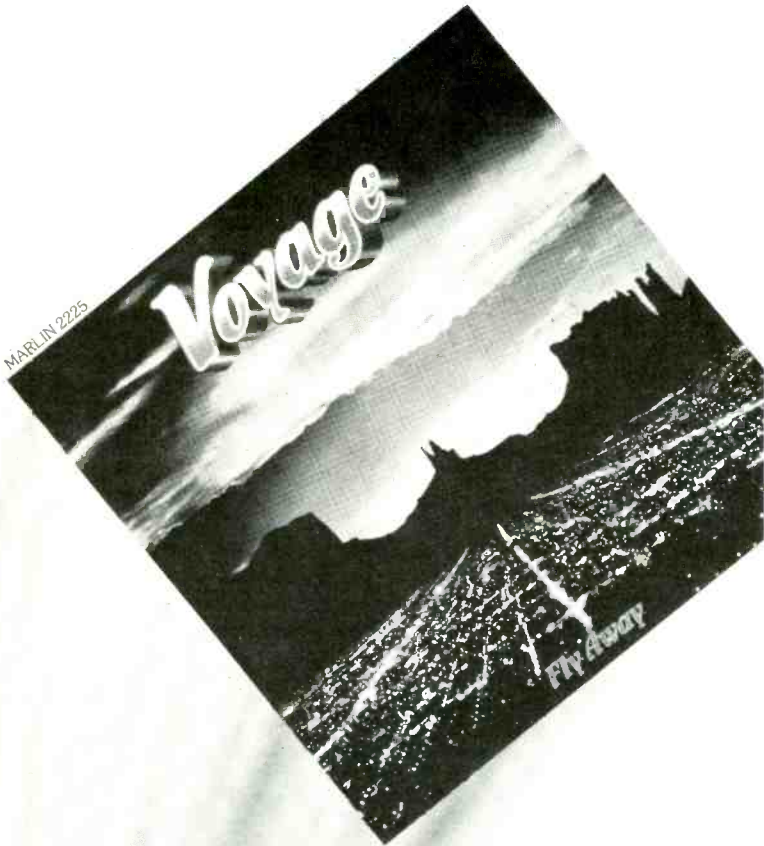
## **Al Jarreau**

His Hit: "Thinkin' About It Too" (WBS 8677)  
His Hottest Album Ever: All Fly Home (BSK 3229)  
Produced by Al Schmitt



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 **TK Records and Tapes**

## Cover Story:

# Loggins Emerges as a Solo Star

By SOPHIA MIDAS

■ Kenny Loggins' fame as a superstar in the recording industry stems back from his long and successful affiliation with Loggins and Messina; however, the last two years have seen him emerge as a solo artist with a strong following. Introducing his image as a solo recording artist with his album "Celebrate Me Home," Loggins has come into his own with his latest lp, "Nightwatch."

Opening for the Fleetwood Mac tour in 1977 set the stage for Loggins' first solo lp, and also helped establish him as a viable solo performer as well. Ironically, 3½ years ago, the then unknown Fleetwood Mac opened for Loggins and Messina. After the 1977 tour, Loggins reaffirmed his friendship with Fleetwood Mac, and it was at this time that he and Stevie Nicks discussed the possibility of musically collaborating. This discussion realized itself into Loggins' smash single "Whenever I Call You 'Friend,'" the first single pulled off of "Nightwatch."

At #11 on RW's Album Chart, "Nightwatch" has generated excellent sales and enjoyed strong airplay. The album is also highlighted by the keyboard wizardry and producing talents of Bob James, who approached Loggins' compositions via keyboard, resulting in added sophistication. Central to the success of the album is Loggins' widely recognized ability to create a strong melodic line that has a broad-based appeal. Loggins frequently enhances this talent by means of strong back-up harmonies, nowhere better evident than in his single, "Whenever I Call You 'Friend.'" The recent release of another single pulled off his lp, "Easy Rider," debuted on

RW's Single Chart at #92, and promises to further establish Loggins' album chart power.

Enthusiated about his stance as a solo artist, Loggins is most excited about the new freedom he has to control the direction of his music. The freedom to compose as a solo artist, in fact, was one of the reasons that motivated him to break away from Loggins and Messina. Loggins views his music as being more keyboard oriented and far more rock oriented. Presently interested in taking his talent for melody and injecting it with a strong rock tempo, Loggins promises to continue his solo success.

## Goodman Joins ATV

■ LOS ANGELES — Samuel S. Trust, president of ATV Music, has announced the appointment of Marv Goodman as general manager, New York operations for ATV Music.

Goodman will be housed in ATV's temporary quarters at 115 E. 57th Street in New York. New offices are planned for the beginning of the new year.



Marv Goodman

Most recently Goodman was general professional manager at Chrysalis Music, a position he held since 1973. Previously, he was professional manager at Warner Bros. Music, and worked with the Wes Farrell Organization.

## Clapton Listening Party



RSO Records and Polygram Distribution hosted a listening party recently to introduce the new Eric Clapton studio album, "Backless," to music industry personnel in Seattle, Washington. Pictured at the listening party are, from left: Robert L. Scott, KYAC program director; Norm Gregory, KZOK program director; Michael Rowley, RSO promotion, Seattle; Michael Dundas, RSO national album promotion director; Stan Garrett, KZEL-FM and KBDF program director; and Gerry Kopecky, Polygram Seattle branch manager.



## Rosko Adds Talent Scout Role to DJ Work

By SAMUEL GRAHAM

■ LOS ANGELES — With the recent completion of a world-wide administration arrangement with Milt Okun's World Artists Music for Third World Music, his own publishing operation, radio/disco personality Rosko is moving to expand his involvement in various areas of the music business. Rosko has up to this point been best known for his "Emperor Rosko Show," broadcast in Europe over Radio Luxembourg.

According to Colin Slater, a senior executive of both World Artists (BMI) and Cherry Lane Music (ASCAP), another Okun-owned company, the World Artists/Third World arrangement is set up so that "Rosko will be responsible for finding writers and talent, and we will handle the world-wide administration. It's a special sort of deal, in that Rosko can not only find and develop new writers—he can also sign his own administration deals. There are a number of European artists who have asked him to handle their catalogues," Slater continued; "if he were to sign a catalogue on a 15 percent deal for the world, for example, we would then become his administration department, for about seven percent. And Rosko has an incredible ear for a hit record."

Rosko's Third World Music, Slater added, is a relatively new company. Just one writer, Jeff Pasternak, is signed to Third World at this point, with some eight copyrights to his credit; Slater indicated that the signings of four more "very substantial" writers are imminent.

"The Emperor Rosko Show"—on the basis of which, Rosko says, he was recently named "number one rock disc jockey" by Radio and Records in England—is recorded in Rosko's own studio in Woodland Hills, near Los Angeles. Rosko prepares four

one-hour shows a week—programming "everything: punk, reggae, soul, disco, pop, rock and roll, you name it"—for broadcast via the 1,300,000 watt Radio Luxembourg, serving the United Kingdom and large portions of the continent.

Rosko also owns and operates his own mobile disco, an audio-visual affair that he provides for "anything from funerals to bar mitzvahs—if you want to boogie, wherever and whenever, I can do it." In a recent conversation with RW he claimed that "I pretty much invented the format. I was using a mobile sound and lights set up back in 1966; there may be others who were doing it then, but I haven't run across them." He called himself "an emcee, not just a spinner who merely segues from one record to another," adding that he alters the program according to "what the people at each function want." In addition to his work in California—which has recently included the victory celebration for newly-elected lieutenant governor Mike Curb and a post-concert party at the Inglewood Forum for Neil Young—he also tours with his audio-visual system in Europe, where "I'm more of an established personality. I've found that you have to be a little more conservative in the U.S. than in Europe—people don't kick out the jams quite as much here."

Colin Slater added that World Artists Music's agreement with Third World is just one of four new deals for World Artists. "Rather than try to hire a lot of these young guys with their fast feet and their own publishing companies—and we probably couldn't hire them even if we wanted to—we're setting them up with their own companies and helping them build by administering for them," said Slater.

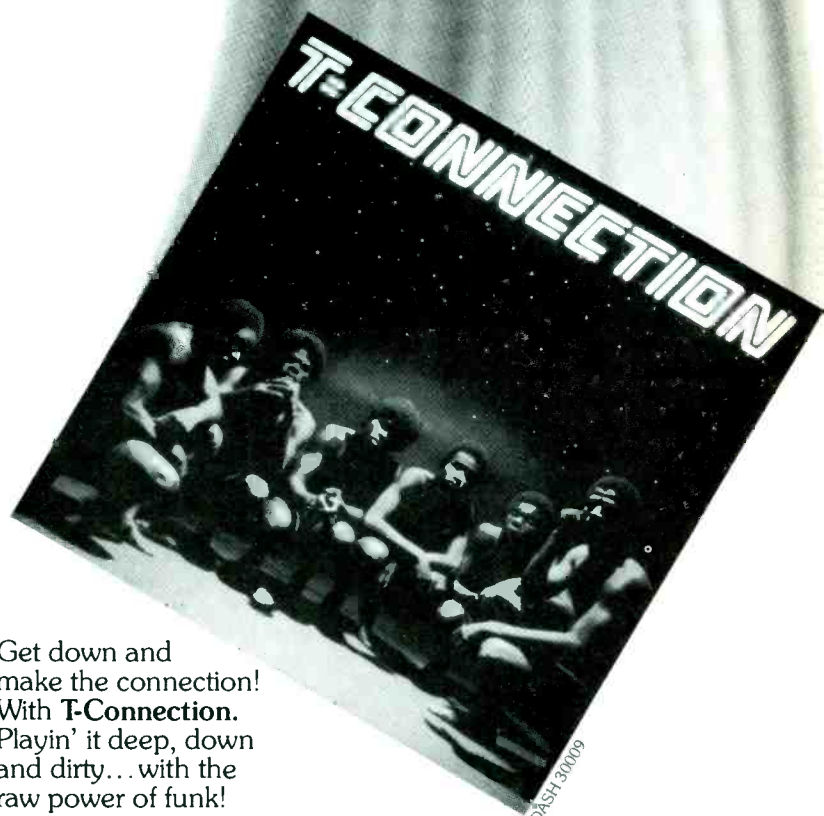
## Firefall on WNEW-FM



Larry Burnett (center) of Firefall recently stopped by the studios of WNEW-FM, N.Y. for an interview with air personality Pete Fornatale (left). Burnett was in town for the Atlantic Records group's Madison Square Garden debut, the beginning of their cross country tour. Also pictured here, seated, is WNEW-FM program director Scott Muni.

RECORD WORLD DECEMBER 9, 1978

# GET DOWN



Get down and make the connection! With T-Connection. Playin' it deep, down and dirty... with the raw power of funk!

Featuring the smash single, "At Midnight".

DASH 5048

**TK** Records and Tapes

DASH  
Distributed by TK Records and Tapes

# RECORD WORLD SINGLE PICKS

**BLUES BROTHERS**—Atlantic 3545



**SOUL MAN** (prod. by Tischler) (writers: Porter-Hayes) (Walden/Birdees, ASCAP) (2:55)

Jake and Elwood Blues debut on disc with a record so close to the original Sam & Dave version, it'll make your ears tingle. But then, they're using most of the same musicians. This is far more than a novelty record and should get immediate adds on the celebrity of the artists.

**A TASTE OF HONEY**—Capitol 4668



**DISCO DANCIN'** (prod. by F. & L. Mizell) (writers: Barnes-Malone) (Lonebar, BMI) (3:05)

The group's "Boogie Oogie, Oogie" was one of the biggest multi-format hits of the past few years and this new disc should chart the same course. It's easily danceable with just a bit more funk in the feel, driven by their characteristic full bodied vocals.

**THE TRAMMPS**—Atlantic 3537



**SOUL BONES** (prod. by Kersey) (writers: Kersey-Green) (Mercy Kersey/Out Front/Golden Fleece/Ensign, BMI) (4:16)

The group is one of the innovators of disco music and this new single will doubtless get dance floor play and immediate BOS adds. The harmonies are, once again, flawless and Ron Kersey's lusty production adds depth and excitement. Pop programmers should also take note.

**JAMES DARREN**—RCA 11419



**THE NEXT TIME** (prod. by E. Germano) (writers: Vanda-Young) (E. B. Marks, BMI) (3:55)

This Harry Vanda and George Young tune has been covered at least a half dozen times and it still spells hit. Darren's version is suitably powerful with an ultra-penetrating hook. The artist has been off the charts for some time but this new disc could easily get adult and pop play.

## Pop

**JOHN TRAVOLTA**—Midsong 1000

**BIG TROUBLE** (prod. by Reno-Davis) (writer: Carbone) (Ashton/Self Made, ASCAP) (2:47)

This pre-movie star Travolta single has been re-mixed and included on the "Travolta Fever" lp. It has enough early rock feel to fit in with his recent "Grease" hits.

**RICHARD SUPA**—Polydor 14520

**GANGSTER ON THE LOOSE** (prod. by Halverson) (writer: Supa) (Colgems-EMI/Glory, ASCAP) (3:39)

Supa's classic rock and roll sensibility shows clearly here. The stride piano and raunchy guitar parts are the right background for his somewhat throaty vocals.

**KITTY & THE HAYWOODS**—Capitol 4665

**DISCO FAIRYLAND** (prod. by Happy Day Prod.) (writers: Ippolito-Pauly-Nowak) (Nip, BMI) (3:12)

This record could click with both youngsters and their parents. It's a crafty disco medley of some of the best known children's rhymes.

**LENA HORNE**—MCA 40979

**BELIEVE IN YOURSELF** (prod. by Q. Jones) (writer: Smalls) (Fox Fanfare, BMI) (2:13)

This latest single from "The Wiz" gives Lena Horne the opportunity to show off her satiny vocals on a big ballad with lush background arrangements.

**LEONARD ROSENMAN**—Fantasy 842

**(Theme From) LORD OF THE RINGS** (prod. not listed) (writer: Rosenman) (Myrtle Monroe, ASCAP) (2:53)

Rosenman's theme conveys the perfect sense of determination and whimsy in this light but fully orchestrated selection from the film score.

**LEON EVERETT**—Orlando 100

**NEVER ENDING CROWDED CIRCLE** (prod. by Foster-Rice) (writers: Murrain-Anders) (Magic Castle/Blackwood, BMI) (2:55)

This driving up-tempo debut disc still has a highly singable hook keyed by Everett's compelling vocals. It's right for both pop and adult playlists.

## B.O.S./Pop

**VALENTINE BROTHERS**—Source 40971 (MCA)

**SOUND OF MUSIC** (prod. by R. Evans) (writers: Rodgers-Hammerstein) (Williamson, ASCAP) (3:20)

This is already a major disco record and the crafty and exciting up-dating of the familiar song should have instant appeal at BOS and pop radio.

**THE BAR-KAYS**—Stax 3216

**HOLY GHOST** (prod. by A. Jones) (writers: Thigpen-Banks-Marion) (East Memphis, BMI) (3:36)

The record is already on the BOS chart and, like their other singles, has a good chance to cross. The group is at its best on this kind of r&b funk tune.

**GROVER WASHINGTON JR.**—Motown 1454

**DO DAT** (prod. by Washington) (writers: Blake-Gibbs) (Locksmith, ASCAP) (3:56)

"Reed Seed" is already on the top of several album charts and this sampling has loads of both BOS and pop potential. The sax parts, of course, stand out.

**JOE TEX**—Dial 2800 (TK)

**LOOSE CABOOSE** (prod. by B. Killen) (writers: Rex-Thompson) (Tree, BMI) (3:52)

Tex' records are classics in BOS circles and this new one should be no exception. His vocals are absolutely unique and the instrumentation suitably funky.

**PHYLLIS HYMAN**—Arista 0380

**SOMEWHERE IN MY LIFETIME** (prod. by Manilow-Dante) (writer: Alvarez) (Mid-America/Wheel, ASCAP) (3:24)

Hyman's sensuous vocal delivery on this traditional love ballad makes it a prime contender for pop and adult play. The production, by Manilow and Ron Dante, is breathlessly understated.

**PRINCE**—Warner Bros. 8713

**JUST AS LONG AS WE'RE TOGETHER** (prod. by Prince) (writer: same) (Prince's) (3:25)

"Soft & Wet" was a major BOS offering recently and crossed in a number of markets. This new release by the multi-talented artist has even greater potential in disco, BOS and pop.

**ROY AYERS/WAYNE**

**HENDERSON**—Polydor 14523

**HEAT OF THE BEAT** (prod. by Ayers-Henderson) (writers: Henderson-Flowers) (Relaxed, BMI) (3:30)

The combination of these master fusion artists is a superb idea. The beat is disco with funk style vocals over almost classical string arrangements. A crossover must.

**DOROTHY MOORE**—Malaco

1054 (TK)

**(WE NEED MORE) LOVING TIME** (prod. by Stroud-Stephenson-Couch) (writers: Shamwell-Prestage-McCullough) (Groovesville, BMI) (3:27)

Moore is fast becoming a major BOS artist and this up-tempo love song should get much needed pop attention. The production is clean and just right.

**AL GREEN**—Hi 78522 (Cream)

**TO SIR WITH LOVE** (prod. by Green) (writers: Black-London) (Screen Gems, BMI) (4:05)

Lulu's big hit record gets a very funky update by Green. The instrumentation is simple, leaving lots of room for his classic vocal style. This could cross in several directions.

**WILTON FELDER**—ABC 12433

**LET'S DANCE TOGETHER** (prod. by Felder-Hooper-Sample) (writers: Foster-Rice) (Four Knights, BMI) (3:52)

This latest Crusader's solo single has an easy beat and just enough disco overtones to make it a strong dance floor consideration, as well as radio add.

**CHUCK BROWN & THE SOUL ORCHESTRA**—Source 40967 (MCA)

**BUSTIN' LOOSE** (prod. by Purdie) (writer: Brown) (Nouveau/Ascent, BMI) (3:52)

This new disc is blasting out of the box on the strength of the now familiar funk beat with horn parts outstanding. The vocals are BOS perfect.

## Country/Pop

**OAK RIDGE BOYS**—ABC 12434

**COME ON IN** (prod. by R. Chaney) (writer: Clark) (Beechwood/Window, BMI) (2:58)

The song has been recorded by other country artists but the Oaks have the most likely crossover version. The harmony vocals stand out, of course, and the instrumentation lends itself to toe tappin'.

**HANK WILLIAMS JR.**—Warner/Curb 8715

**OLD FLAME, NEW FIRE** (prod. by Ray Ruff) (writer: Solomon) (Paukie, BMI) (2:48)

It's already on the country charts but Williams' roots are planted just as firmly in rock. This new disc could finally give him the Top 40 presence he deserves.

**JACKY WARD**—Mercury 55047

**RHYTHM OF THE RAIN** (prod. by J. Kennedy) (writer: Gummo) (Warner-Tamerlane, BMI) (2:45)

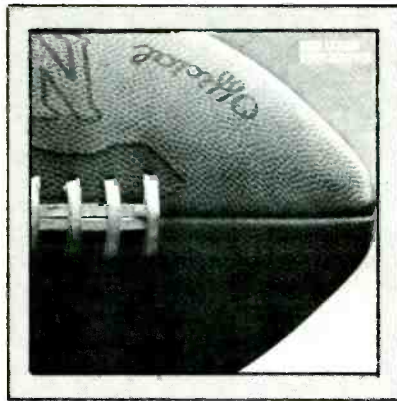
Ward picked The Cascades' 1963 hit for his latest release. The new version is faithful to the original with organ as centerpiece against the artist's moderately country delivery.

# RECORD WORLD ALBUM PICKS



## SECRET AGENT

**CHICK COREA**—Polydor PD 1 6176 (7.98)  
An impressive roster of musicians, featuring Joe Farrell, Airto Moreira, Al Jarreau and Gayle Moran, help Corea pull off this tasty lp that should crossover to a wide audience. Watch for "Glebe St. Blues" and "Fickle Funk" to start making inroads in unexpected places.



## TOUCHDOWN

**BOB JAMES**—Columbia/Tappan Zee JC 35594 (7.98)  
A star studded cast helps this multi-faceted artist create an aesthetically pleasing album with across the board appeal. The theme from the hit TV show "Taxi" is included along with four other James penned tunes. "Sunrunner" and "Touchdown" also deserve special mention.



## ANGIE

**ANGELA BOFILL**—Arista/GRP Grp 5000 (7.98)  
The debut from this multi-talented songstress, who most recently was the lead soloist with the Dance Theater of Harlem Chorus, should make her an artist to watch in '79. "The Only Thing I Would Wish For" shines as her voice glides easily up and down the scales.



## PATRICK MORAZ

**Charisma CA 1 2201 Polydor (7.98)**  
Well known for his past concept efforts, Moraz' theme here deals with the struggle between the primitive world and the encroaching civilized one. The two sides of the disc are interconnected as the two worlds finally join in a harmonious marriage. The current Moody Blues keyboardist has not lost his adventurous spirit.

## K-SCOPE

**MANZANERA**—Polydor PD-1-6178 (7.98)



Roxy Music's guitarist has assembled a notable line-up of musicians for his latest solo lp and has recorded some of the most adventurous music in his career. Well structured songs and crisp playing keys the ten compositions.

## THE JOE BROOKS GROUP

**Atlantic SD 19206 (7.98)**



With the exception of "Rag Doll," the Four Seasons song, all compositions were penned by Brooks and many of them should be familiar. "If Ever I See You Again" and "You Light Up My Life" are a couple of the obvious standouts.

## TAKE A LOOK AT THOSE CAKES

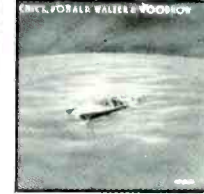
**JAMES BROWN**—Polydor PD-1-6181 (7.98)



The Godfather of Soul has hit upon a winning combination again with his latest album, destined to be one of his biggest in some years. The eleven minute "For Goodness Sakes, Look At Those Cakes" should be a classic.

## CHICK, DONALD, WALTER & WOODROW

**WOODY HERMAN BAND**—Century CR 1110 (7.98)



Breezing through five Becker/Fagan tunes, including "Aja" and "FM," and the Chick Corea composed "Suite For A Hot Band," the Woody Herman Band has come up with an impressive record with a wide appeal.

## MUSIC

**TILT**—Parachute RRLP 9008 (7.98)  
(Casablanca)



These Michigan based rockers play a simple, uncluttered brand of rock 'n' roll that is in keeping with the tradition established by some of the legendary artists who have come from the area. "Get it Again," and "Bloody Murder" sparkle.

## CRAZY MOON

**CRAZY HORSE**—RCA AFL1 3054 (7.98)



Striking out on their own, Neil Young's former band has come up with an album chock full of up-tempo rockers and country melodies. Smart hooks punctuated by screaming guitar licks pull it together.

## STRAIGHT TO THE BANK

**BILL SUMMERS AND SUMMERS HEAT**—Prestige P-10105 (7.98)



Summers' percussion work has been heard on numerous jazz/fusion lps and now with his own group he has put together a scintillating ensemble. All ten tracks should pick up favorable crossover response.

## IF YOU WANT BLOOD

**AC/DC**—Atlantic SD 19212 (7.98)



Recorded on their 1978 tour, this live set captures the intensity of these Australian rockers at their best. Included are live versions of "Rock 'N' Roll Damnation," "High Voltage" and "Riff Raff."

## DUCK FEVER

**JAMES MONTGOMERY**—Waterhouse 5 (7.98)



The latest offering from the folks who brought you Henny Youngman's lp is a fine collection of rock and r&b. The Boston-based Montgomery band proves itself to be a capable unit again with this excellent album.

## TOKYO TAPES

**SCORPIONS**—RCA CPL2 3039



Japan is still a fertile market for heavy metal groups and the Scorpions, one Germany's top exponents of that genre, have done extremely well there. This two record set demonstrates their uncompromising approach.

## ANOTHER WORLD

**STAN GETZ**—Columbia JG 35513 (7.98)



On his latest offering, Getz has succeeded in producing a jazz lp that is at once complex with musical textures without losing its inviting presence. His use of the Moog Echoplex is masterful.

## T-CONNECTION

**Dash 30009 (7.98) (TK)**



The latest from this six man group is a collection of non-stop funk with the exception of "Love Supreme." The infectious rhythms and throbbing beat should make this a prime mover at the discos.

# Butterfly's Sain Sees Changing Disco Market

By MIKE FALCON

■ LOS ANGELES—Butterfly Records, now entering its third year of operation, and vice president Nancy Sain, in her 10th year in the record industry, form a unique partnership. Sain, one of the few women in the industry who can claim a senior executive status with a label, is also part owner, stockholder and officer in the corporation. Celebrating her first decade in the recorded entertainment business, Sain took the opportunity to reflect on Butterfly's history, her own experience, and the relatively brief disco recording scene.

"When I look back on the past 24 months, it's sometimes difficult for me to fully comprehend what the company and I have been through," said Sain. "I feel as if I've earned a Master's Degree in business."

"The company officially opened in January (1977) and we put out our first album from The Firesign Theater, in April," said Sain. "I suppose that we first came to national attention with our second release, which was St. Tropez's 'Je T'aime,' in August. Looking back, it seems to have been a combination of both the music and the rather controversial graphics which brought us the attention, but since that time Butterfly has been regarded as a sound music-oriented label, with strong disco product, that's expanding into the pop field as well."

"There were certain guidelines A.J. (Cervantes, president of Butterfly) and I had when we went into the venture. We had met as promotion persons, and seemed impressed with the other's attitudes and beliefs. When the label started, we knew we would be filling a demand, rather than attempting to ship heavily and get into overstock." The company has followed up on this initial commitment by

releasing followup albums. St. Tropez' second lp will be shipped this month.

After the first few releases, Butterfly settled into a pattern of disco releases, an image the company still enjoys as a sort of trademark. With Bob McGilpin, released late this year, the firm again entered the pop field. But Sain states that Butterfly's principal area of concentration in 1979 will be in disco. The company has been running on a release schedule of 18 releases per year, but Sain anticipates that the number will increase to approximately 24 shortly. "As with all new companies, it's taken some time to get things as organized as we would like," she admitted. "It's somewhat characteristic of new labels that are not aligned with the majors. And with the new acts we have, it takes a while to establish sales projections and promotion patterns."

Sain sees the disco record manufacturing scene as changing rapidly, in line with growth the past two years. "Discos have always been quick in almost every sense of the word," said the executive. "Six weeks used to be considered the active life of an average disco release, although that's now

grown to almost double that, depending on the material. Donna Summer, for example, could remain on the charts an extremely long time, but she's got tremendous crossover potential that has been realized."

Does the brief life of most disco product make it difficult to anticipate the needs of the buyers? "Actually, I don't believe in anticipation," said Sain, "but in ear-oriented listening." Sain still makes frequent trips to clubs across the country, and keeps in daily contact with store buyers, club and radio disc jockeys as a means of retaining street-level contacts, which she thinks are essential in the disco field.

"There's been a distinct change in disco the past two years," explained Sain, "and you have to be on the street to appreciate it. In early 1977 heavy instrumentals with super-heavy beats were very popular. Now we've seen a change towards the more involved lyric, with heavy instrumentals providing the break rather than the focus. Often, the lyrics are the mainstay at this point, whereas they weren't very important, overall, two years ago. In general, it's a more sophisticated (Continued on page 41)

## Bogash Joins Infinity

■ LOS ANGELES — Bert Bogash has been appointed west coast director of press and publicity at Infinity Records, according to the label's vice president and general manager, Bud O'Shea.



Bert Bogash

Bogash, who for the past year headed his own public relations firm, was previously national publicity director at MCA Records. He has also served as an editor at Replay Magazine, Cashbox and Billboard Publications.

Bogash, who reports directly to O'Shea, will be based at Infinity's west coast offices in Universal City.

## AFE, SMI Pact

■ NEW YORK—Harold Drayson, president of Audiofidelity, has announced a major push into the disco market in a national distribution agreement with SMI Records.

Will Crittendon, president of SMI, will be responsible for the production, marketing and promotion of AFE/SMI disco albums under this agreement. Initial rush release will be a 12-inch disco single, "Freestyle Rhythm," by Mantus and an album including the single to follow at the first of the year.

### Promotion

Roy B. has been hired by SMI to head national disco promotion based in New York. Tom Hayden Associates in Los Angeles will be handling national disco promotion from the west coast. SMI will also be utilizing independent radio and promotion and marketing personnel.

Audiofidelity's agreement with Crittendon and SMI represents a commitment by Audio to the production and promotion of disco product.

## ECU Bows Pubbery

■ LOS ANGELES — Don Gere, president of ECU, Inc., the recently-formulated music promotion company, has announced the creation of a publishing division to augment the company's full-services approach.

Entitled Daughter Music (BMI), the publishing arm will be involved in both new talent copyrights and selective "oldies." It will be administered by Gere and ECU vice president J. Clark Scott.

## Hilltak Signs Guess Who



The long-time Canadian group the Guess Who have signed a long-term recording contract with Hilltak Records, distributed by Atlantic, for the United States only. The first single, "C'mon Little Mama," was released last week. Pictured here after the signing are, from left: Guess Who members Jim Kale, Vince Masters and David Inglis; Hilltak chairman Tom Takayoshi, and group member Don McDougall.

## Watermark Taps Brant

■ LOS ANGELES — Marley Brant has been appointed to the position of director of publicity of Watermark, Inc., according to Chuck Olsen, executive vp.

Brant will be active in publicity and public relations for Watermark and its radio productions, including "American Top 40," "American Country Countdown," "The Robert W. Morgan Special of the Week," and Watermark's new dramatic science fiction series, "Alien Worlds."

Prior to her appointment at Watermark, Brant was with Chrysalis Records in a capacity of national artist development, publicity, artist relations and tour coordination.

"Frank Weber has a nicely understated, subtle, intelligent

album."  
...as the time flies

album."

—Phil Strider, KAWY-FM

Have you discovered Frank Weber?

The single:

"71"

PB-11402

RCA



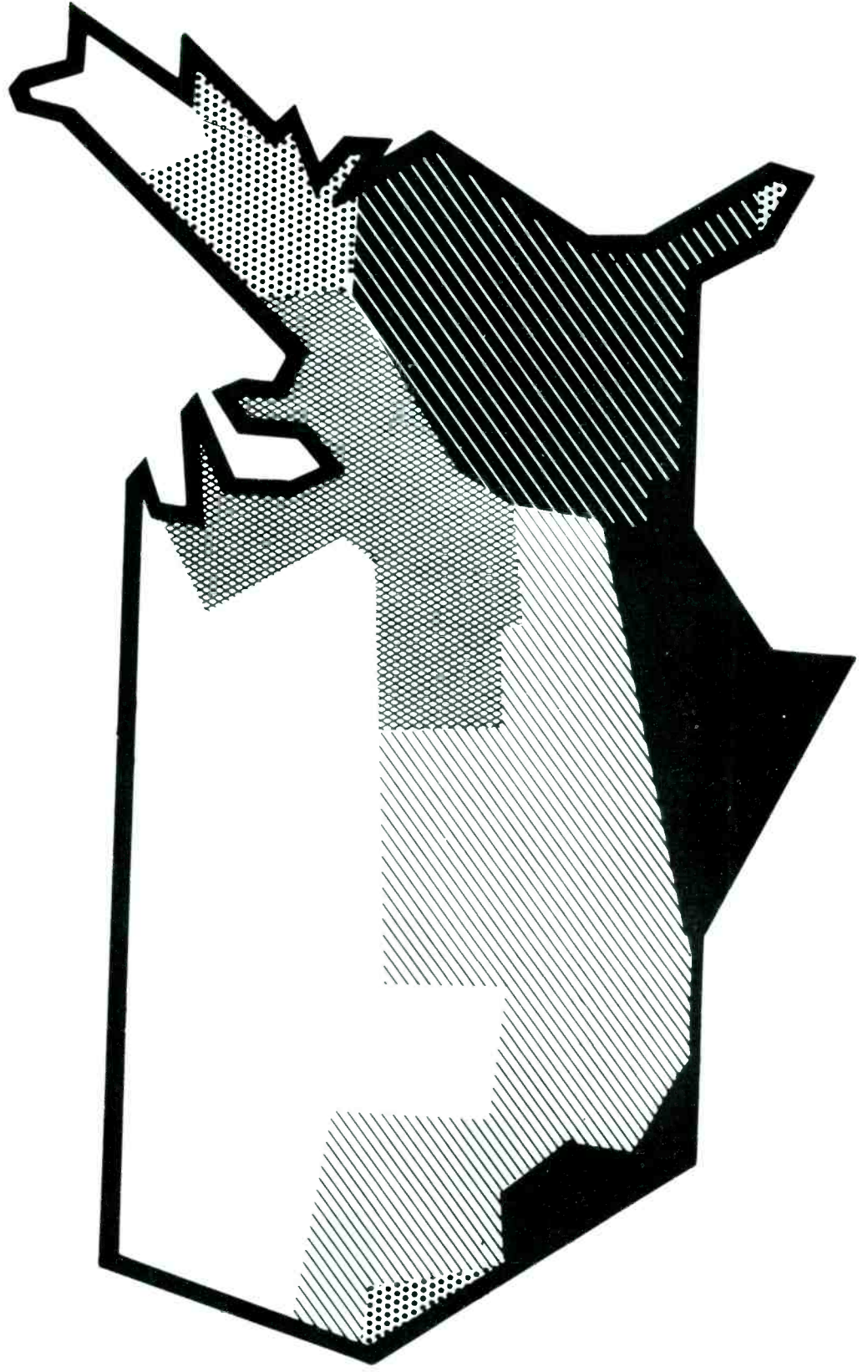
AFL1-2963

RCA

December 9, 1978  
Pullout Section

# RECORD WORLD THE RADIO MARKETPLACE

## Featuring Suggested Market Playlists



# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral

### Stations:

#### RWI

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

#### RW II

WAYY WANS-FM WAUG WNOX WCIR  
KBBQ WBSR WCGQ WFLB WGSV WHBQ  
WHHY WISE WLAC WMAK WORD WRJZ  
WSGA WSM-FM WRFC BJ105 Z93 KX/104  
KXX/106 Q105 94Q

#### RW III

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

2	1	Barbra & Neil
10	2	Chic
1	3	Donna Summer
4	4	Dr. Hook
8	5	Gino Vannelli
3	6	Ambrosia
5	7	Foreigner
6	8	Alicia Bridges
13	9	Village People
19	10	Billy Joel
9	11	Al Stewart
12	12	Chicago
15	13	Andy Gibb
23	14	Toto
30	15	Bee Gees
22	16	Eric Carmen
27	17	Dan Hartman
18	18	Firefall
16	19	Heart
11	20	Barry Manilow
7	21	Anne Murray
25	22	Fogelberg/Weisberg
14	23	Pablo Cruise
26	24	Linda Ronstadt
Add	25	Paul Davis
Ex	26	Earth, Wind & Fire
Add	27	Bob Seger
24	28	Sylvester
31	29	Elton John
32	30	Alice Cooper
Ex	31	Queen
—	32	Chaka Khan

Adds: Olivia Newton-John  
Eric Clapton  
Ian Matthews  
Blues Brothers

Extras: Pointer Sisters  
Livingston Taylor  
Ace Frehley  
Nicolette Larson  
Hot Chocolate

LP Cuts: Rolling Stones (Shattered)

Also Possible: Barry White  
Chanson  
Paul Stanley  
Leif Garrett  
Hall & Oates  
Gerry Rafferty

#### Last This Week: Week:

1	1	Barbra & Neil
13	2	Chic
4	3	Dr. Hook
2	4	Alicia Bridges
10	5	Firefall
7	6	Al Stewart
14	7	Andy Gibb
11	8	Chicago
3	9	Donna Summer
5	10	Gino Vannelli
15	11	Heart
23	12	Toto
24	13	Billy Joel
26	14	Bee Gees
6	15	Foreigner
16	16	Fogelberg/Weisberg
19	17	Elton John
21	18	Eric Carmen
12	19	Pablo Cruise
8	20	Funkadelic
22	21	Linda Ronstadt
9	22	Barry Manilow
27	23	Village People
25	24	Alice Cooper
28	25	Bob Seger
Add	26	Earth, Wind & Fire
Add	27	Pointer Sisters
Add	28	Olivia Newton-John
Ex	29	Hot Chocolate
Ex	30	Ace Frehley
AP	31	Chaka Khan

Adds: Nigel Olsson  
Eagles  
Nicolette Larson  
Cheryl Lynn

Extras: Glen Campbell  
Queen  
Talking Heads  
Ian Matthews

LP Cuts: Rolling Stones (Shattered)

Also Possible: Melissa Manchester  
Justin Hayward  
Livingston Taylor  
Rose Royce  
Captain & Tennille  
Blues Brothers  
Gerry Rafferty  
Hall & Oates

#### Last This Week: Week:

5	1	Barbra & Neil
19	2	Chic
7	3	Dr. Hook
8	4	Heart
6	5	Gino Vannelli
2	6	Foreigner
3	7	Ambrosia
1	8	Donna Summer
13	9	Al Stewart
11	10	Chicago
12	11	Firefall
16	12	Village People
27	13	Bee Gees
17	14	Andy Gibb
15	15	Alicia Bridges
4	16	Anne Murray
21	17	Billy Joel
22	18	Linda Ronstadt
20	19	Fogelberg/Weisberg
28	20	Toto
23	21	Alice Cooper
30	22	Ace Frehley
31	23	Queen
29	24	Bob Seger
24	25	Eric Carmen
9	26	Styx
10	27	Funkadelic
Ex	28	Earth, Wind & Fire
Ex	29	Chaka Khan
AP	30	Paul Davis
Ex	31	Elton John

Adds: Pointer Sisters  
Rose Royce  
Gerry Rafferty

Extras: Paul Stanley  
Leif Garrett  
Ian Matthews  
Cheryl Lynn  
Olivia Newton-John

LP Cuts: Rolling Stones (Shattered)

Also Possible: Glen Campbell  
Cars  
Eric Clapton  
J. Geils Band  
Chanson  
Melissa Manchester  
Talking Heads

### Hottest:

#### Rock:

Gene Simmons  
Talking Heads

#### Adult:

Nicolette Larson

#### R & B Crossovers:

Rose Royce  
Cheryl Lynn

# HOT ADDS

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

## Most Added Records at Major Markets:

Bob Seger (Capitol) .....	16
Nicolette Larson (Warner Bros.) .....	14
Olivia Newton-John (MCA) .....	14
Eric Clapton (RSO) .....	13
Pointer Sisters (Planet) .....	12
Ian Matthews (Mushroom) .....	12
Gerry Rafferty (United Artists) .....	12
Earth, Wind & Fire (ARC/Columbia) .....	10

## Most Added Records at Secondary Markets:

Nicolette Larson (Warner Bros.) .....	18
Olivia Newton-John (MCA) .....	16
Gerry Rafferty (United Artists) .....	13
Ian Matthews (Mushroom) .....	12
Earth, Wind & Fire (ARC/Columbia) .....	11
Pointer Sisters (Planet) .....	10

## Most Added R&B:

Parliament (Casablanca) .....	12
Joe Simon (Spring) .....	12
Peabo Bryson (Capitol) .....	10
Bar Kays (Stax) .....	9
Three Degrees (Ariola) .....	9
Bee Gees (RSO) .....	8
Temptations (Atlantic) .....	8
Bonnie Pointer (Motown) .....	7
Tavares (Capitol) .....	7
Bell & James (A&M) .....	7

## Most Added Country:

Crystal Gayle (United Artists) .....	64
Jim Ed Brown & Helen Cornelius (RCA) .....	50
Dolly Parton (RCA) .....	39
Oak Ridge Boys (ABC) .....	34
Rex Allen, Jr. (Warner Bros.) .....	32
Mickey Gilley (Epic) .....	32
Big Al Downing (Warner Bros.) .....	27
Bellamy Brothers (Warner/Curb) .....	26
George Jones & Johnny Paycheck (Epic) .....	25

# ACTION MUSIC

By CHRISTY WRIGHT

■ Bob Seger (Capitol). Already showing excellent top ten movement in many major markets, this record seems destined to go all the way. Adds for this week were WFIL, 96X, 13Q, WGCL, WOKY, WNOE, WOW, and moves are 13-9 WKBW, 4-4 WQXI, 10-5 94Q, 9-6 Z93, 29-26 WPEZ, 29-25 WRKO, 23-20 KYA, 28-25 WPGC, 31-29 WLAC, 22-18 WZZP, 24-18 WDRQ, 22-19 CKLW, 24-21 KXOK, 35-29 KSLQ, 24-22 Q102, 16-13 KDWB, 18-14 KSTP, 24-22 KJR, 33-30 WTIK, 24-21 KRTH, 28-26 KHJ, HB-32 KTLK, 24-21 WCAO, 25-22 KING, HB-27 KFI, 34-30 KCBQ, 27-21 KNUS, 26-22



Pointer Sisters

WGUY, HB-25 WJBQ, HB-28 KLEO, 30-23 WRFC, 28-20 WNOX, 24-17 WSGA, 29-22 WRJZ, 30-25 WGSV, 26-23 WBSR, HB-27 WAUG, HB-30 Z104, 20-16 V97, 21-17 WLYT.

Earth, Wind & Fire (ARC/Columbia). These guys are having great success with both their album and single.

Good moves on both major market stations and secondary stations. Adds for the week were KSLQ, Q102, WGUY, WINW, and moves were 26-10 KFRC, 16-10 Z93, 29-26 99X, 37-32 WQAM, 30-20 Y100, 28-24 96X, 28-20 13Q, 21-18 KYA, 21-15 WPGC, 25-13 WHBQ, 23-17 WQXI, 27-22 94Q, 33-28 WZZP, 24-18 WGCL, 32-29 WDRQ, 23-18 CKLW, 21-12 KJR, 18-15 KRTH, 38-34 KLIF, 31-26 KTLK, 22-18 WCAO, 24-18 KING, 27-22 KFI, 30-23 KNUS, HB-30 KTOQ, 28-20 WRFC, 29-23 WGSV, 21-16 WSGA, 33-28 WRJZ, 26-23 WAUG.



Gerry Rafferty

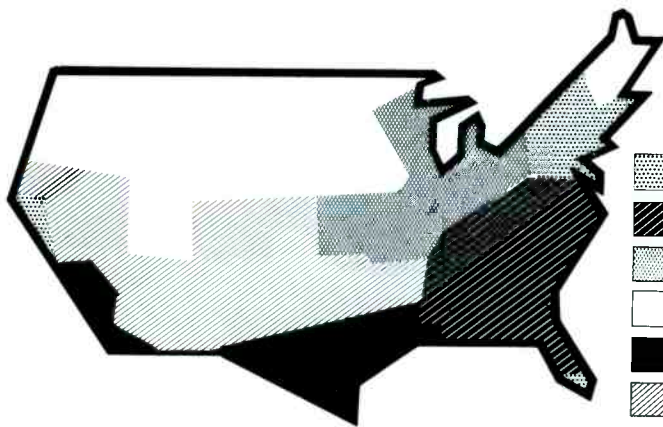
Pointer Sisters (Planet). A fine comeback for this group. The song is spreading all across the country with good adds this week in addition to good chart movement. Adds are Y100, WDRQ, Q102, KJR, WNOE, KGW, KFI, KLEO, KKOA, V97, WLYT, and moves were HB-29 99X, 37-33 96X, 30-27 WRKO, HB-29 WHBQ, 25-21 WQXI, 22-15 94Q, 24-16 Z93, 25-21 KSLQ, 28-25 KSTP, HB-28 WCAO, 31-28 KCBQ, 32-27 WRFC, 25-22 WSGA, 29-26 WAUG, HB-24 Z104.

Ian Matthews (Mushroom) "Shake It." This record has really come through in the past two weeks with good major market adds and secondary adds cross country. Adds for this week were 99X, 96X, 13Q, WRKO, KRTH, KGW, WRFC, WLYT, WINW, KUHL, and is already on 96KX, WTIK, B100, KLIF, WCAO, KBRQ, KCBQ, KING, KTOQ, WGUY, WOW, KKOA, WEAQ, WGSV, WBSR, WAUG.

Gerry Rafferty (UA) "Home and Dry." Came through with enough major market adds to be our Chartmaker of the Week. Additions were 94Q, WZZP, WTIK, WNOE, KFI, WZJU, WCAO, KING, KILT, KTOQ, WEAQ, WAUG, WINW, and was already on KFRC, KXOK, KBEQ, WOW.

# TPLACE Market Playlists

areas.



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

## Stations:

### RW IV

WEAQ WGUY WJBQ WJON WOW WSPT  
KCPX KDWB KFYP KGW KING KJR KJRB  
KKLS KKXL KKOA KLEO KSTP KTOQ

### RW V

WNOE WTIK KCBQ KFI KHFI KHJ KIIS-FM  
KILT KNDE KNOE-FM KRBE KRTH KSLY  
KUHL B100 FM100 TEN-Q

### RW VI

KAYY KAKC KIMN KIMN-FM KLIF KLUE  
KOFM KRIZ KNUS KTFX KTLK Z97

## Tendency:

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

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

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

Last Week:	This Week:
5	1 Barbra & Neil
2	2 Dr. Hook
1	3 Donna Summer
3	4 Ambrosia
10	5 Firefall
11	6 Al Stewart
8	7 Chicago
4	8 Foreigner
14	9 Andy Gibb
15	10 Billy Joel
21	11 Village People
13	12 Fogelberg/Weisberg
28	13 Bee Gees
6	14 Gino Vannelli
7	15 Barry Manilow
12	16 Heart
17	17 Eric Carmen
18	18 Alice Cooper
29	19 Chic
20	20 Eric Clapton
30	21 Queen
22	22 Elton John
23	23 Linda Ronstadt
24	24 Alicia Bridges
9	25 Paul Davis
Ex	26 Toto
Ex	27 Bob Seger
Add	28 Ian Matthews
Add	29 Olivia Newton-John

Adds: Nicolette Larson  
Pointer Sisters

Extras: Ace Frehley  
Justin Hayward  
Earth, Wind & Fire

LP Cuts: Rolling Stones (Shattered)  
Steely Dan (Here)  
Billy Joel (Big Shot)

Also Possible: Hot Chocolate  
Lindisfarne  
Glen Campbell  
Livingston Taylor  
Melissa Manchester  
Boston  
Hall & Oates  
Gerry Rafferty

Last Week:	This Week:
5	1 Barbra & Neil
1	2 Dr. Hook
3	3 Ambrosia
2	4 Donna Summer
4	5 Gino Vannelli
6	6 Al Stewart
10	7 Toto
7	8 Chicago
14	9 Billy Joel
15	10 Firefall
11	11 Andy Gibb
19	12 Village People
17	13 Fogelberg/Weisberg
20	14 Linda Ronstadt
8	15 Foreigner
24	16 Chic
26	17 Bee Gees
9	18 Nick Gilder
23	19 Eric Carmen
27	20 Chaka Khan
12	21 Styx
28	22 Bob Seger
25	23 Elton John
30	24 Nick Gilder
29	25 Joe Cocker
Ex	26 Paul Davis
Ex	27 Alicia Bridges
Add	28 Eric Clapton
Ex	29 Alice Cooper
Ex	30 Ace Frehley

Adds: Nicolette Larson  
Gerry Rafferty  
Hot Chocolate  
Ian Matthews

Extras: Queen  
Earth, Wind & Fire  
Justin Hayward  
Dan Hartman

LP Cuts: Rolling Stones (Shattered)

Also Possible: Leif Garrett  
Cheryl Lynn  
Boston  
Pointer Sisters  
Hall & Oates  
Blues Brothers  
Eddie Money

Last Week:	This Week:
8	1 Barbra & Neil
4	2 Dr. Hook
1	3 Ambrosia
5	4 Gino Vannelli
2	5 Donna Summer
9	6 Firefall
3	7 Foreigner
13	8 Andy Gibb
21	9 Billy Joel
19	10 Al Stewart
12	11 Alicia Bridges
15	12 Chicago
27	13 Bee Gees
6	14 Captain & Tennille
7	15 Barry Manilow
23	16 Linda Ronstadt
16	17 Fogelberg/Weisberg
18	18 Eric Carmen
29	19 Toto
22	20 Alice Cooper
25	21 Elton John
28	22 Bob Seger
30	23 Eric Clapton
10	24 Anne Murray
11	25 Kenny Loggins
Ex	26 Chic
20	27 Pablo Cruise
24	28 Heart
Add	29 Glen Campbell
Ex	30 Earth, Wind & Fire

Adds: Nicolette Larson

Extras: Chaka Khan  
Olivia Newton-John  
Ian Matthews

LP Cuts: None

Also Possible: Ace Frehley  
Melissa Manchester  
Kenny Loggins  
Dan Hartman  
Dobie Gray  
Paul Stanley

## Hottest:

### Country Crossovers:

None

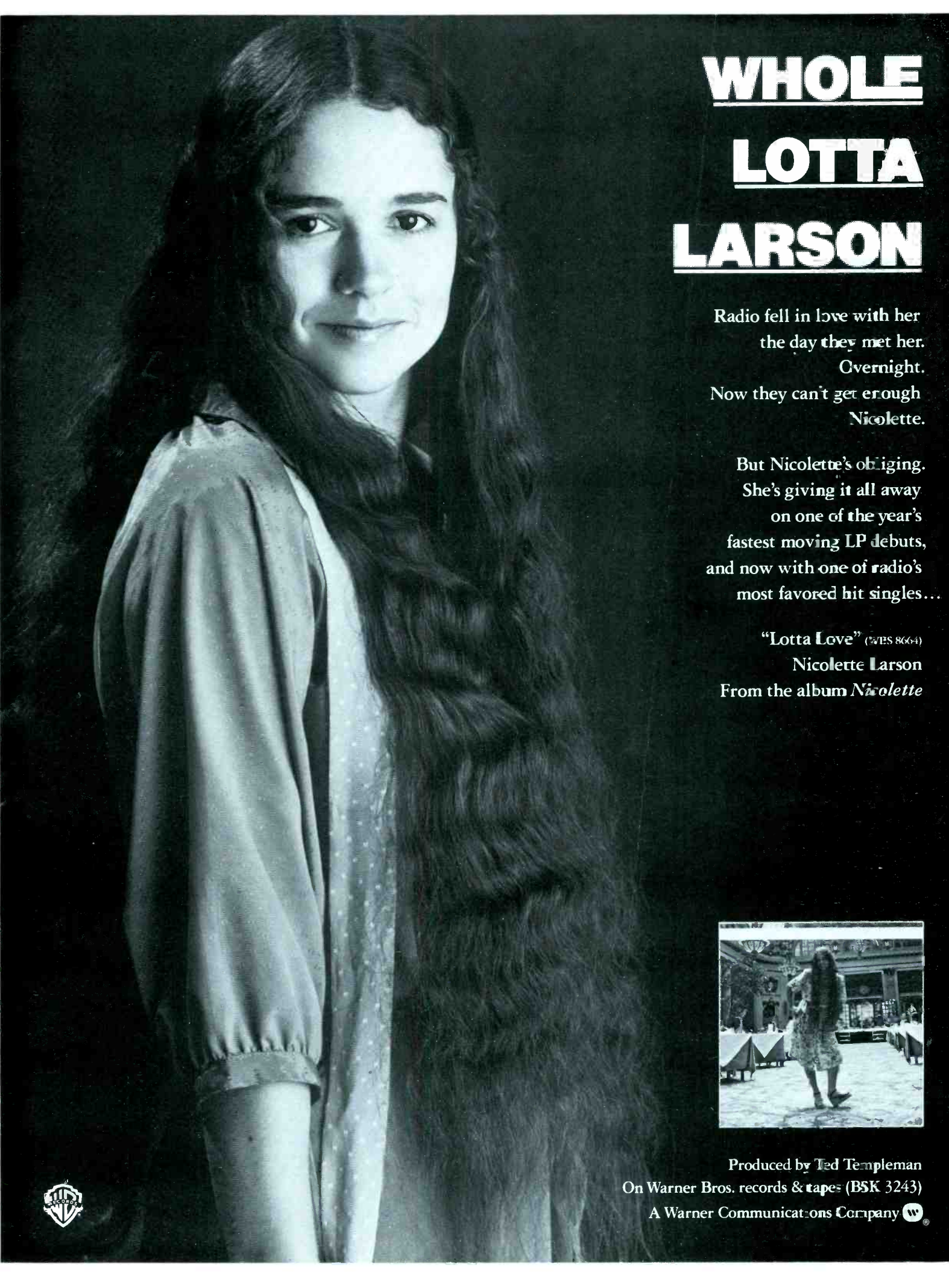
### Teen:

Leif Garrett

### LP Cuts:

Rolling Stones (Shattered)  
Steely Dan (Western World)  
Billy Joel (Big Shot)





# WHOLE LOTTA LARSON

Radio fell in love with her  
the day they met her.  
Overnight.  
Now they can't get enough  
Nicolette.

But Nicolette's obliging.  
She's giving it all away  
on one of the year's  
fastest moving LP debuts,  
and now with one of radio's  
most favored hit singles...

"Lotta Love" (VES 8664)  
Nicolette Larson  
From the album *Nicolette*



Produced by Ted Templeman  
On Warner Bros. records & tapes (BSK 3243)  
A Warner Communications Company 



# Bang Records

Is Proud To Announce The Signing Of

# Nigel Olsson

And The Release Of His New Single

# "Dancin' Shoes"

From His Forthcoming Album.

PRODUCED BY PAUL DAVIS



**FIRST WEEK ADDS!**  
WZDQ WBSR WARG WVLD WDLP WZOO Z-97  
WGSD WDXY WRSS Z-93 94-Q WAYS  
WAPE WLAC BJ-105 KOPA WRFC  
WLOF WANS WCGO WTMA

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

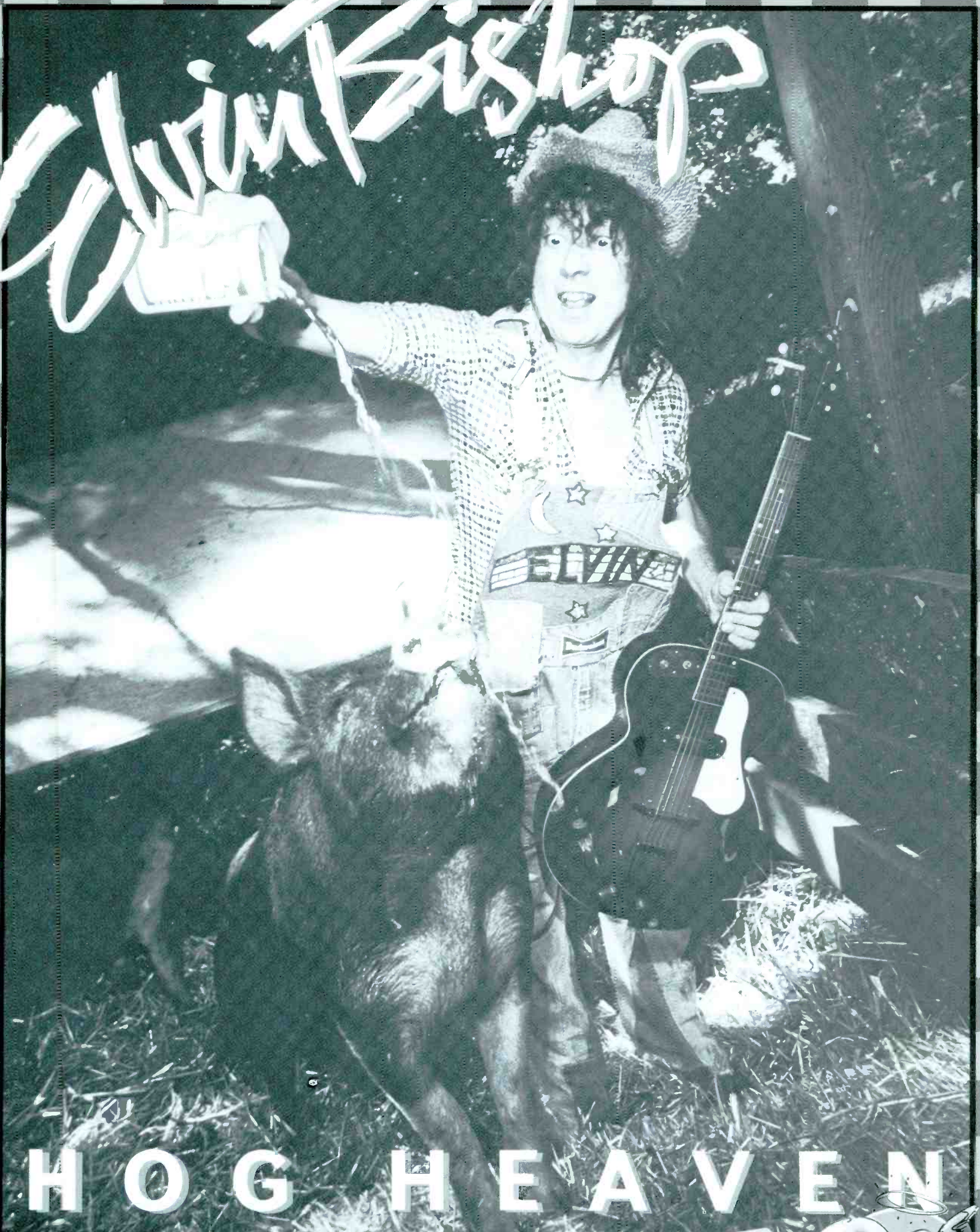
# 101 THE SINGLES CHART 150

DECEMBER 9, 1978

DEC. 9	DEC. 2	
101	103	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 3656 (CBS) Mighty Three, BMI/Fountain, ASCAP)
102	105	ANGEL DUST GIL SCOTT-HERON/Arista 0366 (Broyhala, ASCAP)
103	—	WE BOTH DESERVE EACH OTHER'S LOVE LTD/A&M 2095 (Almo/McRovcod, ASCAP/Irving/McDorsbov, BMI)
104	101	LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
105	111	MIDNIGHT SUN SHAUN CASSIDY/Warner/Curb 8698 (ABC,ASCAP)
106	115	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista) (Electrocard, ASCAP/Intense, BMI)
107	108	I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI)
108	107	WELL, ALL RIGHT SANTANA/Columbia 3 10839 (MPL, BMI)
109	116	BEFORE THE RAIN LEE OSKAR/Elektra 45538 (Far Out/Ikke-Bad, ASCAP)
110	112	LOVE ON THE REBOUND THE DODGERS/Polydor 14515 (Ackee, ASCAP)
111	106	DOWN SOUTH JUKIN' LYNRYD SKYNYRD/MCA 40957 (Duchess/Hustlers Ink, BMI)
112	118	LET THE SONG LAST FOREVER DAN HILL/20th Century Fox 2392 (Welbeck, ASCAP/ATV-Mann & Weill, BMI)
113	113	REMEMBER GREG KIHN/Beserkley 5749 (Janus) (Rye Boy, no license listed)
114	117	I WILL PLAY A RHAPSODY BURTON CUMMINGS/Portrait 6 70024 (Kiss, ASCAP)
115	119	YOU'RE GONNA GET WHAT'S COMING ROBERT PALMER/Island 8698 (WB) (Ackee, ASCAP)
116	—	C'MON LITTLE MAMA GUESS WHO/Hilltrak 7803 (Atl) (Slalom/Guess Who, BMI)
117	—	GANGSTER ON THE LOOSE RICHARD SUPA/Polydor 14520 (Colgems-EMI/Glory, ASCAP)
118	109	TULSA TIME DON WILLIAMS/ABC 12425 (Bilbo, ASCAP)
119	122	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (Atl) (Jobete, ASCAP)
120	123	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)
121	125	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600 (Stigwood/Unichappell, BMI)
122	133	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451 (Jobete/Stone Diamond, BMI)
123	—	AIN'T THAT ENOUGH FOR YOU JOHN DAVIS & THE MONSTER ORCHESTRA Sam 5011 (Midsong/Mideb/John Davis, ASCAP)
124	127	THE MOMENT THAT IT TAKES TROOPER/MCA 40968 (Survivor/UsKids/LittleKids/YourKids, PRO, BMI, CAPAC, ASCAP)
125	126	GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Vir-Jon, BMI)
126	129	DANCING IN THE CITY MARSHALL HAIN/Harvest 4648 (Capitol) (Francis, Day & Hunter, no licensee)
127	128	SO EASY CON FUNK SHUN/Mercury 74024 (Val-le-Joe, BMI)
128	—	I'M SO INTO YOU PEABO BRYSON/Capitol 4656 (WB/Peabo, ASCAP)
129	—	NOT FADE AWAY TANYA TUCKER/MCA 40976 (MPL, BMI)
130	135	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
131	142	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514 (Perren-Vibes, ASCAP)
132	131	NEVER BE THE SAME CHILLIWACK/Mushroom 7038 (Chilliwack/Mushtunes, BMI)
133	130	WHAT GOES UP ALAN PARSONS PROJECT/Arista 0352 (Wolfsong/Careers/Irving, BMI)
134	136	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047 (Warner-Tamerlane, BMI)
135	134	ALL I WANNA DO DOUCETTE/Mushroom 1036 (Andorra, ASCAP)
136	120	HOLLYWOOD & VINE KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)
137	138	SAVE ME, SAVE ME FRANKIE VALLI/Warner/Curb 8670 (Stigwood, BMI)
138	139	WHAT A NIGHT CITY BOY/Mercury 14032 (Zamba/City Boy/Chappell, ASCAP)
139	124	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669 (Muscle Shoals Sounds, BMI)
140	140	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403 (Pi-Gem, BMI)
141	137	HEART OF SATURDAY NIGHT DION/Lifesong 1765 (CBS) (Fifth Floor, ASCAP)
142	144	ALL YOU NEED IS THE MUSIC NEIL SEDAKA Elektra 45525 (Kiddio/Don Kirshner/Blackwood, BMI)
143	143	CHANGE ZULEMA/Le Joint/London 34001 (Double Joint/Zu-Grace, BMI)
144	145	LAST KISS FANDANGO/RCA 11367 (Dunbar/Life & Times, BMI)
145	146	SINGLE AGAIN/WHAT TIMES DOES THE BALLOON GO UP ODYSSEY/RCA 11399 (Blackwood/Randell/Featherbed, BMI)
146	147	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647 (Old "Eye"/Buckwheat, ASCAP)
147	148	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270 (First Generation, BMI)
148	150	CATCH ME (GIVE ME A SIGN, SHOW ME A REASON) SNAIL/Cream 7830 (Blue Avenue/Turn, ASCAP)
149	132	PARTY LEON HAYWOOD/MCA 40941 (Jim Edd, BMI)
150	121	IF THIS IS LOVE JOEY TRAVOLTA/Millennium 623 (Casablanca) (Rocket/Unichappell, BMI)

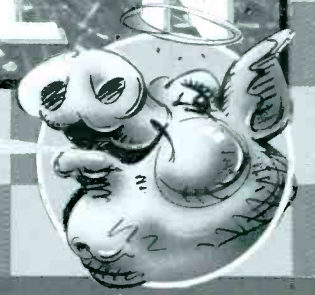
ALIVE AGAIN Phil Ramone & Chicago (Make Me Smile, ASCAP) 12	LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane) 45
A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP) 89	MAC ARTHUR PARK Giorgio Moroder & Pete Bellotti (Canopy, ASCAP) 3
A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI) 37	MANANA N. Putman (Coral Reefer/Outer Banks, BMI) 96
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP) 55	MARY JANE Rick James & Art Stewart (Stone Diamond, BMI) 52
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP) 75	MILES AWAY Cornish & Danelli (Fotomaker/Adrien Leighton, BMI) 90
BICYCLE RACE/FAT BOTTOMED GIRLS Queen & Roy Thomas Baker (Queen/Beechwood/Intro-Cold/Close Fade, BMI) 35	MY BEST FRIENDS GIRL Roy Thomas Baker (Lido, BMI) 47
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP) 70	MY LIFE Phil Ramone (Impulsive/April, ASCAP) 9
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stylian Songs, ASCAP) 74	NEW YORK GROOVE Arif Mardin (April/Russell Ballard, ASCAP) 30
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI) 72	ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI) 16
CAN YOU FOOL Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP) 43	ON THE SHELF M. Curb & M. Lloyd (ATV, BMI) 82
CHANGE OF HEART Carmen (Camex, BMI) 20	ONE LAST KISS Joe Wissert (Center City, ASCAP) 76
CUZ IT'S YOU GIRL James Walsh Gypsy Family (Gypsy Family, BMI) 66	OOH BABY BABY Peter Asher (Jobete, ASCAP) 24
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP) 61	OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI) 17
DISCO TO GO George Clinton & Bootsy Collins (Rubber Band, BMI) 88	PART TIME LOVER Elton John & Clive Franks (Jodrell/Leeds, ASCAP) 27
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI) 54	PROMISES G. Johns (Narwahl, BMI) 26
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP) 46	RADIOACTIVE Delaney-Simmons (Kiss, ASCAP) 69
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI) 49	READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/Kamikaze, BMI) 31
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansongs/WB, ASCAP) 22	REMINISCING John Boylan & Group (Screen Gems-EMI, BMI) 71
DREADLOCK HOLIDAY E. Stewart & G. Gouldman (Man-Ken, BMI) 81	RUN FOR HOME Gus Dudgeon (Crazy/Chappell, ASCAP) 56
DRIFTWOOD T. Clarke (Bright, ASCAP) 85	SEPTEMBER Maurice White (Sagfire/Irving/Charleville, BMI/Steelchest, ASCAP) 25
EASY DRIVER Bob James (Blue Tampa/Streamline, BMI) 92	SHAKE IT Robertson & Matthews (Steamed Clam, BMI) 40
EVERYBODY NEEDS LOVE S. Bishop (Stephen Bishop, BMI) 73	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI) 4
EVERY 1'S A WINNER M. Most (Finchley, ASCAP) 40	SOUL MAN Bob Tischler (Walden/Birdees, ASCAP) 79
FIRE Richard Perry (Bruce Springsteen, ASCAP) 34	STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilsongs/Know, ASCAP) 33
FOREVER AUTUMN Jeff Wayne (Duchess, BMI) 38	STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI) 14
FUN TIME Allen Toussaint (Marsaint, BMI) 57	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP) 15
GET DOWN Carl Daves (Gaetana/Cachand/Cissi, BMI) 97	TAKE ME TO THE RIVER Brian Eno & Group (Jec/Al Green, BMI) 64
GET OFF Cory Wade (Sherlyn/Lindseyanne, BMI) 77	TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP) 98
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP) 36	THE DREAM NEVER DIES G. Cape (Welback, no licensee) 80
HERE COMES THE NIGHT P. Coleman (Beechwood, BMI) 58	THE GAMBLER L. Butler (Writers Night, ASCAP) 65
HOLD ME, TOUCH ME P. Stanley (Kiss, ASCAP) 44	THEMES FROM THE WIZARD OF OZ Meco Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP) 78
HOLD THE LINE Toto (Hudmar, ASCAP) 21	THE POWER OF GOLD Fogelberg/Weisberg (Hickory Grove, ASCAP) 29
HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI) 63	THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP) 51
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI) 13	THIS IS LOVE David Wolfert (Camerica, ASCAP) 86
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI) 6	TIME PASSAGES Alan Parsons (Dum/Frabort/Approximate, No license) 11
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP) 28	TOO MUCH HEAVEN Bee Gees, Karl Richardson & Alby Galuten (Music For UNICEF, BMI) 10
I BELIEVE YOU R. Carpenter (Musicways/Flying Addressi, BMI) 95	WAVELENGTH Van Morrison (Essential, BMI) 67
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI) 99	WE'VE GOT TONITE B. Seger (Gear, ASCAP) 23
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI) 8	WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP/Rumanian Pickelworks, BMI) 62
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI) 7	WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI) 94
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP) 19	YMCA Jacques Morali (Green Light, ASCAP) 18
INSTANT REPLAY Dan Hartman (Silver Steed, BMI) 32	YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP) 1
IN THE BUSH Patrick Adams (Pap/Leeds/Phylmar, ASCAP) 68	YOU NEEDED ME Jim Ed Norman (Chappell/Ironsides, ASCAP) 5
I WAS MADE FOR DANCIN' M. Lloyd (Michael's/Scot Tune, ASCAP) 50	YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddie/Don Kirshner/Blackwood, BMI) 60
I WILL BE IN LOVE WITH YOU Nick DeCaro (Morgan Creek, ASCAP) 42	YOUR SWEETNESS IS MY WEAKNESS Barry White (Sa-Vette/January, BMI) 39
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI) 59	YOU THRILL ME Mike Chapman (Chinnichap/Careers, BMI) 93
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI) 2	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/ Neverland/Peg, BMI) ??
LIGHT THE SKY ON FIRE Cox & Group (Lunatunes, BMI) 87	YOU'VE REALLY GOT A HOLD ON ME Money & Lyon (Jobete, ASCAP) 83
LIKE A SUNDAY IN SALEM S. Gibson (United Artists, ASCAP) 53	
LONG STROKE Johnny Mae Mathew (Woodson's/Bus, BMI) 91	
LOTTA LOVE Ted Templeman (Silver-Fiddle, BMI) 41	
LOVE IS HERE R. Laws (At Home/Fizz, ASCAP) 100	

Elvin Bishop

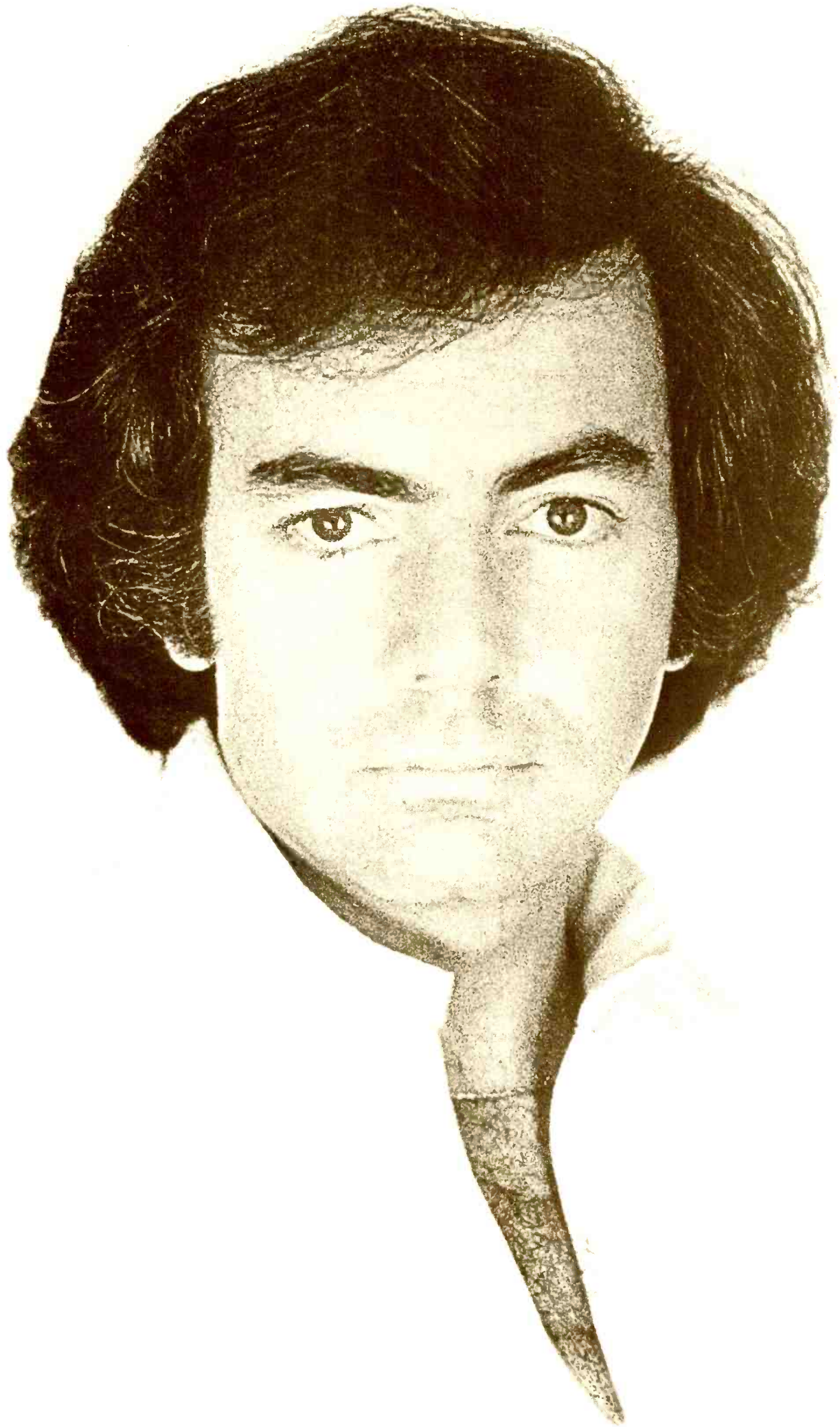


H O G H E A V E N

"It'll make you happier than a hog in Hog Heaven!"



Ham'n it up with Elvin on Capricorn Records & Tapes



# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **CONCERT HAPPENINGS:** During the last sad days of the **Allman Brothers Band**, keyboardist **Chuck Leavell** was pretty much the group's saving grace. When the Allmans finally called it an era, Leavell, rather than create a group that would be nothing more than a star vehicle for himself (something he could have done easily at that point), surrounded himself with professionals every bit as accomplished on their instruments as he is on the piano. **Sea Level** is, above all, Leavell's group; but the members play as equals. That they each managed to cut distinctive figures onstage at the Bottom Line last week while maintaining relatively low profiles was but another indication of their skill. The rhythm section of bassist **Lamar Williams** and drummer **Joe English** is a characteristic southern rock one: tight, driving, always on the mark. English, late of **Wings**, stands out owing to his extraordinarily varied use of textures with each song, his staunch disregard for the commonplace. Guitarists **Jimmy Nalls** and **Davis Causey** have the quiet power and grace most associated with the late **Duane Allman** and **Dickey Betts**, although neither one stands out quite as dramatically as Allman. Each plays adroitly off the other and frequently they engage in the most lyrical of duets, one working the high end of the neck, the other the low. The result? A pleasant succession of loping, linear solos, almost classical in construction, or an atonal, staccato blast of notes, equal parts jazz and urban blues. Keyboardists Leavell and **Randall Bramblett** (who doubles on clarinet and percussion instruments) complement each other nicely, with the former's jazz-rooted stylings underpinning Bramblett's aggressive rock and roll playing. Neither Bramblett nor Leavell is an outstanding vocalist, but because their voices blend so well into the whole of **Sea Level's** sound they do reach certain emotional peaks during a set. Bands on the order of **Sea Level** and **Marshall Tucker** make eminently clear that the genre loosely defined as Southern rock remains a vital part of America's contemporary music scene.

Opening for **Sea Level** was Alligator Records artist **Albert Collins** who was, to say the least, most impressive. Playing standard 12-bar urban blues, singing of marital infidelity, jealousy and other timeless themes, Collins came off as one of those rare artists who makes the oldest of styles seem newborn. While his voice is not as expressive as **B. B. King's** or as supple as fellow Alligator artist **Son Seals'**, Collins more than makes up in spirit what he lacks in technical facility. His guitar playing is something special altogether: clean, sweet, electrifying and downright dirty in its subtlety. With a 100 foot cord at his disposal, Collins, during the lively instrumental "Frosty," saw fit to journey out the front door of the Bottom Line, onto the sidewalk, without missing a lick. Really the blues, man; really the blues.

**PARDON THE TYPO:** Those of you who know **Ed Naha** also know that he often does strange things in his spare time. However, he did not have to "exorcise" anything from "Lillian Roxon's Rock Encyclopedia" as it said in this column last week. "Excise" yes; "exorcise" no. Cuba si, Yankee no. Sorry Ed.

**WE THOUGHT WE WOULDN'T HAVE TO SAY THIS AGAIN,** but condolences go out to **Steve Tyler** of **Aerosmith** who was struck in the face by broken glass from a bottle thrown by someone in the audience at Aerosmith's concert at Philadelphia's Spectrum on November 25. The group was midway through its set when the incident occurred. Word has it that Aerosmith has decided never again to perform in Philadelphia. Only last spring **Joe Perry**, the group's lead guitarist, was injured when a cherry bomb thrown by someone in the Philadelphia audience exploded onstage near him. Enough is enough.

**THE MANHATTAN MUSIC PLAYOFFS** continue to attract a lot of attention. Last week Manhattan Borough president **Andrew Stein** announced an additional prize to be awarded to the winning group in the playoffs, the prize being a week's engagement at the Riverboat, New York's largest nightclub. Also, DIR Broadcasting has announced that it will record the playoff's prize winners and broadcast their music on some 250 FM stations throughout the country. Previously, Infinity Records had proffered a first prize of a singles contract with the newly-formed label.

**COLLECTORS TAKE NOTE:** **Lelan Rogers** has reissued a 12-record set of "60s punk" originally recorded for his Texas-based International Artists label. The set is being distributed by **Len Levy's** Commonwealth Marketing Services Inc. Originally formed in the '60s "for the purpose of allowing the rock musicians of the South to express their feelings toward the world of their art, both musically and graphically,"

(Continued on page 74)

## Year of the Mushroom



The Year of the Mushroom was the theme of a party held last week in Los Angeles, to celebrate the young label's chart success of **Ian Matthews'** single "Shake It" and his lp "Stealin' Home." At the same time, the label welcomed **Liam Mullan** to their promotion department. **Liam** was formerly director of operations for **Island Records** in Canada. Pictured from left: **Liam Mullan**, **Mushroom** national promotion; **Shelly Siegel** VP **Mushroom Records**; **Susie Gershon**, artist relations director and assistant to the VP; and **Bobby Z**, **Mushroom** promotion.

## Goodphone™ ROCK ALBUMS

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

LW	TW	NW	Album	Label
1	1	1	Billy Joel	Columbia
5	2	2	Eric Clapton	RSO
24	3	3	Queen	Elektra
2	4	4	Linda Ronstadt	Asylum
3	5	5	Al Stewart	Arista
8	7	6	Firefall	Atlantic
4	8	7	Styx	A&M
**	25	8	Grateful Dead	Arista
16	12	9	Heart	Portrait
9	6	10	Neil Young	Warner Bros.
14	19	11	Toto	Columbia
11	11	12	Santana	Columbia
12	13	13	The Who	MCA
26	16	14	J. Geils Band	EMI America
7	10	15	Fogelberg/ Weisberg	Full Moon/Epic
10	14	16	Boston	Epic
6	9	17	Van Morrison	Warner Bros.
**	23	18	Emerson, Lake & Palmer	Atlantic
38	35	19	Dire Straits	Warner Bros.
19	22	20	Rolling Stones	Rolling Stones
15	15	21	Kansas	Kirshner
17	18	22	Ted Nugent	Epic
**	**	23	Alice Cooper	Warner Bros.
21	21	24	Elton John	MCA
18	28	25	Gino Vannelli	A&M
37	33	26	Poco	ABC
**	36	27	Todd Rundgren	Bearsville
25	32	28	Aerosmith	Columbia
20	20	29	Foreigner	Atlantic
28	34	30	Outlaws	Arista
29	30	31	George Thorogood	Rounder
13	17	32	Chicago	Columbia
31	24	33	10cc	Polydor
22	26	34	The Cars	Elektra
23	29	35	Yes	Atlantic
**	**	36	Peter Tosh	Rolling Stones
36	44	37	Pointer Sisters	Planet
32	31	38	Southside Johnny	Epic
30	40	39	Ian Matthews	Mushroom
35	27	40	Joan Armatrading	A&M
**	**	41	Jim Morrison	Elektra
47	39	42	Nicolet'e Larson	Warner Bros.
**	**	43	Bob Marley & Wailers	Island
45	43	44	Rush	Mercury
**	**	45	Sad Cafe	A&M
**	38	46	Robert Johnson	Infinity
33	37	47	Steely Dan	ABC
40	48	48	Elvin Bishop	Capricorn
42	**	49	Sea Level	Capricorn
34	39	50	Bob Seger	Capitol
			52nd Street	Columbia
			Backless	RSO
			Jazz	Elektra
			Living In The U.S.A.	Asylum
			Time Passages	Arista
			Elan	Atlantic
			Pieces of Eight	A&M
			Shakedown Street	Arista
			Dog and Butterfly	Portrait
			Comes A Time	Warner Bros.
			Toto	Columbia
			Inner Secrets	Columbia
			Who Are You	MCA
			Sanctuary	EMI America
			Twin Sons Of Different Mothers	Full Moon/Epic
			Don't Look Back	Epic
			Wavelength	Warner Bros.
			Love Beach	Atlantic
			Dire Straits	Warner Bros.
			Some Girls	Rolling Stones
			Two For The Show	Kirshner
			Weekend Warriors	Epic
			From The Inside	Warner Bros.
			A Single Man	MCA
			Brother To Brother	A&M
			Legend	ABC
			Back To The Bars	Bearsville
			Live Bootleg	Columbia
			Double Vision	Atlantic
			Playin' To Win	Arista
			Move It On Over	Rounder
			Hot Streets	Columbia
			Bloody Tourists	Polydor
			The Cars	Elektra
			Tormato	Atlantic
			Bush Doctor	Rolling Stones
			Energy	Planet
			Hearts Of Stone	Epic
			Stealin' Home	Mushroom
			To The Limit	A&M
			An American Prayer	Elektra
			Nicolette	Warner Bros.
			Babylon By Bus	Island
			Hemispheres	Mercury
			Misplaced Ideals	A&M
			Close Personal Friend	Infinity
			Greatest Hits	ABC
			Hog Heaven	Capricorn
			On The Edge	Capricorn
			Stranger In Town	Capitol

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Neil Diamond.  
"You Don't Bring Me Flowers." 3 10840

He's got the biggest single in America...and he's created the finest album of his career.

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"You Don't Bring Me Flowers." Including the smash duet with Barbra Streisand.  
On Columbia Records and Tapes.

Produced by Bob Gaudio. Management III: Jerry Weintraub.

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# Thanksgiving Weekend Sales

(Continued from page 3)

ghost towns, what with students off on vacation. Certainly the economic climate in this country is adversely affecting business in virtually every industry. And then there is all that talk about the lack of "the big one," the monumental hit record that drives people into record stores and increases chances for multiple purchases.

"The big one" appears to be around now in the form of Barbra Streisand's "Greatest Hits, Volume 2," an across the board smash that appeals to the broadest cross-section of the population. Even a partial listing of the Streisand album's most impressive showings in only its second week out would have to include: #1 at Musicland, Rose in Chicago, Spec's/Atlanta, and Sound Warehouse in Colorado Springs; #2 at Record Bar, Pickwick racks, Licorice Pizza and Music Plus in Los Angeles, Tower/Tacoma; #3 at Everybody's Records in the Pacific Northwest, 1812 Overture/Milwaukee, and National Record Mart/Midwest; #4 at Eucalyptus in northern California and the Pacific Northwest, Tape City in New Orleans, Music Stop in Detroit, Transcontinent, and Discount Records/St. Louis; #5 at Tower/Seattle; #8 at Disco-O-Mat in New York; #18 at Fathers & Sons in the midwest.

Store-wide sales played an important part in post-Thanksgiving activity at those accounts showing an increase over last year's figures. The most outstanding of these is Radio Doctors in Milwaukee, where Tom Jacobson reported a whopping 200 percent increase over business in 1977 and placed the credit squarely on the store's pre-Christmas sale. "It seems a lot of people are responding to sales these days," says Jacobson in what may qualify as the understatement of the year.

Tom Modica of Longhair Music points to a major television ad campaign and live remote broadcast on an AM station in Portland as the major contributing factors in the store's 50 percent increase over last year. Also, Longhair inaugurated what Modica calls an "alphabet sale," in which records are divided into five sections alphabetically, with one section placed on sale each day. This gave Longhair the unique advantage of drawing people to the store without having a great deal of product going out at a low price.

Everybody's Records, in the same part of the country as Longhair Music, was up 35 percent over its '77 figures. Tom Keenan credits bad weather early in the week for the weekend surge: Everybody's was closed due to snow for one and a half days,

which brought the regular customers in to shop after Thanksgiving.

Termining weekend sales "very satisfactory," Record Bar's head buyer Fred Traub reports the chain had a 20 percent increase over last year and credits this to the strength of several greatest hits collections and multiple record sets. "In units we were pretty close to what we did last year," says Traub, "but in dollars we were much higher due to inflation and the higher price of records."

A noticeable consumer resistance to albums with the higher price tag did not keep Cutler's in New Haven from making up for a bad November in the three days following Thanksgiving. "We broke every record in the book," Jason Cutler states. "We were way up over last year. It's Christmas time now and people are looking for the new product, particularly for things like the new Clapton album which is an all-around good record that appeals to all age groups. Disco singles helped us a lot too over the weekend. And even though we didn't move a lot of the higher-priced product, we had a thousand dollar day on Saturday. I can't complain too much when that happens."

Ben Karol of King Karol in New York City has made no bones about expecting a 50 percent fourth quarter increase over 1977. But statistics from the weekend showed King Karol running even with its 1977 totals, which left Karol momentarily dismayed. And perplexed as to why, al-

## Digitally-Recorded Jazz Product Keys Nippon Columbia Expansion

■ NEW YORK—Nippon Columbia is seeking to expand its role in the growing Japanese "audiophile" recording market through a series of digitally-recorded jazz sessions now underway here.

The sessions, which will be released on Nippon Columbia's Denon PCM label, are being recorded at Sound Ideas by Yoshio Ozawa, an American-based independent producer, and Jim McCurdy, an engineer at Sound Ideas.

The Denon PCM (for pulse-code modulation) line, devoted to classical and jazz recordings, with a few pop titles in a catalogue that now includes 180 items, draws on the capabilities of the Denon PCM recorders manufactured by Nippon Columbia. Only three exist, two in Tokyo and one, equipped to travel, that is now in New York. The machine can record only

though he notes that in contrast to last year the city has neither a hit movie for which people are lining up around the block nor a popular Broadway show such as "Annie" or "A Chorus Line" spawning a successful cast album. Karol too is waiting for "the big one": "We have the greatest hits, the best of this, and so on. Lots of gold and platinum albums, but no double and triple platinum albums.

"But I'm an optimist," he adds quickly. "If we have a bad day I say, Okay, we'll make it up tomorrow. That's the only way to be in the record business."

### Uneasy Feeling

Nevertheless, retailers came away from the weekend with an uneasy feeling. One, noting that "Saturday Night Fever" and "Grease" may well end up accounting for 10 percent of the record sales in this country this year, claims that when these two albums were at their peak the business was running 20 to 30 percent ahead of last year's; since sales have dwindled business is up only six or seven percent. "It's hard to imagine what an impact they've had on retail business," he states softly, almost reverently. "When they die off completely it's really going to hurt."

It is this notion, however vague, that has added an uncommon amount of intrigue to the fourth quarter sales story and left a number of retailers wondering aloud whether those large inventories brought in during September are going to become January's massive returns.

eight tracks, which limits its use for pop recordings, but it has produced jazz and classical records of unsurpassed technical quality.

Ozawa and McCurdy are recording nearly a dozen artists this time out, including Archie Shepp and Cecil Bridgewater. The six-week project will result in records for the Japanese market and for export only, since the Denon PCM line isn't currently licensed around the world. Ozawa himself holds the rights for two-track tapes, and is negotiating for an American deal. The sessions are being simultaneously recorded on 24- and 16-track Dolby machines for tapes for the American market.

Ozawa speaks highly of the Denon PCM system. "Whenever a new machine came along that they said improved the sound, I tried it, and this is the best I've found," he says.

## Butterfly's Sain

(Continued from page 28)

market."

"The arrangement, of course, is still crucial," noted Sain. "You can take a traditional song, as Tuxedo Junction did with 'Chattanooga Choo Choo,' and if the arrangement is good, it can work well as a disco song. In fact, with a number of rock artists releasing songs that are obviously disco, it serves only to emphasize that disco can be good, although there are numerous twists to the written material. Of course," admits Sain, "there's still a very real concern with how fast, how much, and fidelity, because the music will be used to dance to, in most cases."

### Disco Fever

In one area where listeners are less likely to dance, the radio field, disco is making inroads also. This development should also mandate changes in the disco field, although Sain sees these as manageable. "Basically, radio is radio," she said. "Tracking is the same technique, although the formats differ. In the end, what you're looking to find is the amount of radio airplay that your acts receive."

### Radio Crucial

"What's happening, of course, is that radio is giving disco exposure that has a potential beyond the club circuit, although both will remain instrumental," she explained. "You're finding the same growth in disco retail, though, as disco goes mass appeal. Mom and pop stores used to dominate the field, but the higher markups and the indirect dealing with some labels hurts them. Major chains have started to become very adept at selecting good disco product, and the leaders listen to both the distributors and the clubs. It's sort of similar to the initial reaction retailers in the mainstream used to have towards r&b product: at first it was shoved off in a corner, in a small section. Now, it's recognized as an essential part of most accounts' profits."

### Matter of Time

"Actually, you can see the infancy of an industry in disco," said Sain. "It's just a matter of time until crossover sales occur in all markets, or nearly so. And our development is progressing as well, with publishing picking up."

As far as Sain's role as a successful model for other women in the industry goes, she downplays this aspect. "At Butterfly, there's no problem, but it's an exceptional company in that regard. I'd like to be on an advisory board for women in music, but my time is in such extreme demand that weekly meetings are out of the question. Still, I'm surprised that I don't get more calls about opportunities in the industry; not as many as I would like."



# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **SUCH A NIGHT**—New Orleans is quite a place, and a fascinating study in contrasts. On nearly any of the French Quarter's narrow streets, one finds funky old musicians playing their inebriated Dixieland, with the bars and clubs that feature them nestling shoulder to shoulder with x-rated sweat palaces where the barkers out front fairly drag their patrons inside with visions of "the world's best female impersonators." Then, of course, there's the Louisiana Superdome, its 27 stories of space encased in a massive concrete mausoleum, towering over all those quaint little brick houses and their metal lattice-work balconies. To be sure, the old and the new are in harmony in this town.

It was most appropriate, then, that **Mac "Dr. John" Rebennack** should spend his recent birthday playing in New Orleans—for he too represents a comfortable balance between tradition and innovation. On the one hand, there's what amounts to a new lease on his artistic life—a new label (Horizon), a new producer (the estimable **Tommy LiPuma**), and a fine new album ("City Lights")—coupled with a new enthusiasm and an end to the problems, including drug addiction, that have put his career on hold for the past few years. On the other hand, there is his continued devotion to classic New Orleans musical currents—"City Lights" may not be "authentic" N.O., but it's there nonetheless—steeped in syncopated r&b rhythms and the seminal piano styles of the likes of **Huey P. Smith** and **Professor Longhair**.

It was well past 2:00 a.m. when the announcer at Rosie's, a charming if slightly claustrophobic New Orleans nightclub, informed the crowd that "the doctor will see you now"; but we all forgot our fatigue as soon as the gris-gris man himself hit the stage for a few bars of bluesy piano noodlings. When his band—and with players like alto saxophonist **David Sanborn**, keyboardist (and fellow Horizoner) **Neil Larsen**, and guitarists **Buzzy Feiten** and **Hugh McCracken**, it's clear that the Doc is serious about this particular operation—came out and launched into "City Lights" "Dance the Night Away With You" ("We could drink until we get real high," he sang, apparently unaware that most of us already were), we were off on a rollicking evening's entertainment. Highlights were many: "Street Side," with its looks at "your main squeeze" and "the sleazy side of life"; "Sonata/He's a Hero" ("He's a sharp dresser, father confessor/To every honky tonk queen"), which built up enough toe-tapping momentum to make a geriatric cast away his cane; or the brooding "Rain," drawn like the others from "City Lights." There were older gems as well: "Mama Roux" and the classic "Walk on Gilded Splinters" from his very first album, as well as "Iko Iko" (from the overlooked "Gumbo" lp) and, naturally, "Right Place, Wrong Time," the sizeable hit single of several years back. There are elements in Rebennack's music to satisfy both the purists and the newcomers, both the serious listeners and the types who "just wanna getupanddance, man." It may have taken a while, but now that Dr. John has gotten himself together, he is at last a man in the right place at the right time.

**DOTTED LINES**—Most unconventional signing announcement of the week is easily **Martin Mull's** move to Elektra, which the droll mult median unveiled himself on last Tuesday's "Tonight Show." Hopefully, he'll follow through on his threatened title—"Mourning Becomes Elektra" . . . Meanwhile, on the managerial level, latest scuttlebutt forecast **Irv Azoff's** newest Front Line signing will be none other than **Warren Zevon**, now back from a much deserved Hawaiian interlude.

**LITTLE GREEN BOOK**—One of the more surreal industry surprises began showing up on a number of desks last week, and we don't mean another round of subpoenas. "The Village Directory," published by the Village Recorder, is a jade green mini-paperback whose glossy laminated cover encloses a bizarre wealth of vital information, random asides, obscure aphorisms culled from both famous and mundane studio sources, and some stunning full-color illustrations that are clearly the product of an unwell mind—our favorite kind.

Like Warner Bros.' "Book of the Road" some years back, the directory's practical value rests with its listings of restaurants, shipping services, airlines, rental firms (for everything from limos to tanks), rehearsal halls, bail bondsmen and other goods and services musicians, producers and label folk are likely to need. In this instance,

(Continued on page 74)



## Christmas Singles

**EAGLES**—Elektra 45555

**PLEASE COME HOME FOR CHRISTMAS/FUNKY NEW YEAR**  
(prod. by Bill Szymczyk) (writers: C. Brown-G. Redd; Don Henley-Glenn Frey) (Fort Knox, BMI; Red Cloud/Cass County, ASCAP) (2:57; 3:59)

**BONEY M**—Sire 1036

**MARY'S BOY/OH MY LORD**

(prod. by Frank Farian) (writers: Hairston/Farian-Jay-Lorin) (Al Gallico, BMI) (5:22)

**ENGELBERT HUMPERDINCK**—Epic AE7 1170

**CHRISTMAS SONG/SILENT NIGHT**

(prod. by Joel Diamond-Charlie Calello) (writers: Torme-Wells; Gruber-Mohr) (E.H. Morris, ASCAP; Public Domain) (4:22; 4:39)

**THE O'JAYS**—Phila. Intl. 8 3581 (CBS)

**CHRISTMAS AIN'T CHRISTMAS NEW YEARS AIN'T NEW**

**YEARS WITHOUT THE ONE YOU LOVE**

(prod. by Gamble-Huff) (writers: same) (Assorted, BMI) (1:59)

**SALSOUL ORCHESTRA**—Salsoul 2077

**LITTLE DRUMMER BOY**

(prod. by Vincent Montana Jr.) (writers: Davis-Onorati-Simeone) (pub. not listed) (3:25)

**THE STATLER BROTHERS**—Mercury 55046

**I BELIEVE IN SANTA'S CAUSE**

(prod. by J. Kennedy) (writers: DeWitt-Church) (American Cowboy, BMI) (2:50)

**EMOTIONS**—Stax 3215

**WHAT DO THE LONELY DO AT CHRISTMAS**

(prod. by Al Bell) (writers: Banks-Hampton) (East Memphis, BMI) (3:23)

**CHARO**—Salsoul 2076

**(MAMAGITA) DONDE ESTA SANTA CLAUS?**

(prod. by T. Moulton) (writers: Parker-Greiner-Scheck) (Pub. not listed) (2:52)

**NEW DAWN**—Cyma 101

**BROTHERS WE, BROTHERS ALL**

(prod. by T. Heyes-M. Wilson) (writer: Heyes) (Marty Wilson, BMI) (2:56)

**RAINDOLLS**—AVI 241

**DISCO SANTA CLAUS**

(prod. by Robbins-Matthews) (writer: Stan Cleveland) (Leeds, ASCAP) (3:29)

**BILL DEAL**—Red Lion 1106

**IT FEELS LIKE CHRISTMAS**

(prod. by W. Schimme) (writers: Ragn-Schimmel-Walker) (Red Lion, BMI) (3:15)

**HUMMINGBIRD**—Instant 3336

**SNOW IS FALLING/HOT DOG! YOU MUST BE SANTA CLAUS**

(prod. by Bob Farnsworth) (writers: Hudson-Farnsworth; John Rock) (Chappell, BMI; St. Charles, ASCAP) (2:26; 2:42)

**CARMEL QUINN**—GP 554

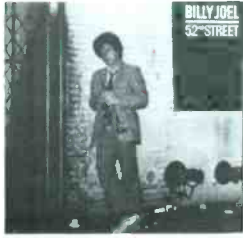
**THE STORY OF THE MAGI/THE SOLITARY LIFE**

(prod. by Ted Auletta) (writers: Felice & Bodleaux Bryant; Auletta) (Acuff-Rose, BMI; Terry, ASCAP) (1:41; 2:12)

# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**52ND STREET**  
BILLY JOEL  
Col

### MOST AIRPLAY:

- 52ND STREET—Billy Joel—Col (37)
- JAZZ—Queen—Elektra (23)
- BACKLESS—Eric Clapton—RSO (23)
- SHAKEDOWN STREET—Grateful Dead—Arista (20)
- TIME PASSAGES—Al Stewart—Arista (17)
- ELAN—Firefall—Atlantic (17)
- BACK TO THE BARS—Todd Rundgren—Bearsville (16)
- DOG & BUTTERFLY—Heart—Portrait (14)
- WAVELENGTH—Van Morrison—WB (13)
- TOTO—Col (13)

### WABX-FM/DETROIT

- ADDS:**
- MISPLACED IDEALS—Sad Cafe—A&M
  - PLEASE COME FOR CHRISTMAS (single)—Eagles—Asylum
  - TNT—Tanya Tucker—MCA
  - WHAT I DID ON MY VACATION (single)—Mitch Ryder—Stems & Seeds
- HEAVY ACTION (airplay, sales in descending order):**
- THE CARS—Elektra
  - 52ND STREET—Billy Joel—Col
  - PIECES OF EIGHT—Styx—A&M
  - JAZZ—Queen—Elektra
  - HOT STREETS—Chicago—Col
  - WEEKEND WARRIORS—Ted Nugent—Epic
  - LIVE BOOTLEG—Aerosmith—Col

### KSHE-FM/ST. LOUIS

- ADDS:**
- ANCIENT MEDICINE—Baby Grand—Arista
  - CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
  - FROM THE INSIDE—Alice Cooper—WB
  - HOG HEAVEN—Elvin Bishop—Capricorn

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

- DON'T LOOK BACK—Boston—Epic
- TORMATO—Yes—Atlantic
- WHO ARE YOU—The Who—MCA
- TOTO—Col
- WEEKEND WARRIORS—Ted Nugent—Epic
- 52ND STREET—Billy Joel—Col
- TREVOR RABIN—Chrysalis
- JAZZ—Queen—Elektra
- HEMISPHERES—Rush—Mercury
- LOVE BEACH—Emerson Lake & Palmer—Atlantic

### WKDF-FM/NASHVILLE

- ADDS:**
- INTIMATE STRANGERS—Tom Scott—Col

- LIGHT THE SKY (single)—Jefferson Starship—Grunt
- PLEASE COME FOR CHRISTMAS (single)—Eagles—Asylum
- TOUCHDOWN—Bob James—Col/Tappan Zee

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

- 52ND STREET—Billy Joel—Col
- DOUBLE VISION—Foreigner—Atlantic
- BACKLESS—Eric Clapton—RSO
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- ELAN—Firefall—Atlantic
- JAZZ—Queen—Elektra
- TIME PASSAGES—Al Stewart—Arista
- DOG & BUTTERFLY—Heart—Portrait
- PIECES OF EIGHT—Styx—A&M
- LIVING IN THE USA—Linda Ronstadt—Asylum

### WQFM-FM/MILWAUKEE

- ADDS:**
- BABYLON BY BUS—Bob Marley—Island
  - BACK TO THE BARS—Todd Rundgren—Bearsville
  - BUSH DOCTOR—Peter Tosh—Rolling Stones
  - DIRE STRAITS—WB
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt

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

- PIECES OF EIGHT—Styx—A&M
- 52ND STREET—Billy Joel—Col
- DOG & BUTTERFLY—Heart—Portrait (14)
- BACKLESS—Eric Clapton—RSO
- HEMISPHERES—Rush—Mercury
- BROTHER TO BROTHER—Gino Vannelli—A&M
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- WHO ARE YOU—The Who—MCA
- TWO FOR THE SHOW—Kansas—Kirshner
- TIME PASSAGES—Al Stewart—Arista

### KZEW-FM/DALLAS

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
  - BLACK NOISE—FM—Visa
  - CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
  - FROM THE INSIDE—Alice Cooper—WB
  - I DON'T WANNA LOSE YOU (single)—Hall & Oates—RCA
  - IF YOU WANT BLOOD—AC/DC—Atlantic
  - LIVE SPIRIT—Spirit—Col
  - MISPLACED IDEALS—Sad Cafe—A&M
  - PLEASE COME FOR CHRISTMAS (single)—Eagles—Asylum
  - SOUL MAN (single)—Blues Brothers—Atlantic

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

- JAZZ—Queen—Elektra
- BACKLESS—Eric Clapton—RSO
- ELAN—Firefall—Atlantic
- DOG & BUTTERFLY—Heart—Portrait
- BROTHER TO BROTHER—Gino Vannelli—A&M
- 52ND STREET—Billy Joel—Col
- WAVELENGTH—Van Morrison—WB
- TIME PASSAGES—Al Stewart—Arista
- A SINGLE MAN—Elton John—MCA
- TO THE LIMIT—Joan Armatrading—A&M

### KHFI-FM/AUSTIN

- ADDS:**
- BLACK NOISE—FM—Visa
  - HOG HEAVEN—Elvin Bishop—Capricorn
  - HOME AND DRY (single)—Gerry Rafferty—UA
  - SHAKEDOWN STREET—Grateful Dead—Arista

- SOUL MAN (single)—Blues Brothers—Atlantic

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

- BACKLESS—Eric Clapton—RSO
- WAVELENGTH—Van Morrison—WB
- PLAYIN' TO WIN—Outlaws—Arista
- GREATEST HITS—Steely Dan—ABC
- 52ND STREET—Billy Joel—Col
- ELAN—Firefall—Atlantic
- ENERGY—Pointer Sisters—Planet
- NICOLETTE—Nicolette Larson—WB
- TO THE LIMIT—Joan Armatrading—A&M
- JAZZ—Queen—Elektra

### KLQL-FM/HOUSTON

- ADDS:**
- AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
  - CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
  - CRAZY MOON—Crazy Horse—RCA
  - FROM THE INSIDE—Alice Cooper—WB
  - MISPLACED IDEALS—Sad Cafe—A&M
  - PLEASE COME FOR CHRISTMAS (single)—Eagles—Asylum
  - ROLL IT TIGHT—Road Map—Cherry
  - SOUL MAN (single)—Blues Brothers—Atlantic
  - TEMPLE KAZOO ORCHESTRA—Rhino

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

- SHAKEDOWN STREET—Grateful Dead—Arista
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- 52ND STREET—Billy Joel—Col
- MOVE IT ON OVER—George Thorogood—Rounder
- ENERGY—Pointer Sisters—Planet
- A SINGLE MAN—Elton John—MCA
- JAZZ—Queen—Elektra
- BACKLESS—Eric Clapton—RSO
- LEGEND—Poco—ABC
- LOVE BEACH—Emerson Lake & Palmer—Atlantic

### KGB-FM/SAN DIEGO

- ADDS:**
- AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt
  - PLAYIN' TO WIN—Outlaws—Arista
  - SANCTUARY—J Geils—EMI—America
  - YOU HAD TO BE THERE—Jimmy Buffett—ABC

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

- DOUBLE VISION—Foreigner—Atlantic
- 52ND STREET—Billy Joel—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- SOME GIRLS—Rolling Stones—Rolling Stones
- DOG & BUTTERFLY—Heart—Portrait
- DON'T LOOK BACK—Boston—Epic
- ELAN—Firefall—Atlantic
- PIECES OF EIGHT—Styx—A&M
- STAGE—David Bowie—RCA
- LIVE BOOTLEG—Aerosmith—Col

### KNAC-FM/LONG BEACH

- ADDS:**
- BAD BREAKS (single)—Cat Stevens—A&M
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt
  - PLEASE COME FOR CHRISTMAS (single)—Eagles—Asylum
- HEAVY ACTION (airplay in descending order):**
- JAZZ—Queen—Elektra
  - BACK TO THE BARS—Todd Rundgren—Bearsville
  - TOTO—Col

- BACKLESS—Eric Clapton—RSO
- SANCTUARY—J Geils—EMI—America
- LOVE BEACH—Emerson Lake & Palmer—Atlantic
- INNER SECRETS—Santana—Col
- SHAKEDOWN STREET—Grateful Dead—Arista
- ELAN—Firefall—Atlantic
- 52ND STREET—Billy Joel—Col

### KWST-FM/LOS ANGELES

- ADDS:**
- BAD BREAKS (single)—Cat Stevens—A&M
  - FIRST GLANCE—April Wine—Capitol
  - LEGEND—Poco—ABC
  - MISPLACED IDEALS—Sad Cafe—A&M
  - PARALLEL LINES—Blondie—Chrysalis
  - PLEASE COME FOR CHRISTMAS (single)—Eagles—Asylum

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

- TWIN SONS—Fogelberg/Weisberg—Full Moon
- WEEKEND WARRIORS—Ted Nugent—Epic
- A SINGLE MAN—Elton John—MCA
- INNER SECRETS—Santana—Col
- JAZZ—Queen—Elektra
- 52ND STREET—Billy Joel—Col
- TOTO—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- HOT STREETS—Chicago—Col
- TIME PASSAGES—Al Stewart—Arista

### KSJO-FM/SAN JOSE

- ADDS:**
- BUSH DOCTOR—Peter Tosh—Rolling Stones
  - CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
  - FROM THE INSIDE—Alice Cooper—WB
  - JERRY JEFF—Jerry Jeff Walker—Elektra
  - K-SCOPE—Phil Manzanera—Polydor
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - LEGEND—Poco—ABC
  - MISPLACED IDEALS—Sad Cafe—A&M
  - ROLL IT TIGHT—Road Map—Cherry
  - TOKYO TAPES—Scorpions—RCA

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

- SHAKEDOWN STREET—Grateful Dead—Arista
- BACK TO THE BARS—Todd Rundgren—Bearsville
- LIVE BOOTLEG—Aerosmith—Col
- INNER SECRETS—Santana—Col
- JAZZ—Queen—Elektra
- SANCTUARY—J Geils—EMI—America
- TWO FOR THE SHOW—Kansas—Kirshner
- MOVE IT ON OVER—George Thorogood—Rounder
- BACKLESS—Eric Clapton—RSO
- DIRE STRAITS—WB

### KZAP-FM/SACRAMENTO

- ADDS:**
- AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
  - BABYLON BY BUS—Bob Marley—Island
  - FROM THE INSIDE—Alice Cooper—WB
  - IF YOU WANT BLOOD—AC/DC—Atlantic
  - K-SCOPE—Phil Manzanera—Polydor
  - L—Creme & Godley—Polydor
  - SECRET AGENT—Chick Corea—Polydor
  - TOUCHDOWN—Bob James—Col/Tappan Zee

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

- HEARTS OF STONE—Southside Johnny—Epic
- PARALLEL LINES—Blondie—Chrysalis
- SHAKEDOWN STREET—Grateful Dead—Arista
- WAVELENGTH—Van Morrison—WB
- INNER SECRETS—Santana—Col
- 52ND STREET—Billy Joel—Col
- BLOODY TOURISTS—10cc—Polydor
- NICOLETTE—Nicolette Larson—WB
- JAZZ—Queen—Elektra
- BACKLESS—Eric Clapton—RSO

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
  - BABYLON BY BUS—Bob Marley—Island
  - BLACK NOISE—FM—Visa
  - GHOSTS OF PRINCES—Rich Kids—EMI—America
  - JUPPANESE—Mickey Jupp—Stiff (import)
  - L—Creme & Godley—Polydor
  - OMNIVERSE—Fresh—Pradigal
  - THE DODGERS—Polydor
  - WANTED (ep)—Richard Pryor—WB
  - WILLIE & FAMILY—Willie Nelson—Col

### HEAVY ACTION:

- ALONG THE RED LEDGE—Hall & Oates—RCA
- JAZZ—Queen—Elektra
- NEXT OF KIHN—Greg Kihn—Beserkley
- PARALLEL LINES—Blondie—Chrysalis
- Q: ARE WE NOT MEN—Devo—WB
- SHAKEDOWN STREET—Grateful Dead—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- TO THE LIMIT—Joan Armatrading—A&M
- TRACKS ON WAX 4—Dave Edmunds—Swan Song

### KZAM-FM/SEATTLE

- ADDS:**
- BABYLON BY BUS—Bob Marley—Island
  - EQUINOX—Jean-Michael Jarre—Polydor
  - FLAME—Ronnie Laws—UA
  - KEEP THE DREAM ALIVE—David Fathead Newman—Prestige
  - RICHIE SNYDER—Manhattan Isle
  - SECRET AGENT—Chick Corea—Polydor
  - TNT—Tanya Tucker—MCA

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

- SHAKEDOWN STREET—Grateful Dead—Arista
- 52ND STREET—Billy Joel—Col
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- NICOLETTE—Nicolette Larson—WB
- BACKLESS—Eric Clapton—RSO
- WAVELENGTH—Van Morrison—WB
- STREETLIFE SERENADE—Janis Ian—Col
- STEALIN' HOME—Ian Matthews—Mushroom
- BLOODY TOURISTS—10cc—Polydor

43 stations reporting this week. In addition to those printed are:

- WBAB-FM WHFS-FM KBPI-FM
- WAAF-FM WQDR-FM KFMY-FM
- WBIM-FM ZETA 4-FM KAWY-FM
- WCMP-FM WWWV-FM KOME-FM
- WOUR-FM WZMF-FM KZEL-FM
- WYDD-FM KQRS-FM

# RECORD WORLD FM AIRPLAY REPORT

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

## FLASHMAKER



**BABYLON BY BUS**  
BOB MARLEY  
& THE WAILERS  
Island

### MOST ADDED:

**BABYLON BY BUS**—Bob Marley & The Wailers—Island (16)  
**FROM THE INSIDE**—Alice Cooper—WB (15)  
**CLOSE PERSONAL FRIEND**—Robert Johnson—Infinity (12)  
**MISPLACED IDEALS**—Sad Cafe—A&M (12)  
**PLEASE COME HOME FOR CHRISTMAS** (single)—Eagles—Asylum (12)  
**BUSH DOCTOR**—Peter Tosh—Rolling Stones (11)  
**AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra (11)  
**LIGHT THE SKY ON FIRE** (single)—Jefferson Starship—Grunt (11)  
**SOUL MAN** (single)—Blues Brothers—Atlantic (10)  
**SHAKEDOWN STREET**—Grateful Dead—Arista (7)

### WNEW-FM/NEW YORK

**ADDS:**  
**BABYLON BY BUS**—Bob Marley—Island  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**CLOSE PERSONAL FRIEND**—Robert Johnson—Infinity  
**CRAZY MOON**—Crazy Horse—RCA  
**FROM THE INSIDE**—Alice Cooper—WB  
**GIVE EM ENOUGH ROPE**—The Clash—Epic  
**IF YOU WANT BLOOD**—AC/DC—Atlantic  
**MISPLACED IDEALS**—Sad Cafe—A&M  
**MY OWN HOUSE**—David Bromberg—Fantasy  
**TOUCHDOWN**—Bob James—Col/Tappan Zee

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

**52ND STREET**—Billy Joel—Col  
**LOVE BEACH**—Emerson Lake & Palmer—Atlantic  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**JAZZ**—Queen—Elektra  
**SANCTUARY**—J Geils—EMI—America  
**OTHER PEOPLE'S ROOMS**—Mark Almond—Horizon  
**FOOL AROUND**—Rachel Sweet—Stiff  
**HEARTS OF STONE**—Southside Johnny—Epic  
**ALIVE ON ARRIVAL**—Steve Forbert—Nemperor  
**BUSH DOCTOR**—Peter Tosh—Rolling Stones

### WBCN-FM/BOSTON

**ADDS:**  
**AQUA BOOGIE** (single)—Parliament—WB  
**BABYLON BY BUS**—Bob Marley—Island  
**BE STIFF**—Devo—Stiff (import)  
**FROM THE INSIDE**—Alice Cooper—WB  
**IF YOU WANT BLOOD**—AC/DC—Atlantic  
**JERRY JEFF**—Jerry Jeff Walker—Elektra  
**LIGHT THE SKY** (single)—Jefferson Starship—Grunt  
**LOVE BEACH**—Emerson Lake & Palmer—Atlantic  
**NEW DIRECTIONS**—Three Degrees—Arista  
**SOUL MAN** (single)—Blues Brothers—Atlantic

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

**SANCTUARY**—J Geils—EMI—America  
**JAZZ**—Queen—Elektra  
**THE CARS**—Elektra  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**SYSTEMS OF ROMANCE**—Ultravox—Antilles  
**DUCK FEVER**—James Montgomery—Waterhouse  
**DIRE STRAITS**—WB  
**FROM TOKYO TO YOU**—Cheap Trick—Epic  
**KISS ALBUMS**—Casablanca  
**SOME GIRLS**—Rolling Stones—Rolling Stones

### WLIR-FM/LONG ISLAND

**ADDS:**  
**AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra  
**BABYLON BY BUS**—Bob Marley—Island  
**BACK TO EARTH**—Cat Stevens—A&M  
**BUSH DOCTOR**—Peter Tosh—Rolling Stones  
**CRAZY MOON**—Crazy Horse—RCA  
**DUCK FEVER**—James Montgomery—Waterhouse  
**FROM THE INSIDE**—Alice Cooper—WB  
**L—Creme & Godley**—Polydor  
**MOON PROOF**—Tyla Gang—Beserkley  
**WILLIE & FAMILY**—Willie Nelson—Col

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

**SHAKEDOWN STREET**—Grateful Dead—Arista  
**MOVE IT ON OVER**—George Thorogood—Rounder  
**LOVE BEACH**—Emerson Lake & Palmer—Atlantic  
**52ND STREET**—Billy Joel—Col  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**TASTY**—Good Rats—WB  
**COMES A TIME**—Neil Young—Reprise  
**TOTO**—Col  
**BACKLESS**—Eric Clapton—RSO

### WCOZ-FM/BOSTON

**ADDS:**  
**BABYLON BY BUS**—Bob Marley—Island  
**DIRE STRAITS**—WB  
**ENERGY**—Pointer Sisters—Planet  
**SOUL MAN** (single)—Blues Brothers—Atlantic

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

**WAVELENGTH**—Van Morrison—WB  
**LIVING IN THE USA**—Linda Ronstadt—Asylum

**WHO ARE YOU**—The Who—MCA  
**STRANGER IN TOWN**—Bob Seger—Capitol  
**THE CARS**—Elektra  
**SOME GIRLS**—Rolling Stones—Rolling Stones  
**52ND STREET**—Billy Joel—Col  
**BACKLESS**—Eric Clapton—RSO  
**BUSH DOCTOR**—Peter Tosh—Rolling Stones  
**SHAKEDOWN STREET**—Grateful Dead—Arista

### WPLR-FM/NEW HAVEN

**ADDS:**  
**AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra  
**CLOSE PERSONAL FRIEND**—Robert Johnson—Infinity  
**DESIRE WIRE**—Cindy Bullens—UA  
**JERRY JEFF**—Jerry Jeff Walker—Elektra  
**LIGHT THE SKY** (single)—Jefferson Starship—Grunt  
**PLEASE COME FOR CHRISTMAS** (single)—Eagles—Asylum  
**SOUL MAN** (single)—Blues Brothers—Atlantic

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

**52ND STREET**—Billy Joel—Col  
**LIVING IN THE USA**—Linda Ronstadt—Asylum  
**TIME PASSAGES**—Al Stewart—Arista  
**TWIN SONS**—Fogelberg/Weisberg—Full Moon  
**COMES A TIME**—Neil Young—Reprise  
**DON'T LOOK BACK**—Boston—Epic  
**INNER SECRETS**—Santana—Col  
**TOTO**—Col  
**PLAYIN' TO WIN**—Outlaws—Arista  
**THE CARS**—Elektra

### WIOQ-FM/PHILADELPHIA

**ADDS:**  
**AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra  
**BABYLON BY BUS**—Bob Marley—Island  
**EQUINOX**—Jean-Michael Jarre—Polydor  
**FROM THE INSIDE**—Alice Cooper—WB  
**IF YOU WANT BLOOD**—AC/DC—Atlantic  
**SOUL MAN** (single)—Blues Brothers—Atlantic

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

**SHAKEDOWN STREET**—Grateful Dead—Arista  
**52ND STREET**—Billy Joel—Col  
**TIME PASSAGES**—Al Stewart—Arista  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**LOVE BEACH**—Emerson Lake & Palmer—Atlantic  
**JAZZ**—Queen—Elektra  
**TWO FOR THE SHOW**—Kansas—Kirshner  
**ENERGY**—Pointer Sisters—Planet  
**INNER SECRETS**—Santana—Col  
**COMES A TIME**—Neil Young—Reprise

### WSAN-AM/ALLENTOWN

**ADDS:**  
**FROM THE INSIDE**—Alice Cooper—WB  
**GREATEST HITS**—Steely Dan—ABC  
**LOVE BEACH**—Emerson Lake & Palmer—Atlantic  
**OCTAVE**—Moody Blues—London

**STEALIN' HOME**—Ian Matthews—Mushroom  
**TOTO**—Col

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

**TIME PASSAGES**—Al Stewart—Arista  
**52ND STREET**—Billy Joel—Col  
**COMES A TIME**—Neil Young—Reprise  
**LIVING IN THE USA**—Linda Ronstadt—Asylum  
**WHO ARE YOU**—The Who—MCA  
**TWIN SONS**—Fogelberg/Weisberg—Full Moon  
**BACK AND FOURTH**—Lindisfarne—Atco  
**BACKLESS**—Eric Clapton—RSO  
**BROTHER TO BROTHER**—Gino Vannelli—A&M  
**NICOLETTE**—Nicolette Larson—WB

### WKLS-FM/ATLANTA

**ADDS:**  
**MISPLACED IDEALS**—Sad Cafe—A&M  
**MOVE IT ON OVER**—George Thorogood—Rounder  
**PARTNERS IN CRIME**—Bandit—Ariola  
**PLEASE COME FOR CHRISTMAS** (single)—Eagles—Asylum  
**SHAKEDOWN STREET**—Grateful Dead—Arista

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

**LIVING IN THE USA**—Linda Ronstadt—Asylum  
**ELAN**—Firefall—Atlantic  
**HOT STREETS**—Chicago—Col  
**BROTHER TO BROTHER**—Gino Vannelli—A&M  
**DOUBLE VISION**—Foreigner—Atlantic  
**DOG & BUTTERFLY**—Heart—Portrait  
**TOTO**—Col  
**52ND STREET**—Billy Joel—Col  
**TIME PASSAGES**—Al Stewart—Arista

### WQSR-FM/TAMPA

**ADDS:**  
**ANYTHING'S POSSIBLE**—Richard Torrance—Capitol  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**BEST OF EARTH, WIND & FIRE**—ARC/Col  
**BUSH DOCTOR**—Peter Tosh—Rolling Stones  
**DANE DONOHUE**—Col  
**DIRE STRAITS**—WB  
**FLAME**—Ronnie Laws—UA  
**JAZZ**—Queen—Elektra  
**JERRY JEFF**—Jerry Jeff Walker—Elektra  
**SHAKEDOWN STREET**—Grateful Dead—Arista

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

**YOU HAD TO BE THERE**—Jimmy Buffett—ABC  
**52ND STREET**—Billy Joel—Col  
**LIVING IN THE USA**—Linda Ronstadt—Asylum  
**BACKLESS**—Eric Clapton—RSO  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**HOT STREETS**—Chicago—Col  
**ELAN**—Firefall—Atlantic  
**WAVELENGTH**—Van Morrison—WB  
**ON THE EDGE**—Sea Level—Capricorn

**TIME PASSAGES**—Al Stewart—Arista

### WORJ-FM/ORLANDO

**ADDS:**  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**MISPLACED IDEALS**—Sad Cafe—A&M

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

**YOU HAD TO BE THERE**—Jimmy Buffett—ABC  
**DOUBLE VISION**—Foreigner—Atlantic  
**ELAN**—Firefall—Atlantic  
**TORMATO**—Yes—Atlantic  
**INNER SECRETS**—Santana—Col  
**52ND STREET**—Billy Joel—Col  
**HOT STREETS**—Chicago—Col  
**JAZZ**—Queen—Elektra  
**TWO FOR THE SHOW**—Kansas—Kirshner  
**BACKLESS**—Eric Clapton—RSO

### WMMS-FM/CLEVELAND

**ADDS:**  
**AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra  
**MISPLACED IDEALS**—Sad Cafe—A&M  
**RED HOT & BLUE**—Richard T. Bear—RCA  
**SHAKEDOWN STREET**—Grateful Dead—Arista

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

**52ND STREET**—Billy Joel—Col  
**DOG & BUTTERFLY**—Heart—Portrait  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**TIME PASSAGES**—Al Stewart—Arista  
**JAZZ**—Queen—Elektra  
**THE CARS**—Elektra  
**HEARTS OF STONE**—Southside Johnny—Epic  
**LIVING IN THE USA**—Linda Ronstadt—Asylum  
**TOTO**—Col  
**BACKLESS**—Eric Clapton—RSO

### WXRT-FM/CHICAGO

**ADDS:**  
**AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra  
**BABYLON BY BUS**—Bob Marley—Island  
**BUSH DOCTOR**—Peter Tosh—Rolling Stones  
**ICE PICKIN'**—Albert Collins—Alligator  
**JERRY JEFF**—Jerry Jeff Walker—Elektra  
**LIGHT THE SKY** (single)—Jefferson Starship—Grunt  
**LOVE BEACH**—Emerson Lake & Palmer—Atlantic

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

**52ND STREET**—Billy Joel—Col  
**WHO ARE YOU**—The Who—MCA  
**BACKLESS**—Eric Clapton—RSO  
**DOG & BUTTERFLY**—Heart—Portrait  
**LIVING IN THE USA**—Linda Ronstadt—Asylum  
**TIME PASSAGES**—Al Stewart—Arista  
**WAVELENGTH**—Van Morrison—WB  
**BLOODY TOURISTS**—10cc—Polydor  
**COMES A TIME**—Neil Young—Reprise  
**SOME GIRLS**—Rolling Stones—Rolling Stones

# RECORD WORLD SINGLES CHART

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

DEC. 9	DEC. 2		WKS. ON CHART
1	1	<b>YOU DON'T BRING ME FLOWERS</b> BARBRA STREISAND & NEIL DIAMOND Columbia 3 10840 (2nd Week)	7
2	3	<b>LE FREAK CHIC</b> /Atlantic 3519	7
3	2	<b>MAC ARTHUR PARK</b> DONNA SUMMER/Casablanca 939	14
4	9	<b>SHARING THE NIGHT TOGETHER</b> DR. HOOK/Capitol 4621	13
5	4	<b>YOU NEEDED ME</b> ANNE MURRAY/Capitol 4574	23
6	6	<b>HOW MUCH I FEEL</b> AMBROSIA/Warner Bros. 8640	15
7	10	<b>I LOVE THE NIGHT LIFE (DISCO ROUND)</b> ALICIA BRIDGES/ Polydor 14483	21
8	8	<b>I JUST WANNA STOP</b> GINO VANNELLI/A&M 2072	14
9	16	<b>MY LIFE</b> BILLY JOEL/Columbia 3 10853	6
10	18	<b>TOO MUCH HEAVEN</b> BEE GEES/RSO 913	4
11	13	<b>TIME PASSAGES</b> AL STEWART/Arista 0362	10
12	12	<b>ALIVE AGAIN</b> CHICAGO/Columbia 3 10845	8
13	5	<b>HOT CHILD IN THE CITY</b> NICK GILDER/Chrysalis 2226	25
14	14	<b>STRANGE WAY</b> FIREFALL/Atlantic 3518	11
15	15	<b>SWEET LIFE</b> PAUL DAVIS/Bang 738	18
16	7	<b>ONE NATION UNDER A GROOVE</b> FUNKADELIC/ Warner Bros. 8618	15
17	19	<b>OUR LOVE (DON'T THROW IT ALL AWAY)</b> ANDY GIBB/ RSO 911	9
18	21	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	8
19	22	<b>I'M EVERY WOMAN</b> CHAKA KHAN/Warner Bros. 8683	10
20	20	<b>CHANGE OF HEART</b> ERIC CARMEN/Arista 0354	13
21	25	<b>HOLD THE LINE</b> TOTO/Columbia 3 10830	10
22	11	<b>DOUBLE VISION</b> FOREIGNER/Atlantic 3514	12
23	28	<b>WE'VE GOT TONITE</b> BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	6
24	27	<b>OOH BABY BABY</b> LINDA RONSTADT/Asylum 45546	5
25	35	<b>SEPTEMBER</b> EARTH, WIND & FIRE/ARC/Columbia 3 10854	4
26	32	<b>PROMISES</b> ERIC CLAPTON & HIS BAND/RSO 910	8
27	30	<b>PART-TIME LOVE</b> ELTON JOHN/MCA 40973	6
28	31	<b>HOW YOU GONNA SEE ME NOW</b> ALICE COOPER/ Warner Bros. 8695	8
29	23	<b>THE POWER OF GOLD</b> FOGELBERG/WEISBERG/Full Moon 8 50606 (CBS)	9
30	33	<b>NEW YORK GROOVE</b> ACE FREHLEY/Casablanca 941	8
31	17	<b>READY TO TAKE A CHANCE AGAIN</b> BARRY MANILOW/ Arista 0357	13
32	36	<b>INSTANT REPLAY</b> DAN HARTMAN/Blue Sky 2772 (CBS)	9
33	26	<b>STRAIGHT ON HEART</b> /Portrait 6 70020	13
34	41	<b>FIRE POINTER SISTERS</b> /Planet 45901 (Elektra/Asylum)	4
35	40	<b>BICYCLE RACE/FAT BOTTOMED GIRLS</b> QUEEN/Elektra 45541	5
36	53	<b>GOT TO BE REAL</b> CHERYL LYNN/Columbia 3 10808	5
37	52	<b>A LITTLE MORE LOVE</b> OLIVIA NEWTON-JOHN/MCA 40975	3
38	43	<b>FOREVER AUTUMN</b> JUSTIN HAYWARD/Columbia 3 10799	10
39	44	<b>YOUR SWEETNESS IS MY WEAKNESS</b> BARRY WHITE/ 20th Century Fox 2380	7
40	51	<b>EVERY 1'S A WINNER</b> HOT CHOCOLATE/Infinity 50002 (MCA)	4
41	60	<b>LOTTA LOVE</b> NICOLETTE LARSON/Warner Bros. 8664	3
42	47	<b>I WILL BE IN LOVE WITH YOU</b> LIVINGSTON TAYLOR/ Epic 8 50604	9
43	45	<b>CAN YOU FOOL</b> GLEN CAMPBELL/Capitol 4638	8
44	49	<b>HOLD ME, TOUCH ME</b> PAUL STANLEY/Casablanca 940	6
45	57	<b>LOVE DON'T LIVE HERE ANYMORE</b> ROSE ROYCE/ Whitfield 8712 (WB)	5
46	54	<b>DON'T HOLD BACK</b> CHANSON/Ariola 7717	5
47	50	<b>MY BEST FRIEND'S GIRL</b> THE CARS/Elektra 45537	6
48	62	<b>SHAKE IT</b> IAN MATTHEWS/Mushroom 7039	3



49	24	<b>DON'T WANT TO LIVE WITHOUT IT</b> PABLO CRUISE/ A&M 2076	12
50	56	<b>I WAS MADE FOR DANCIN'</b> LEIF GARRETT/Scotti Bros. 403 (Atl)	6
51	42	<b>THERE'LL NEVER BE SWITCH</b> /Gordy 7159 (Motown)	13
52	55	<b>MARY JANE RICK</b> JAMES STONE CITY BAND/Gordy 7162 (Motown)	7
53	46	<b>LIKE A SUNDAY IN SALEM</b> GENE COTTON/Ariola 7723	8
54	63	<b>DON'T CRY OUT LOUD</b> MELISSA MANCHESTER/Arista 0373	4
55	61	<b>A MAN I'LL NEVER BE</b> BOSTON/Epic 8 50638	4
56	58	<b>RUN FOR HOME</b> LINDISFARNE/Atco 7093	9
57	38	<b>FUN TIME</b> JOE COCKER/Asylum 45540	8
58	48	<b>HERE COMES THE NIGHT</b> NICK GILDER/Chrysalis 2264	7
59	29	<b>KISS YOU ALL OVER</b> EXILE/Warner/Curb 8589	23
60	34	<b>YOU NEVER DONE IT LIKE THAT</b> CAPTAIN & TENNILE/ A&M 2063	17
61	37	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	16
62	39	<b>WHENEVER I CALL YOU "FRIEND"</b> KENNY LOGGINS/ Columbia 3 10794	20

## CHARTMAKER OF THE WEEK

63	—	<b>HOME AND DRY</b> GERRY RAFFERTY United Artists 1266	1
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64	79	<b>TAKE ME TO THE RIVER</b> TALKING HEADS/Sire 1032 (WB)	2
65	75	<b>THE GAMBLER</b> KENNY ROGERS/United Artists 1250	3
66	66	<b>CUZ IT'S YOU GIRL</b> JAMES WALSH GYPSY BAND/RCA 11403	6
67	67	<b>WAVELENGTH</b> VAN MORRISON/Warner Bros. 8661	12
68	65	<b>IN THE BUSH</b> MUSIQUE/Prelude PRL 71110	10
69	77	<b>RADIOACTIVE</b> GENE SIMMONS/Casablanca 951	2
70	64	<b>BLAME IT ON THE BOOGIE</b> JACKSONS/Epic 8 50595	11
71	68	<b>REMINISCING</b> LITTLE RIVER BAND/Harvest 4605 (Capitol)	11
72	69	<b>BOOGIE OOGIE OOGIE</b> A TASTE OF HONEY/Capitol 4565	26
73	70	<b>EVERYBODY NEEDS LOVE</b> STEPHEN BISHOP/ABC 12406	12
74	59	<b>BLUE COLLAR MAN (LONG NIGHTS)</b> STYX/A&M 2087	13
75	74	<b>BEAST OF BURDEN</b> ROLLING STONES/Rolling Stones 19309 (Atl)	14
76	85	<b>ONE LAST KISS</b> THE J. GEILS BAND/EMI-America 8007	4
77	71	<b>GET OFF</b> FOXY/Dash 5046 (TK)	24
78	72	<b>THEMES FROM THE WIZARD OF OZ</b> MECO/Millennium 620 (Casablanca)	13
79	—	<b>SOUL MAN</b> BLUES BROTHERS/Atlantic 3545	1
80	81	<b>THE DREAM NEVER DIES</b> COOPER BROS./Capricorn 8308	4
81	73	<b>DREADLOCK HOLIDAY</b> 10cc/Polydor 14511	11
82	76	<b>ON THE SHELF</b> D & M/Polydor 14510	6
83	89	<b>YOU'VE REALLY GOT A HOLD ON ME</b> EDDIE MONEY/ Columbia 3 10842	2
84	90	<b>YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH</b> MEATLOAF/Epic/Cleveland Intl. 8 50634	4
85	86	<b>DRIFTWOOD</b> MOODY BLUES/London 273	4
86	80	<b>THIS IS LOVE</b> PAUL ANKA/RCA 11395	9
87	—	<b>LIGHT THE SKY ON FIRE</b> JEFFERSON STARSHIP/Grunt 11426 (RCA)	1
88	88	<b>DISCO TO GO</b> BRIDES OF FUNKENSTEIN/Atlantic 3498	5
89	91	<b>A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY)</b> THE RAES/ A&M 2091	3
90	93	<b>MILES AWAY</b> FOTOMAKER/Atlantic 3531	2
91	95	<b>LONG STROKE</b> ADC BAND/Cotillion 44243 (Atl)	3
92	—	<b>EASY DRIVER</b> KENNY LOGGINS/Columbia 3 10866	1
93	—	<b>YOU THRILL ME</b> EXILE/Warner/Curb 8711	1
94	97	<b>WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL/ Clouds 11 (TK)	2
95	99	<b>I BELIEVE YOU</b> CARPENTERS/A&M 2097	2
96	—	<b>MANANA</b> JIMMY BUFFETT/ABC 12428	1
97	100	<b>GET DOWN</b> GENE CHANDLER/20th Century Fox/ Chi Sound 2386	2
98	—	<b>TAKE THAT TO THE BANK</b> SHALAMAR/Solar 11379 (RCA)	1
99	—	<b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	1
100	—	<b>LOVE IS HERE</b> RONNIE LAWS/United Artists 1264	1

Record World presents  
a Special Section

# JAZZ '78

December 9, 1978

# Jazz...and Beyond.

On Atlantic Records and Tapes



JOACHIM KUHN "SUNSHOWER" SD 19193



SONNY FORTUNE "INFINITY IS" SD 19187



"THE ATLANTIC FAMILY AT MONTREUX" SD 23000



PASSPORT "SKY BLUE" SD 19177



RAY BARRETTO "CAN YOU FEEL IT" SD 19198



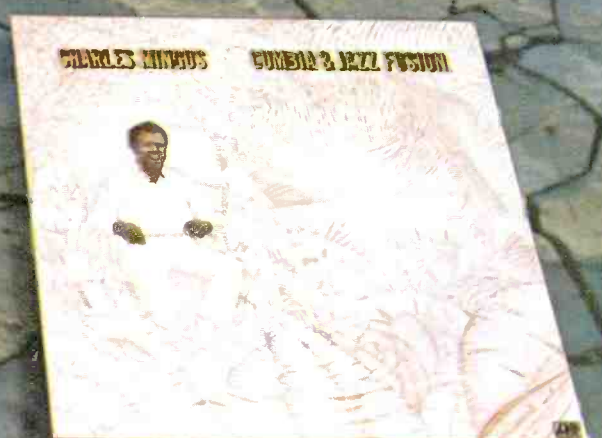
HERBIE MANN "SUNBELT" SD 19234



JEAN-LUC PONTY "COSMIC MESSENGER" SD 19189



JEAN-LUC PONTY "ENIGMATIC OCEAN" SD 19190



CHARLES MINGUS "CUMBIA & JAZZ FUSION" SD 8831

# Jazz '78: Looking for New Definitions

By ROBERT PALMER

■ Johnny Griffin, the robust, hard-swinging tenor saxophonist from Chicago who spent the past 15 years living in Europe, returned to the U.S. this fall for a long-overdue concert tour. He played two dates in New York City, one in a church basement in Harlem, the other with his friend Dexter Gordon at Carnegie Hall. Everywhere he went he was enthusiastically received. But when he was asked what he thought of developments in jazz since he'd been away, he shook his head. "I haven't cared too much for the developments," he said. "I hear a lot of modal music, which to me is like a painter trying to paint with one color. I don't like electronic music, and free jazz, avant-garde, nothing, zero. I haven't heard anything since Charlie Parker, really, that turned me on."

Around the same time, pianist Lonnie Liston Smith, who was involved in the jazz avant-garde of the sixties and is now a successful fusion or crossover artist, summed up his present philosophy of music this way: "I'm trying to play and be creative and free within contemporary rhythms. I figure the rhythms reach a much wider audience, and if I can be creative within that form I'll be exposing the younger generation maybe to people like Miles, Coltrane. 'Cause I grew up listening to all of 'em; Stan Kenton, Bill Evans, Sun Ra, Cecil Taylor. It still goes on in my head, but I have to figure out how to put it in the right place."

Any attempt to gauge the condition of jazz at this time is going to have to come to grips with the fact that jazz musicians, critics, and fans do not agree on what jazz is. To a player like Griffin, who was schooled in the verities of harmonic knowledge, the projection of a personal sound, and swinging, the hard beat and electronic colorations of fusion music make it something other than jazz. Yet many fusion musicians insist that because of their jazz backgrounds they are carrying on the jazz tradition in an updated context. The musicians associated with the contemporary avant-garde are probably more aware of jazz tradition, from New Orleans through the swing players and bebop, than any generation of jazz musicians that preceded them. But whether what they play is jazz or something else is open to interpretation.

The situation has its humorous aspects. A few years ago, "jazz" was a dirty word. There were beboppers who wanted to be called black classical musicians, avant-gardists who wanted their work

called great black music or contemporary music from the black aesthetic, fusion musicians who insisted they were playing rock or funk. There is something to most of these labels; jazz is a classical or art music originated and dominated by black musicians. But at the moment, everyone seems more comfortable with the word "jazz." There are exceptions, but their number is growing smaller.

This year has also seen the release of two pop albums called "Jazz," one by the guitarist Ry Cooder, who re-created some early black minstrel and vaudeville music on it, the other by the English rock group Queen. It was a year in which two multi-platinum selling rock artists, Donald Fagen and Walter Becker of Steely Dan, produced a straight-ahead jazz album for Warner Brothers by tenor saxophonist Pete Christlieb and Wayne Marsh. They called it jazz, and jazz has always been an imprecise term anyway. In the beginning it had sexual connotations and then it referred to a kind of hot or swinging approach that could be taken with a tin pan alley tune, a blues, or a theme from the opera. During the 1920's, the "Jazz Age," jazz was anything from the collective ecstasy of a New Orleans band to the lumbering, quasi-symphonic music of the Paul Whiteman orchestra. During the thirties there were big bands that played jazz, big bands that played popular music with very little improvisation or jazz inflection, and bands that played a little of both. At one time or another all of them were called swing bands. So one might as well give up and use the word jazz, since everyone else is.

Provisionally, we can define jazz as a music rooted in the black American experience that usually includes the element of improvisation and the element of swing. But it's necessary to remember that even when the music moves far away from black roots—the blues, with its subtle shadings and inflections, and certain preferred tonal qualities—it may still be jazz if it includes improvisation and has a certain rhythmic buoyancy. It may still be jazz even if it has no improvisation, if the idiom is faithful to jazz tradition. It may be jazz if it doesn't swing, as long as it maintains some connection with jazz traditions, especially blues inflections and improvisation. And so on.

Having got this problem of definitions off our minds, we can now say, without fear of being too badly misunderstood, that it was another good year for jazz. Of

course, it was a better year for some kinds of jazz than for others. For example, even though every major record company now has some kind of jazz program going, some of these programs are devoted exclusively or almost exclusively to fusion. Elektra-Asylum's relatively new jazz division is entirely fusion-oriented. Warner Brothers has released some substantial straight-ahead jazz, and they are distributing ECM, but most of the jazz on the parent label is fusion. A&M's Horizon, which used to be the most admirably eclectic and quality-oriented jazz line of any major company, has been reborn as a light fusion and progressive rock label. John Snyder, who was creative director of the original Horizon, finally got his Artists House operation off the ground this year, with five fine releases, including the long-awaited new Ornette Coleman album, but still, one would like to hear more jazz, of any sort, on A&M. The picture is much brighter at Columbia, which is recording solid jazz by the likes of Dexter Gordon, Woody Shaw, and the Heath Brothers along with its fusion artists. Atlantic and RCA are fusion-oriented, but not totally. And there it is: a patchy situation, but not as patchy as it was last year or the year before. More and more, the major companies seem to be waking up to the fact that they can record a straight jazz album by a quartet or quintet at little cost, market it through their existing machinery, sell to the hard-core jazz fans, and still make money, something they can't do with a lavishly produced fusion album that bombs.

But the salvation of jazz on records is still the specialist labels, which range from the mighty Fantasy-Milestone-Prestige combine to one-man operations like Muse and Xanadu. It was a great year for F-M-P, who produced one of the artistic high points of the year in the Milestone Jazzstars tour featuring Sonny Rollins, McCoy Tyner, and Ron Carter, supported by drummer Al Foster. The tour was especially welcome because it combined widespread exposure and in-depth promotion for three deserving acoustic jazz artists with music that was never less than fine and was at times positively startling. Sonny Rollins has been playing magnificently this year anyway; his solos with the Jazzstars left absolutely no doubt that he is the greatest living tenor saxophonist. Jazzman of the Year? Rollins has this writer's vote.

Arista launched its welcome new Novus series this year, be-

coming the first major label to make a substantial in-house commitment to really contemporary jazz. But like the Arista-Freedom project, which ended this year, the Novus line shows signs of being broadly based, with lps by artists as diverse as Oliver Lake, Air, Muhal Richard Abrams, Larry Coryell, and Warren Bernhardt already available. We need more of this from other majors; Arista has shown that it's possible to combine hard-headed business sense with dedicated support of younger jazzmen.

There were no sudden, surprising crossovers in the fusion sector. Most of the jazz-trained artists enjoying real success with a more commercial kind of music—George Benson, Earl Klugh, Ronnie Laws, and Chuck Mangione are names that come to mind—continued to rack up the kind of record sales and command the kind of fees enjoyed by pop stars. This can only be healthy for jazz as a whole. The only related problem — companies trying to push their product in a more commercial direction without regard for the intrinsic qualities and commercial potential of pure jazz — is the fault of certain executives and of certain artists who botch their jazz potential in callow, unsuccessful attempts to cross over. Musicians who are making solid commercial music should not be asked to answer for other's mistakes.

The year has seen a continuing proliferation of new independent labels. A few are attempting to sacrifice recording and pressing quality in order to cut costs, and this can only hurt the jazz record industry as a whole. On the other hand, some are doing exceptional jobs. In addition to the already-mentioned Artists House, which should become an important force in the industry if it continues in its present direction, we might single out Bee Hive Records, a new label headquartered in Evanston, Illinois and devoted to bebop and its extensions. With initial lps by trumpeter Dizzy Reece and baritone saxophonist Nick Brignola, the company is already making a unique contribution.

In all, then, the upswing in jazz activity that's been noticeable over the past few years continues, although a levelling out seems evident, with some musicians ensconced as pop superstars and many more working at their chosen vocation with a success that is steady if not spectacular. More jazz is available on records than at any time in the music's history. What happens next is anybody's guess.

# The 1978 Record World Jazz Awards



## TOP GROUP

1. **CRUSADERS**—ABC
1. **BLACKBYRDS**—Fantasy
2. **Seawind**—CTI
3. **Pat Metheny Group**—ECM
4. **V.S.O.P.**—Columbia
5. **Stuff**—Warner Bros.
6. **Caldera**—Capitol
7. **Spyro Gyra**—Amherst
8. **Passport**—Atlantic
9. **Weather Report**—Columbia



## TOP ALBUM (SOLO)

1. **FEELS SO GOOD**—**CHUCK MANGIONE**—A&M
2. **Weekend In L.A.**—George Benson—Warner Bros.
3. **Live At The Bijou**—Grover Washington, Jr.—Motown
4. **Rainbow Seeker**—Joe Sample—ABC
5. **Reach For It**—George Duke—Epic
6. **Sounds & Stuff Like That**—Quincy Jones—A&M
7. **Heads**—Bob James—Columbia/Tappan Zee
8. **Enigmatic Ocean**—Jean Luc-Ponty—Atlantic
9. **Modern Man**—Stanley Clarke—Nemperor
10. **Say It With Silence**—Hubert Laws—Columbia
11. **Sunlight**—Herbie Hancock—Columbia
12. **Tequila Mockingbird**—Ramsey Lewis—Columbia
13. **Don't Let Go**—George Duke—Epic
14. **Ruby Ruby**—Gato Barbieri—A&M
15. **Casino**—Al DiMeola—Columbia
16. **Arabesque**—John Klemmer—ABC
17. **Hold On**—Noel Pointer—United Artists
18. **Freestyle**—Bobbi Humphrey—Epic
19. **You Send Me**—Roy Ayers—Polydor
20. **Blow It Out**—Tom Scott—Ode/Columbia

## TOP ALBUMS (GROUP)

1. **IMAGES**—CRUSADERS—ABC
2. **Action**—Blackbyrds—Fantasy
3. **Free As The Wind**—Crusaders—ABC
4. **Window Of A Child**—Seawind—CTI
5. **Heavy Weather**—Weather Report—Columbia
6. **V.S.O.P.**—Columbia
7. **More Stuff**—Stuff—Warner Bros.
8. **Sky Blue**—Passport—Atlantic
9. **Time & Change**—Caldera—Capitol
10. **Mr. Gone**—Weather Report—Columbia

## TOP ALBUM (DUO)

1. **HERB ALPERT & HUGH MASEKELA**—A&M
2. **Gil Scott-Heron & Brian Jackson**—Arista

## MOST PROMISING GROUP

1. **SPYRO GYRA**—AMHERST
2. **Caldera**—Capitol
3. **Passport**—Atlantic



## TOP MALE ARTIST

1. **CHUCK MANGIONE**—A&M
2. **George Benson**—Warner Bros.
3. **George Duke**—Epic
4. **Grover Washington, Jr.**—Motown
5. **Roy Ayers**—Polydor
6. **Jean Luc-Ponty**—Atlantic
7. **Joe Sample**—ABC
8. **Gato Barbieri**—A&M
9. **Quincy Jones**—A&M
10. **Stanley Turrentine**—Fantasy
11. **Bob James**—Columbia/Tappan Zee
12. **Stanley Clarke**—Nemperor
13. **John Klemmer**—ABC
14. **Ramsey Lewis**—Columbia
15. **Hubert Laws**—Columbia
16. **Herbie Hancock**—Columbia
17. **Al DiMeola**—Columbia
18. **Chick Corea**—Polydor
19. **Noel Pointer**—United Artists
20. **Tom Scott**—Ode/Columbia
21. **Deodato**—Warner Bros.



## TOP DUO

1. **GIL SCOTT-HERON & BRIAN JACKSON**—Arista



## TOP NEW DUO

1. **HERB ALPERT & HUGH MASEKELA**—A&M



## TOP NEW GROUP

1. **PAT METHENY GROUP**—ECM
2. **Jeff Lorber**—Inner City
3. **Sweet Bottom**—Elektra



## TOP NEW MALE ARTIST

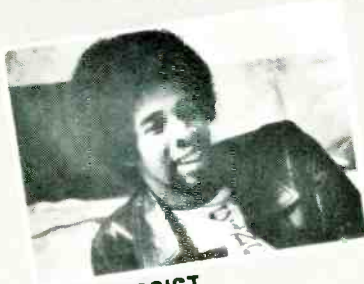
1. **JOE SAMPLE**—ABC
2. **Larry Carlton**—Warner Bros.





**TOP FEMALE ARTIST**

1. **BOBBI HUMPHREY**—EPIC
2. **Patti Austin**—CTI
3. **Dee Dee Bridgewater**—Elektra



**TOP BASSIST**

1. **STANLEY CLARKE**—Nemperor
2. **Michael Henderson**—Buddah (Arista)
3. **Alphonso Johnson**—Columbia
4. **Ron Carter**—Milestone



**TOP KEYBOARDIST**

1. **GEORGE DUKE**—EPIC
2. **Joe Sample**—ABC
3. **Bob James**—Columbia/Tappan Zee
4. **Herbie Hancock**—Columbia
5. **Deodato**—Warner Bros.
6. **Lonnie Liston Smith**—Columbia
7. **David Matthews**—CTI



**MOST PROMISING FEMALE ARTIST**

1. **PATTI AUSTIN**—CTI



**TOP VOCALIST**

- AL JARREAU**—Warner Bros.



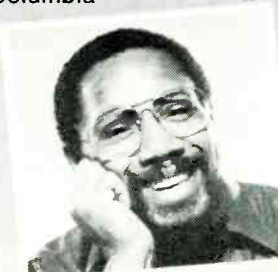
**MOST PROMISING MALE ARTIST**

1. **GATO BARBIERI**—A&M
2. **Eric Gale**—Columbia



**TOP PIANIST**

1. **RAMSEY LEWIS**—Columbia
2. **Chick Corea**—Polydor
3. **McCoy Tyner**—Milestone
4. **Keith Jarrett**—ECM/ABC-Impulse



**TOP DRUMMER**

1. **BILLY COBHAM**—Columbia
2. **Harvey Mason**—Arista
3. **Norman Connors**—Buddah (Arista)
4. **Idris Muhammad**—CTI/Fantasy
5. **Lenny White**—Elektra



**TOP SAXOPHONIST**

1. **GROVER WASHINGTON, JR.**—MOTOWN
2. **Gato Barbieri**—A&M
3. **Stanley Turrentine**—Fantasy
4. **John Klemmer**—ABC
5. **Tom Scott**—Ode/Columbia
6. **Pharoah Sanders**—Arista
7. **Ronnie Laws**—United Artists
8. **David Sanborn**—Warner Bros.
9. **Sonny Rollins**—RCA/Milestone



**TOP PERCUSSIONIST**

- RALPH MacDONALD**—Marlin



**TOP ARRANGER**

1. **QUINCY JONES**—A&M
2. **Bob James**—Columbia/Tappan Zee
3. **Tom Scott**—Ode/Columbia

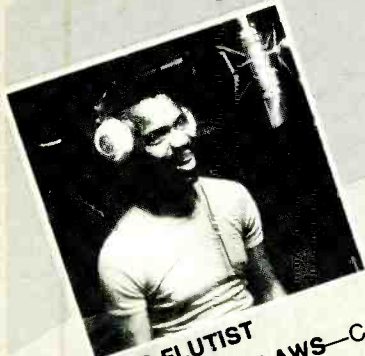


**TOP VIOLINIST**

1. **JEAN LUC-PONTY**—Atlantic
2. **Noel Pointer**—United Artists/Blue Note
3. **Michael White**—Elektra

(continued) →

# The 1978 Record World Jazz Awards (continued)



## TOP FLUTIST

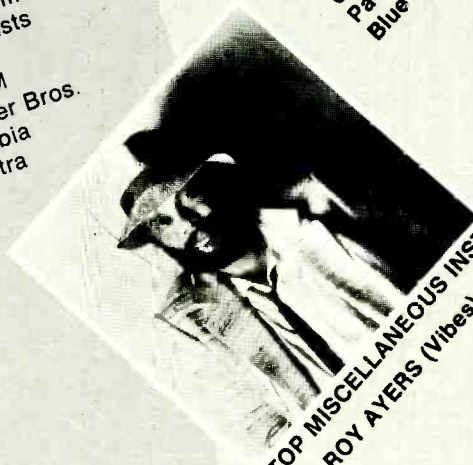
1. HUBERT LAWS—Columbia
2. Bobbi Humphrey—Epic
3. Herbie Mann—Atlantic
4. Tim Weisberg—United Artists
5. Danny Wilding—Visa



## TOP GUITARIST

1. GEORGE BENSON—Warner Bros.
2. Al DiMeola—Columbia
3. John McLaughlin—Columbia
4. Earl Klugh—United Artists
5. Eric Gale—Columbia
6. David Spinozza—A&M
7. Larry Carlton—Warner Bros.
8. Steve Khan—Columbia
9. Lee Ritenour—Elektra

COLLECTORS SERIES  
CTI Summer Jazz  
Columbia Contemporary Master Series  
Pacific Jazz Series  
Blue Note Jazz Classic Series



## TOP MISCELLANEOUS INSTRUMENTALIST

1. ROY AYERS (Vibes)—Polydor

## TOP NEW GUITARIST

1. LARRY CARLTON—Warner Bros.



## TOP TRUMPET/FLUGELHORN

1. CHUCK MANGIONE—A&M
2. Maynard Ferguson—Columbia
3. Freddie Hubbard—Columbia
4. Eddie Henderson—Capitol

## BEST JAZZ CONCEPT

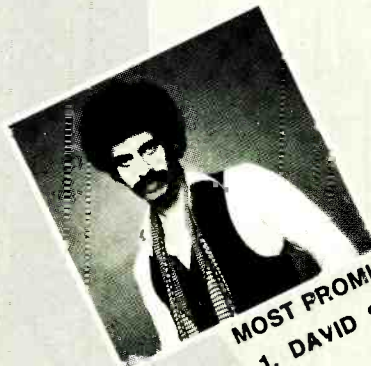
1. "Montreux Summit Vol. I & II"—Various Artists—Columbia
2. "The Path"—Ralph MacDonald—Marlin

## TOP PRODUCER

- Roy Ayers  
Leon Chandler  
Crusaders  
Wayne Henderson  
Quincy Jones  
Tommy LiPuma  
Chuck Mangione  
Jean Luc Ponty  
David Rubinson  
Grover Washington, Jr.

## TOP FUSION ARTIST

1. CHUCK MANGIONE—A&M
2. George Benson—Warner Bros.
3. George Duke—Epic
4. Grover Washington, Jr.—Motown
5. Joe Sample—ABC
6. Quincy Jones—A&M
7. Stanley Clarke—Nemperor
10. Herbie Hancock—Columbia
11. Chick Corea—Polydor
12. Ralph MacDonald—Marlin



## MOST PROMISING GUITARIST

1. DAVID SPINOZZA—A&M

INNOVATIVE DESIGN  
ECM

## TOP IMPORT LP

1. Difference—Larry Coryell—Egg (France)
2. Dreams—Annette Peacock—Aura (UK)
3. Snowball—Defroster—Atlantic (Germany)

## TOP IMPORT LABEL

1. Ogun (UK)
2. MPS (Germany)



## TOP NEW BASSIST

1. MICHAEL HENDERSON—Buddah (Arista)



*George Duke, #1 keyboardist.*



*Stanley Clarke, #1 bassist.*



*Bobbi Humphrey, #1 female artist.*

# INDIVIDUALS TO LOOK UP TO.



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# Jazz '78: More Labels, More Styles, More Artists

By SAM SUTHERLAND and SAMUEL GRAHAM

■ Any lingering suspicions that the signs of a renewed jazz market seen since the early '70s were red herrings disappeared during 1978: labels both here and abroad were releasing more jazz product, embodying a wider range of styles, to greater public acceptance than at any point in the past decade; retailers large and small devoted more space, more advertising dollars and more merchandising effort than in the past; some black-oriented AOR formats made room for more contemporary jazz product, and in so doing carved out greater market shares; and, more alarming to some purists, but encouraging for the broader pop market, the frontiers between jazz and disco, r&b, rock and—most significant of all—mass appeal pop were more heavily travelled than in recent years.

While the main thrust of the rejuvenated jazz and progressive market has come through more commercially-inclined "fusion" or "progressive" works — with those tags pointing up the increasingly vague nomenclature being coined to determine the artist's intent—it's at least as significant that both major labels and independents are again cutting new acoustic sessions with regularity, and issuing vintage classic jazz sides to reactivate dormant jazz catalogue.

Because of the traditionally fractional share of market classic jazz product has garnered, many retailers remain uncomfortable with the prospect of sacrificing more space, or having to apportion ad dollars to a product area that was once deemed self-sustaining because of its stable sales base and longer catalogue life. Public tastes are clearly changing, though, as AM radio's bluesier '78 triumphs indicate: The brief sax hook on Gerry Rafferty's "Baker Street" doesn't make this pop hit a jazz work, but it does point up the shift away from harder, guitar-dominated rock most dramatically measured by disco's success. Steely Dan, on the other hand, has garnered triple platinum success over the past year by recording pop material that both instrumentally and harmonically alludes to jazz.

Few label a&r and marketing chiefs have missed the point. New labels, production deals and signings have continually emphasized growing attention from manufacturers. What follows is both a summary of the broader spectrum of jazz, progressive and avant garde market activity during 1978, and a forecast of gen-



John Klemmer

eral jazz commitment and first quarter release activity during 1979.

ABC Records has emphasized both vintage Impulse catalogue and broader commercial jazz releases during the past year. The Crusaders' "Images" album went gold faster than any previous set from the group, according to Mark Meyerson, vice president, a&r, while the first two solo releases by members of the veteran west coast jazz ensemble, Joe Sample's "Rainbow Seeker," and Wilton Felder's "We All Have A Star," achieved "sales appeal and acceptance well beyond tradition jazz markets." Equally prolific and commercially bullish is John Klemmer, whose "Arabesque" lp, released in July, was followed this October by the release of "Cry," an ambitious set of solo improvisations by reedman Klemmer.

Other ABC releases during the year included albums by Blue Mitchell ("Summer Soft"), Les McCann ("Live At The Roxy"), Keith Jarrett ("Bop-Be" and the recently released "Best Of Keith Jarrett") and Sonny Rollins, the latter represented through "There Will Never Be Another You," including performances cut in 1965 and previously released.

In June and September, ABC also unveiled a variety of titles in its ambitious Dedication Series, which culls material both previously released and never before available from the ABC and Impulse catalogues. Thus far, over 20 titles have been released in the series, which is unified through its two-disk format and graphic design. Among the sets are works by Duke Ellington with John Coltrane and Coleman Hawkins; Count Basie; Quincy Jones; Tom Scott, John Klemmer and Gato Barbieri; Shirley Scott and Stanley Turrentine; Hugh Masekela; Oliver Nelson; Gary McFarland and others.

At A&M Records, the year's biggest jazz success was the continued momentum of Chuck Mangione, whose September '77 release "Feels So Good" proved

one of '78's big hits, starting with the title single's success early in the year and the subsequent top-charted lp peak coming in the spring. According to the label, the album has taken Mangione from a typical sales base of 200,000 to 250,000 units per release to multiple platinum stature, with "Feels So Good" "now closing in on three million units."

Mangione's success highlights both the broader commercial market developing for jazz styles and the need for more aggressive marketing support. A&M's merchandising and advertising push on behalf of Mangione included a 30-second television spot produced inhouse by A&M's own Clare Baren; 12-inch D. J. singles for AOR promotion; a five city promotion tour by Mangione, designed to key singles acceptance; and, prior to the "Feels So Good" release, a "Mangione Month" designed to spotlight catalogue and prepare the market for the new lp.

September brought Mangione's soundtrack album for "Children of Sanchez," a two-disk set released in advance of the film. Trade and consumer advertising have again been utilized, as have been radio spots; other aids include 4' by 4's.

Although A&M's Horizon label has been restructured under division chief and vice president Tommy Li Puma as a label spanning a broad range of styles, Li Puma's long-standing involvement with instrumental acts and both mainstream and hybrid jazz styles is mirrored in releases by Mark-Almond and Neil Larsen, both released this fall by Horizon.

Horizon's '79 releases will include titles by David Grisman, Seawind and Richard Evans, all promising crossover jazz potential.

Finally, one of the label's most active acts was founder Herb Alpert and fellow trumpeter Hugh Masekela, who teamed for the first time on "Herb Alpert and Hugh Masekela," released in March. A supporting tour was recorded, leading to the September unveiling of "Main Event-Live," the latter generating advertising, marketing and merchandising themes through its fight-poster album graphics, used throughout the campaign in streamers, posters, radio spots, print ads and other aids, designed in conjunction with Macey Lipman Marketing.

Although less than five years old, Arista Records has made jazz a major sector of its talent base since its formation. As verified by Steve Backer, the veteran producer who has directed much of

the label's effort in that area as Arista's director of progressive product, the strategy has been consciously directed toward building not only commercial jazz contenders but important historical catalogue and avant garde contemporary acts as well.

"Right from the gitgo, the Freedom and Savoy deals created an enormous jazz identity for Arista," says Backer. "At the same time, then, as now, we were shooting for as wide a definition of that field as possible, and one that recognized the practical needs for supporting the division.

"Few people mention this, but I believe the Freedom deal was one of the very first signings Clive [Davis, label president] made. And I think the second was Anthony Braxton, who can hardly be viewed as commercial crossover project. We've done a lot of adventurous music; we've covered the entire spectrum of jazz, from pre-bebop and bop on Savoy, through to contemporary fusion and right to the cutting edge of the avant garde."

At present Arista is releasing about 50 jazz titles a year, representing albums on Savoy, Freedom and Arista itself.

While Backer is especially proud of Arista's efforts in the avant-garde and vintage catalogue fields, he stresses, "Our approach is centered on maintaining a balance. We're not averse to commercial success, but we also want to be committed aesthetically . . . As it is, we've made some obvious gains in the more commercial crossover field through releases by the Brecker Brothers, Gil Scott-Heron, Harvey Mason, Norman Connors and Pharoah Sanders."

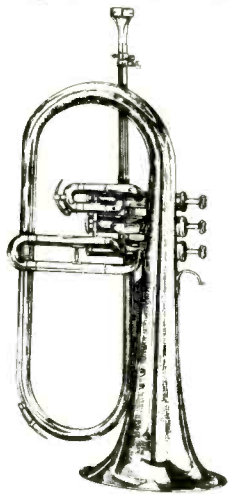
Savoy includes active titles drawn from original releases by Jack Teagarden, Wild Bill Davison, Fats Navarro, Red Norvo and other jazz veterans. Also prominent is Charlie Parker. "We've probably got the highest selling reissue of all time in Charlie Parker's 'Master Takes' album, which is the first Parker set we brought out on Savoy."

With other significant recent releases by Stephane Grappelli (on Freedom), Mike Mainieri (Arista), Dexter Gordon and Wardell Gray (Savoy), Larry Coryell and Steve Khan (Arista) and Errol Garner (Savoy), Backer notes that the company now has a total catalogue, including crossover acts, of between 120 and 150 titles.

Artists House, a new label formed by John Snyder, the creator of A&M's Horizon series, has just released its first albums.

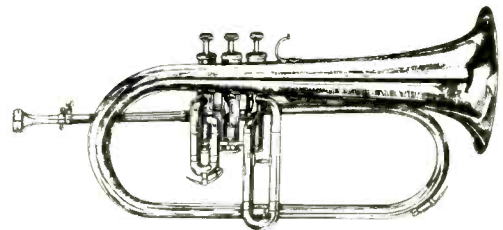
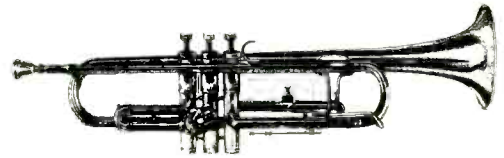
(Continued on page 12)

# A&M JAZZ AWARDS



## CHUCK MANGIONE

#1 TOP MALE ARTIST #1 TOP TRUMPETER (Flugelhorn)  
 #1 TOP ALBUM (SOLO) "Feels So Good"  
 #1 TOP FUSION ARTIST TOP PRODUCER



## HERB ALPERT & HUGH MASEKELA

#1 TOP ALBUM (DUO) TOP NEW DUO



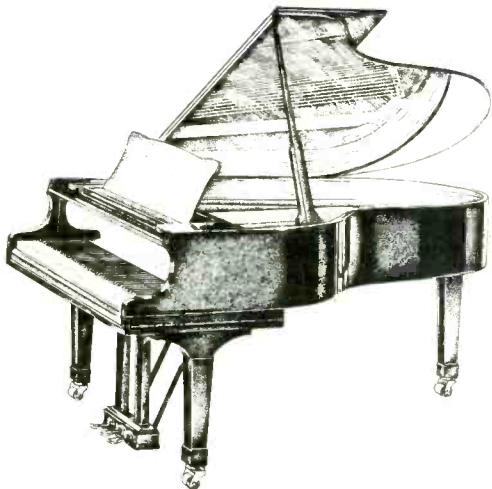
## GATO BARBIERI

#1 MOST PROMISING MALE ARTIST



## DAVID SPINOZZA

MOST PROMISING GUITARIST



## QUINCY JONES

TOP ARRANGER TOP PRODUCER



## TOMMY LIPUMA

TOP PRODUCER



Horizon Music  
 Records and Tapes.

# Traditional Jazz Builds Sales Momentum

By SAM SUTHERLAND

■ If there is a growing consensus among label executives and retailers that jazz is again a potent sales force, the terms of that success—both aesthetically and commercially—have raised a more provocative issue in the realm of acoustic jazz. While observers generally concur that the rebirth of significant airplay and sales for jazz has come primarily through the more explicitly commercial hybrids variously lumped under the fusion and progressive banners, the long-term prospect of a similar revival in acoustic mainstream and avant-garde works draws divergent forecasts.

As those sub-headings suggest, the terminology is itself in a state of flux: ironically, most label sales sources concede that the jazz "mainstream" supports a much more modest sales base than newer fusion stylings, while veteran jazz a&r observers continue to question the accuracy of the "progressive music" tag often used interchangeably with fusion. With popular jazz artists vying for crossover success by incorporating varying degrees of rock, pop, r&b, disco and Latin inflection into their work, the boundaries between jazz and other musical forms have become more blurred than ever.

While those hybrid styles continue to garner most of the chart and airplay activity, there is little doubt that U. S. labels are releasing more acoustic jazz than they have in years. A number of new, small independent labels, many of them specializing in jazz and several devoted exclusively to the field, have opened for business since the mid-70s, indicating a grass roots reversal of the shrinking jazz market perceived a decade ago. More significantly, the majors, especially CBS and Warner Bros., have made highly visible commitments to acoustic jazz artists during the past year, while traditional jazz strongholds like Fantasy have likewise begun applying the intensive marketing effort once reserved for mass appeal pop to classic jazz projects.

Few sales or a&r sources interpret these developments as evidence of a sales boom for older jazz, but an earlier '70s school of thought—the creation of a new fusion market that would largely supplant the older styles—has been offset by the increase in both reissued and newly-recorded acoustic and avant-garde titles. If the fusion scenario has been accurate in terms of airplay potential, as

well as the capability for six-figure tallies, there is also evidence of renewed public interest in more classic jazz artists and styles.

The professional assessment of that renewal ranges from slight to significant. At Arista Records, Steve Backer, the veteran producer who joined the label at its inception as director of progressive music after helming Impulse during its last years as an active source of new recordings, is one advocate of both traditional and avant-garde jazz who feels the gains may be slight. Backer, who has kept Arista's profile high in both the fusion vein and the "cutting edge of the avant-garde" through artists like Anthony Braxton, still sees fusion as the more popular and profitable.

Yet Backer himself remains committed via Arista's Novus and Savoy lines. "When it comes to acoustic styles, I have two thoughts, really. First, companies are made of people, and when you have companies where those people are in the position to make records they really care about, there will be an attention to more specialized or uncompromising work. I've always had an interest in the entire spectrum of music, and I'm going to continue recording that spectrum within practical limits," says Backer. For him, those limits are less musical than operational.

"The other thing about the recording of the high art aspect of jazz that should be understood from a trade point of view is the business acumen necessary to record these artists practically, rather than philanthropically," Backer continues. "The understanding of what to invest, of what your return is, for each artist requires a special kind of expertise. Once you've learned, you can create a consistency to the roster." Even the most efficient acoustic jazz approach won't result in multiple platinum, perhaps, but Backer feels the gains are still considerable. "Our Freedom deal, for example, is relatively profitable for a jazz line—perhaps marginally by other people's standards, but comfortable for us. The Savoy deal has been very profitable, given its gospel and r&b strength as well as the quality of its jazz. And we haven't lost money on Anthony Braxton, either, which I think says something."

Fantasy's Orrin Keepnews, VP, jazz director of a&r, is more bullish in his forecast for acoustic styles, citing his own company's recent Milestone Jazzstars tour as

"strongly underlying the growing importance of acoustic jazz in today's market." With the label now rush-releasing a live set culled from that tour—featuring Sonny Rollins, Ron Carter and McCoy Tyner—Keepnews says all three artists' current solo works are already shaping up as best sellers for each.

CBS Records is also viewing the acoustic field as resurgent. After shifting much of its emphasis to progressive acts during the first part of this decade, CBS has stepped up its involvement with both reissues and newly-recorded acoustic masters. Vernon Slaughter, director of jazz and progressive music marketing, notes CBS' recent projects with Dexter Gordon and Woody Shaw (as well as such releases as Freddie Hubbard's "Super Blue," which marked a return to smaller acoustic ensembles for the trumpeter) as examples of acoustic projects that required a more sophisticated marketing approach than in the past. For Slaughter, the market is a viable one; tapping it is "a question of contemporizing the marketing approach, rather than altering the musical style. There will always be a market for artists of the caliber of a Woody Shaw or a Dexter Gordon. It's our challenge to try and find ways to expose people to the music."

Blue Note's Eddie Levine, director and general manager for the label at UA Records, also sees greater potential for acoustic works. "I think the market is really opening up," he asserts. "Jazz and jazz-oriented music is going to be the type of music people will play—it's simply better music, with better players, and it's now reaching younger audiences." While Levine's talent strategy still focuses on the larger fusion market, he feels that audience interest will offset continued airplay obstacles to create new sales for other jazz styles as well.

Whatever gains may be ahead for acoustic jazz styles, the record buyer is clearly being offered a wider array of artists and works, both vintage and contemporary, than ever. As retail gains continue to emphasize the trend toward full-service stores carrying larger title inventories, even the more cautious fusion labels are beginning to look at classic jazz as an area that could be enhanced, rather than obscured, by crossover jazz styles. Thus, Elektra/Asylum's Don Mizell, who unveiled the label's jazz/fusion department as a roster that would focus on

progressive acts, is now eyeing acoustic jazz more seriously in terms of future roster growth.

"I think next year's going to be an incredible year for jazz, and not just for Elektra," says Mizell. "But I do feel that our records seem to be going more in terms of where the mainstream radio is going, which isn't entirely a good thing. I wish radio would bend more to the music, instead of the other way around." Thus, while E/A will continue to build its fusion roster, Mizell says he's studying how acoustic jazz artists can be marketed as well. "I think you'd have to bring a whole different marketing approach to acoustic jazz to do it practically, and that's what I'd like to do." Even so, such a move, should E/A make it, will "require revised expectations saleswise."

Between those revised expectations and the crossover jackpot sought by more commercial fusion acts, some observers see the prospect of new ensemble approaches that may fall into neither category, musically or commercially. Arista's Backer feels there may be new sub-genres emerging that will bridge that gap further; at ECM Records, now distributed by Warner Bros., producer/owner Manfred Eicher has often focused on chamber jazz styles and improvisational solo works suggesting a very different crossover, that from American jazz to European classicism.

Whatever the final commercial fate, however, acoustic mainstream and avant-garde jazz is clearly being explored with more commitment than at any time in the past decade. Whether that trend reflects what Backer sees as an ethical responsibility, or what more sales-minded reps would characterize as greater market share, the nation's record and tape buyers will show. And with the entry of new companies like Discovery, Versatile and Century, as well as continuing jazz momentum at the majors, that test is being made now.



The Blackbyrds

CONGRATULATIONS

TO THE

# CRUSADERS

TOP GROUP

THE CRUSADERS

TOP LP (GROUP)

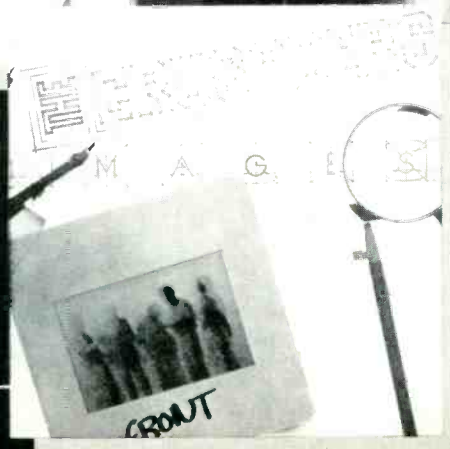
THE CRUSADERS/IMAGES

TOP NEW MALE ARTIST

JOE SAMPLE

TOP PRODUCER

THE CRUSADERS



# Label Wrap-Up

(Continued from page 8)

The release consists of original material by Ornette Coleman, Paul Desmond, Thad Jones and Mel Lewis, Charlie Haden and Hampton Hawes, and Jim Hall and Red Mitchell.

Artists House is now setting up independent distribution in the U.S. Its records are currently distributed in Japan by King Records and in Europe by EMI.

**Atlantic Records** is another long-term jazz supporter whose current output continues to recognize mainstream styles as well as the emerging fusion and progressive market. Although label sources admit roster growth over the past two years has been restricted, Atlantic's management is reportedly screening a number of new artists as potential Atlantic signees, a move viewed as part of a stepped-up commitment to the field.

As for jazz on Atlantic during 1978, key releases ranged from the large ensemble format and Latin reference points of Charles Mingus' "Cumbia/Jazz Fusion," through the more electronically slanted "Cosmic Messenger" by Jean-Luc Ponty and Passport's "Sky Blue," to the piano blues of Jay McShann ("The Last Of The Blue Devils"). The label's traditonal two-disc "Atlantic At Montreux Jazz Festival" yielded three releases from the 1977 gathering, the two-disc "Atlantic At Montreux" package, and live albums from Don Pullen and Don Ellis.

Among artists newly recording for Atlantic are reedman Sonny Fortune ("Infinity"), veteran Latin percussionist Ray Barretto, and, from Europe, the Chris Hinze Combination and the Joachim Kuhn Band.

According to product manager Jim Perry, Atlantic's awareness of a renewed jazz market is being reflected in such specialized campaigns. "I think there is a definite change in the market," he noted, "in that they're now playing fusion titles on the air. If the music is funky, it can be electronically sophisticated or musically diverse and still get some play."

That perception extends to catalogue, with the label reporting renewed interest in its extensive list of older releases by such artists as John Coltrane, the late Rahsaan Roland Kirk, Ornette Coleman and others. In the case of Kirk, this year also saw the release of a double-record anthology, "The Vibration Continues," representing his recordings during his long association with the label.

Meanwhile, such perennials as Herbie Mann (who this year was represented by two lps, ("Brazil

Once Again" and "Sunbelt") and Billy Cobham ("Inner Conflicts") have also proven successful.

**Blue Note Records**, the oldest continuing jazz banner, remains active under the United Artists label, according to director and general manager Eddie Levine, who notes that UA has also begun reactivating album and track sides from its Pacific Jazz catalogue, while continuing to explore the extensive UA and Blue Note catalogues through other anthology releases. Blue Note at present is focusing primarily on vintage unreleased material, owing to the transfer of several label acts, including Earl Klugh and Noel Pointer, to the UA label, "because of management. They thought they could get better acceptance in the marketplace if the acts were on UA."

Klugh, Pointer and Ronnie Laws have thus released their most recent lps on UA, but Levine notes that Horace Silver continues active on Blue Note, and adds, "We're searching for new talent for the label. We have to be practical—after all, we are in business—so we're looking for new, contemporary artists that will sell."

Among vintage recordings issued by Blue Note, '78 releases of performances by Lee Morgan, Stanley Turrentine, Chick Corea, Jackie McLean and others have been followed with a new series of "Jazz Classics" by Corea, Morgan, Turrentine, McLean and Art Blakey released in October, the latter group utilizing a unified graphic scheme. Blue Note's "Jazz Classics" were shipped in conjunction with an extensive Pacific Jazz release, reviving that vintage west coast jazz catalogue through both individual artist titles, anthologies and a sampler featuring tracks from all seven of the initial albums in the first new Pacific Jazz release in years. Artists featured include George Duke, Art Pepper and Gerald Wilson, while two anthologies highlighting '50s artists, and two more featuring '60s acts, are included.

Although **Capitol Records** only began rebuilding a jazz roster within the past three years, the label is viewing the resurgence of the marketplace via fusion and r&b variants as a continuing trend. "It is now a major priority for us," asserted Bob Riley, who directs national promotion for the label's soul division. For Riley, both the current roster of five jazz and fusion oriented acts and the company's long-term plans for further growth underscore Capitol's determination "to get back into the jazz ballgame. It's part of our roots, and a part

we have to help expose."

While agreeing with most of his peers that most airplay formats remain tough to break, Riley sees evidence of new receptivity to jazz. Helping fuel that view is the commercial fusion base being built by label acts including Bobby Lyle, Eddie Henderson, Gary Bartz, Caldera and Raul DeSouza. "We've been able to get airplay on most of our jazz acts, because we've been careful to see that all our releases have three or more cuts suitable for play on broader, mass-market formats."

Stepped-up promotional attention is another factor. Riley notes that such disco and pop services as special dj singles are now being applied to Capitol's jazz acts as well, helping to build new airplay and instore previewing handles for those artists.

Although no new acts have been signed, Riley does project further roster and staff growth for Capitol's jazz and fusion activities. Meanwhile, early '79 will see new releases from DeSouza and Bobby Lyle, with Gary Bartz also due for another release sometime around the first quarter.

**CBS Records**, as one of the oldest majors with a continuing interest in both new and catalogue jazz, has predictably covered one of the broadest spectrums of jazz styles during the past year, ranging from vintage sides released in its Contemporary Masters series from both progressive and classic on Columbia, to new releases jazz artists, established and new, on Columbia, Epic, Nemperor and ARC/Columbia. Equally telling, as detailed by Vernon Slaughter, director of jazz and progressive music marketing at CBS Records, are the increasingly broad range of marketing, merchandising and advertising strategies being employed: as with pop product, effective marketing for jazz and progressive titles is requiring more sophisticated marketing techniques, from research through advertising to how product is supported instore.

Among CBS' most visible artists during the year have been Weather Report, one of the most successful and innovative of progressive stylists, whose "Mr. Gone" lp was among the first releases via the new ARC/Columbia label; George Duke (Epic); Stanley Clarke (Nemperor); Hubert Laws, Lonnie Liston Smith and Freddie Hubbard, all on Columbia; Bob James; Woody Shaw, whose "Rosewood" album won downbeat's reader's poll for best album; and Dexter Gordon (Columbia), named Jazz Man of the Year in the same poll.



Hubert Laws

Gordon and Shaw, along with Hubbard, who turned from recent crossover efforts to mine a more traditional ensemble approach on '78's "Super Blue" lp, and the Heath Brothers are among CBS artists aimed at the renewed acoustic jazz market, which remains the base for CBS' long-standing catalogue including titles by Miles Davis, Duke Ellington, Dave Brubeck, Billie Holiday, Thelonius Monk and many others. Slaughter estimates current active catalogue as between 150 and 200 titles.

"I think this year was a year not only for working with established acts, but also for creating new artists," says Slaughter, who cites Ronnie Foster, Rodney Franklin and the Heath Brothers as examples. Those acts, as well as other moderately established label acts, are all showing healthy sales growth, he feels. Increasingly, that growth requires sophisticated planning and support.

Due for release during the remainder of this year are a new two-lp set by Stan Getz, Bob James' "Touchdown" and, in December, a new Epic lp by George Duke.

Coming during the early months of next year are albums by Lonnie Liston Smith, Cedar Walton, Stanley Clarke, Herbie Hancock, Hubert Laws, Mongo Santamaria, Marlana Shaw, Wilbert Longmuir and Dexter Wansel, as well as the label debut for a new act brought to the label by Dr. George Butler, Hilary.

**Century Records**, now fully operative in its new Sunset Boulevard offices, is gradually transferring titles originally released under the company's prior name, Great American Gramophone, as well as newly-recorded masters. As marketing VP John Hess explained, the name change—necessitated by the limited trademark capacity of the earlier title—has also seen the young audiophile label expanding in terms of product type and production format, with jazz remaining Century's main focus.

Among the latter are "Together Again" by Flip Phillips and Woody Herman, Herman's "Chick, Walter, Donald and Woodrow"

(Continued on page 16)



# From the ocean comes a notion...

Yea, though he had danced on the one with the rhythm of the Flashlight, Sir Nose remained D'Voidoffunk. Now aligned with the bumpnoxious Rumpofsteelskin, this dull duo from the Zone of Zero Funkativity tries once again to syndromize the planet, for in the face of the fury of funk they remain cool.

Seeing so it be, Funkenstein renders Starchild this decree: Gather the baddest masterfunkers from throughout the galaxies and dance down Bimini Road to the Emerald City and do the Underwater Boogie until we get off at the funktion...but hark and markforward - be ye aware of the Motor-Booty...  
GO WIGGLE!



NBLP 7125

## PARLIAMENT The Motor Booty Affair

Produced and Conceived by George Clinton  
for Thang, Inc.  
The deepest chapter in an ever spiraling  
saga of the continual concept.



©1978 Thang, Inc.

## Columbia Inks Conaway



Columbia Records has announced that Jeff Conaway, co-star of the TV series "Taxi," will be making his solo recording debut on the label. Conaway, who starred in the Broadway production of "Grease," is also starring in the film of the same name. Conaway was brought to Columbia by Laurel Canyon Management through a production arrangement. The album will be produced in New York by Robert Martinot and Bob Brody with Mike Appel as executive producer. Pictured at Columbia's New York offices are, from left: Mickey Eichner VP, east coast a&r Columbia; Steve Appel, Laurel Canyon Management; Martinot; Jeff Conaway; Walter Yetnikoff, president, CBS/Records Group; Brody; Marvin Cohn, VP, business affairs, CBS Records; Lois Zetter, Conaway's manager; Howard Siegel, attorney for Laurel Canyon.

## Inergi Names Jones Vice Pres./Gen. Mgr.

■ HOUSTON — Frank Jones has been appointed vice president and general manager of Inergi Records, according to Vincent Kickerillo, owner of the label.

Kickerillo will handle a&r, publishing and other areas of the operation, according to Kickerillo. "We're setting up our own distribution," he indicated, and Frank will handle much of that as well. We're also in the process of building a studio here in Houston."

Jones was formerly head of Nashville operations for Capitol Records.

## Fantasy Names Carroll To Vice Pres. Post

■ BERKELEY, CAL.—Phil Carroll has been appointed vice president and creative director, graphics, of Fantasy/Prestige/Milestone/Stax. He will continue as art director of the labels, responsible for the creation of album graphics, ads and point-of-purchase material.

Carroll was a freelance illustrator when he joined Fantasy's art department in 1971.

## Lorraine Collins Named Wald-Nanas Vice Pres.

■ LOS ANGELES — Jeff Wald and Herb Nanas have announced the appointment of Lorraine Collins as vice president of Wald-Nanas Associates.

Ms. Collins is a former member of the board and tour director of AGC Paradine Entertainments, which is a promoter of concerts in Australia and New Zealand.

## UGR Names Hill Promo Vice Pres.

■ LOS ANGELES — Barry White, president of Unlimited Gold Record, Inc., has named Elmer Hill vice president in charge of promotion.



Elmer Hill

Hill will work in conjunction with CBS Records in promoting all UGR Product. He comes to UGR from 20th Century Fox Records where he was national promotion director, black product.

## Pac. Arts Ships 1st Bar-Coded LP

■ CARMEL, Calif. — The record industry has its first bar-coded album. Last week, the Pacific Arts Corporation began shipping "Pacific Steel Co.," an lp featuring steel guitarists Tom Brumley, Sneaky Pete Kleinow, Jay Dee Manness, Al Perkins and Junior (Red) Rhodes.

Although most majors are studying implementation for the coming year, with CBS expected to start shipping coded product after the new year, the first commercial release to carry the laser-scannable symbol is thus the work of a small, independently distributed label. Pacific Arts is headed by veteran songwriter, singer and producer Michael Nesmith.

## Barry White Label Move:

# 20th Century Still Behind Him

By SAMUEL GRAHAM

■ LOS ANGELES—The announcement of a recording artist's imminent move to a new record label has often effectively marked the end of that artist's working relationship with the company currently handling his product. In Barry White's case, however, the consummation of a deal with Epic Records, both for himself and for distribution of his Unlimited Gold label — announced at last summer's CBS Records convention here—has resulted in neither bitterness nor lack of ongoing cooperation between White and 20th Century, his present label, according to both White himself and sources at 20th.

"When I record an album, I work on it as though it were my final effort," White said in a statement issued from his Barry White, Inc. offices. "As the writer, arranger, singer and producer, I pour all my creative energy into the product. When I hand it over to the record company, I expect them to give it the same importance that I do. I do everything in my power to insure that they do," he added.

### In-Store Aids

20th Century director of marketing services Glen Christensen, noting that "the fact that Barry is moving to another label doesn't mean that he's forgotten about his product on 20th, or isn't into supporting it," detailed several aspects of the label's current White campaign. Principal among these, he said, is a free-standing browser bin for in-store use, featuring White's "The Man" album and designed to promote holiday sales; marketing themes for both the browser and accompanying "arrow" mobile include "Have a Barry White Christmas" and "Give the Gift of Love." In addition, said Christensen, "the header card will

flip around so that after Christmas it becomes a 'January White Sale,' drawing attention to seven pieces of catalogue."

Christensen indicated that the Christmas campaign "was conceived and executed with Barry's collaboration; we received a lot of input from him on everything." White himself said that "I employ experts in every field of promotion and marketing," who "show me where the needs are, and we give the same creative energy that I put into my music into coming up with concepts and solutions." White added that Christensen "really cares about our product" and "takes our ideas and expands upon them, and sometimes it's the other way around."

The White-20th Century relationship has doubtless been aided by the fact that two former 20th staffers are now in White's employ. "Hosea Wilson and Elmer Hill, who handle promotion for me, are both former 20th Century Fox promotion executives," White said; "they know 20th's system and work closely with their people."

"The same holds true for Ralph Seltzer, who was formerly in charge of Motown's international department," White continued. "He works very closely with Jack Hakim and Liz Gardner of 20th Century Records and coordinates all my international business affairs." To that end, according to Christensen, three video "promo clips" of tracks from "The Man"—including the single "Your Sweetness is My Weakness," as well as "Just the Way You Are" and "Sha La La Means I Love You"—have been specially prepared for international use. The clips "will possibly also be applied to domestic promotional uses," Christensen said.

## MCA Hosts '... Moses' Reception



Pictured following the New York screening/listening reception for "A Woman Called Moses" at the Lincoln Center Library are (from left): Van McCoy; Earl Sellers, MCA east coast r&b regional marketing manager; Mike Abbott, vice president, r&b promotion/marketing; Cicely Tyson; Hal Jackson, program director WBLS; LeMar Renee, announcer, WBLS; Pam Hall, music director, WBLS; Sidney Jackson, Black Radio Exclusive; Tommie Young; Pam Ross, assistant to album producer Coleridge Taylor Perkinson.

M I L E S T O N E

# Jazzstars

**McCOY TYNER**

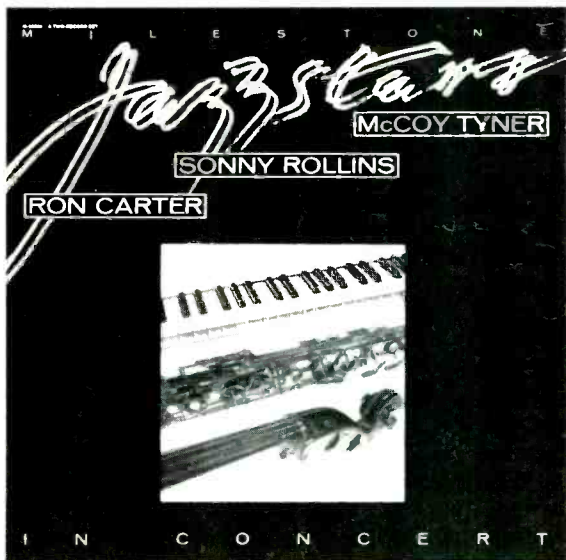
piano

**SONNY ROLLINS**

tenor sax

**RON CARTER**

bass



## FOREVER LIVE...

Their triumphant concert tour is over, but the unforgettable music these jazz giants created is now permanently available on a brilliant two-record set.

IN CONCERT - M-55006

Congratulations to all three Jazzstars for being honored in the 1978 Record World Annual Jazz Awards.

The Jazzstars' latest individual releases:

McCoy Tyner  
THE GREETING  
(M-9085)



Sonny Rollins  
DON'T STOP THE CARNIVAL  
(M-55005)



Ron Carter  
A SONG FOR YOU  
(M-9086)



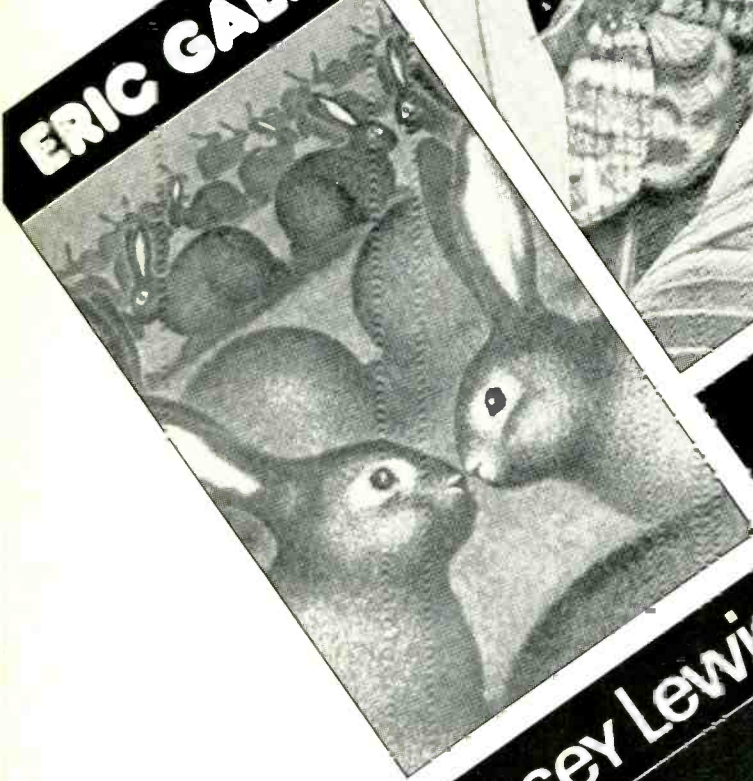
Distributed by Fantasy Records

# INDIVIDUALS

*You'll find the  
Individuals through-  
out this issue of  
Record World.*

*Our congratulations  
to all of the individuals  
who are making jazz  
the vital medium it is  
today.*

**ERIC GALE**



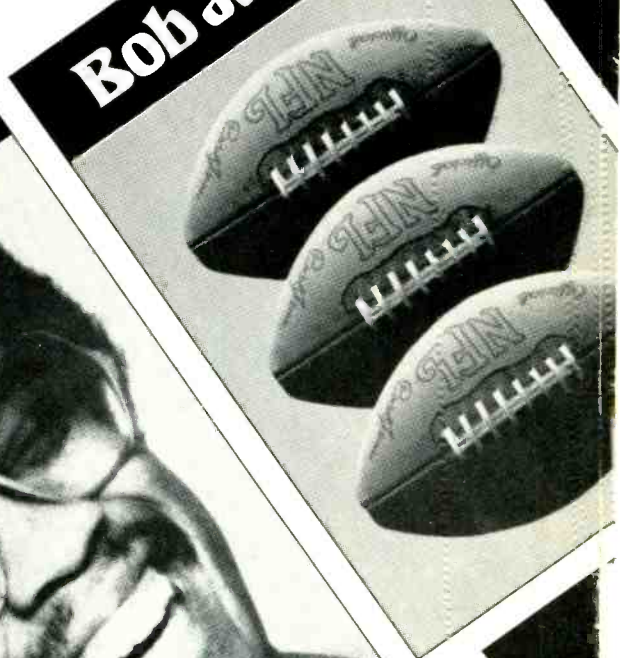
**Lonnie Liston Smith**



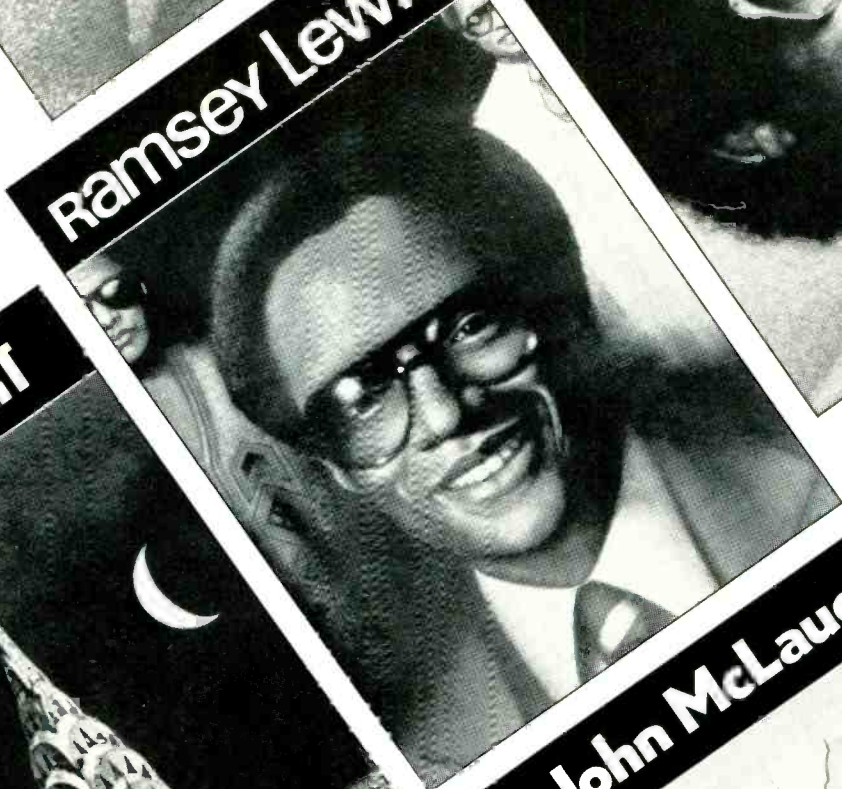
**HERBIE HANCOCK**



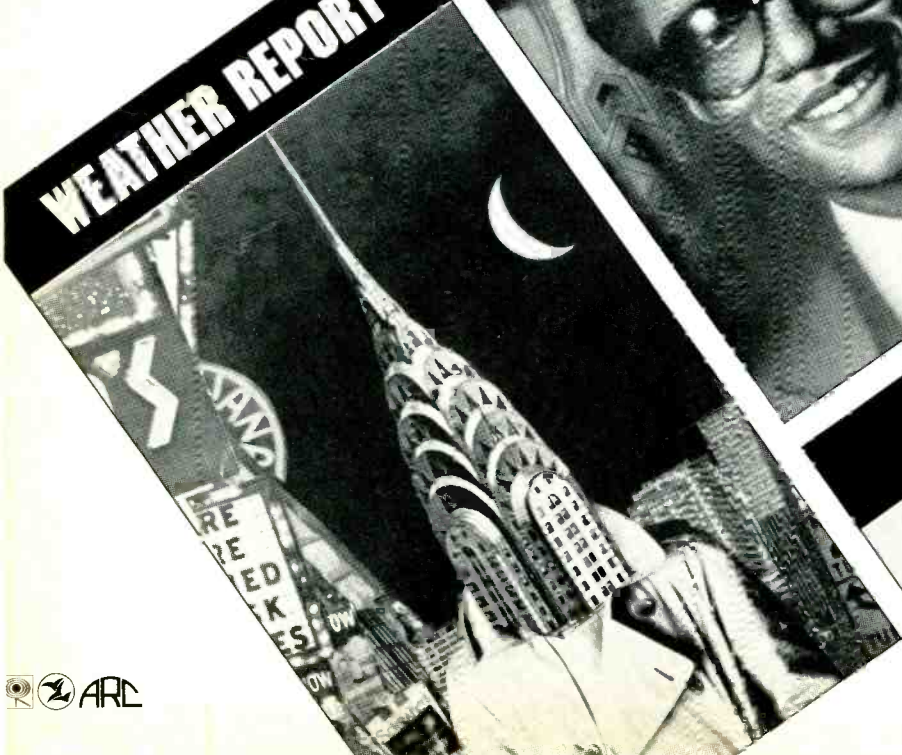
**Bob James**



**Ramsey Lewis**



**WEATHER REPORT**



**Maynard Ferguson**



**John McLaughlin**



# ARE EVERYWHERE.

**V.S.O.P.**

HERBIE HANCOCK • FREDDIE HUBBARD • JETTER  
TONY WILLIAMS • RON CARTER • WAYNE SHORTER

**V.S.O.P.**

**Steve Khan**

**Freddie Hubbard**

**Hubert Laws**

**Tom Scott**

**Billy Cobham**

**Aldi Meola**

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ARC is distributed by Columbia Records.

# Label Wrap-Up

(Continued from page 12)

(showcasing songs by Chick Corea and Steely Dan), and the forthcoming Hal Calper album, featuring the Brecker Brothers.

Under label president Glen Clancy, Century has finished its first full year of operation to build a catalogue of 14 titles overall, nine released within the last year. Direct-to-disc titles include works by Benny Goodman, Les Brown, the Glenn Miller Orchestra conducted by Jimmy Henderson, Buddy Rich, Buddy Rich with Mel Torme, Phil Woods and Barry Miles.

The extensive **Chiaroscuro Records** catalogue — presenting a wide variance of styles, from the classic to the avant-garde—continues to grow primarily through new sessions, according to the label's Phil Goldschmidt, who reports that "about 99 percent" of these had been cut at Chiaroscuro's own studio until the recent sale of the facility. The New York-based label, a division of Audiofidelity Enterprises, saw its broadest impact this year through releases by Dollar Brand, the South African pianist signed exclusively to the label and represented by "Buddy Tate Meets Dollar Brand," "The Journey," and "Soweto;" guitarist Jack Wilkins' "You Can't Live Without It" and "Merge," by Wilkins' quartet; and such releases as "Lee Konitz Nonet," "The Trio" with Milt Hinton, Bobby Rosengarden and Hank Jones, "Bob Wilber and the Scott Hamilton Quartet," vocalist Joan LaBarbara's "Tapesongs," Synthesis' "Six By Six," and "Pure as Rain," by pianist Gil Goldstein, a frequent associate of guitarist Pat Martino.

Similarly, **Chrysalis Records'** expansion beyond its original rock AOR base has included the debut lp for Auracle, another young progressive ensemble brought to the label by ATV Music. Typical of the more varied production approaches taken, the group was cut essentially live during sessions videotaped by the label.

At **Concord Jazz**, label chief Carl Jefferson admits that "we're not trying to make gold or platinum records — we're trying to preserve an art form. We favor purity here — acoustic instruments, rhythm and melody—and we're dedicated to high-quality products, in terms of engineering, cover art and so on." In any case, Concord Jazz has enjoyed "rather dramatic growth," Jefferson says. "We've done extremely well internationally, and quite well domestically."

Concord Jazz released some 26 albums in 1978, a figure comparable to previous years' re-

leases. Among them were two direct-to-disc offerings, the L.A. Four's (Laurindo Almeida, Ray Brown, Bud Shank and Jeff Hamilton) "Just Friends," and "Straight Track" by the so-called Great Guitarists, including veterans Charlie Byrd, Herb Ellis and Barney Kessel (the L.A. Four also issued a stereo lp, "Watch What Happens"). Other albums included the last recording by the late guitarist George Barnes, "Plays So Good;" two albums by guitarist Cal Collins, "Cincinnati to L.A." and "Cal Collins in San Francisco;" Scott Hamilton's "Scott Hamilton 2," which enjoyed considerable chart activity; and a recording entitled "The Capp-Pierce Juggernaut featuring Joe Williams, Live at the Century Plaza."

**Discovery Records** is just over a year old, but both roster and management reflect veteran jazz roots: indeed, label president Albert Marks is only half-joking when he dates his career with the assertion, "I taught George Gershwin how to sail a boat," having also helped launch the careers of Mel Torme, Dizzy Gillespie and Sarah Vaughan. It was also Marks who arranged remote recording facilities for Benny Goodman's historic 1938 Carnegie Hall concert.

The label's initial release in October of last year laid groundwork for its range of contemporary and classic jazz styles with lps by Joe Pass and Jack Wilson. This year, subsequent titles have included "Encounters With Jazz" by Tommy Vig and his Big Band; several lps by pianist Mike Wofford, rated by Marks as "a real star for us—we think he's as good as Bill Evans or anyone else;" vocalist Bill Henderson's "Live At The Times;" Hal Schaefer's "The Extraordinary Jazz Pianist;" drummer Shelly Manne's "Rex," featuring the music of Richard Rodgers and such sidemen as Wofford, Lew Tabakin and Chuck Domanico; Joe Masters' "Jazz Mass," produced by Marks and originally released on Columbia; "Raundance" by Anthony Ortega; Tommy Tedesco's "When Do We Start;" and "How Will I Remember You?" by singer Lorez Alexandria.

**Elektra/Asylum Records** has underscored the growing conviction that jazz can rack up solid sales among more pop-oriented companies. E/A's traditional strength had been in pop, rock and folk prior to chairman Joe Smith's decision to lead the company into new musical territory through the development of a new division, its jazz/fusion department. As headed by Don Mizell, the com-

pany has moved into the progressive field quickly through the acquisition of such artists as Lenny White, Dee Dee Bridgewater, Lee Ritenour, Ubiquity and Patrice Rushen.

"Our first release, with Ubiquity, Dee Dee Bridgewater and Lenny White was a key release for us as the launching of the division, because it put Elektra on the map," says Mizell. "And it was very successful, I think, in a number of respects; from the sales standpoint, the Ubiquity debut was a standout, yet we also succeeded in garnering strong airplay in the case of Dee Dee's album. Lenny White's record was perhaps the most interesting conceptually, in that the record's basic concept made airplay difficult; we thus worked off our instore merchandising and Lenny's tour."

Mizell confirms the jazz/fusion division's primary strategy during its first year has been to concentrate on those musical styles promising crossover potential, and during the year, he says, the label has perceived two distinct crossover points, corresponding to two general areas in which he feels many of the more commercial E/A acts are operating. Artists like White, Lee Ritenour, Oregon and Sweetbottom all garner AOR rock play by varying degrees (the first White lp, he notes, encountered problems, but the recently released "Streamline" has begun to break through); more black-oriented in their airplay and sales base, and unified by their use of r&b-influenced grooves, are such acts as Ubiquity, Aquarian Dream and Lee Oskar.

With the current E/A jazz/fusion release "strongest of any this year commercially," the label is already gearing up for early '79 releases, including the label debut for Brazilian vocalist Gilberto Gil, produced by Sergio Mendes and featuring members of Lee Ritenour's and Stevie Wonder's bands; a second Dee Dee Bridgewater album, produced by George Duke; a new Ubiquity album; an lp by Friendship, Lee Ritenour's band, with Ernie Watts, Abe Laboriel and Don Grusin; debut lps by Bermuda and Chamaleon, both new ensembles; and new sets from Michael White, Ritenour, Terry Callier and Lee Oskar, as well as solo sets from Oregon's Glen Moore and Paul McCandless.

Since the mid-70s, **Fantasy/Prestige/Milestone Records** has continued to extend its involvement in contemporary pop and r&b (as underscored by the acquisition of Stax), yet the Ber-

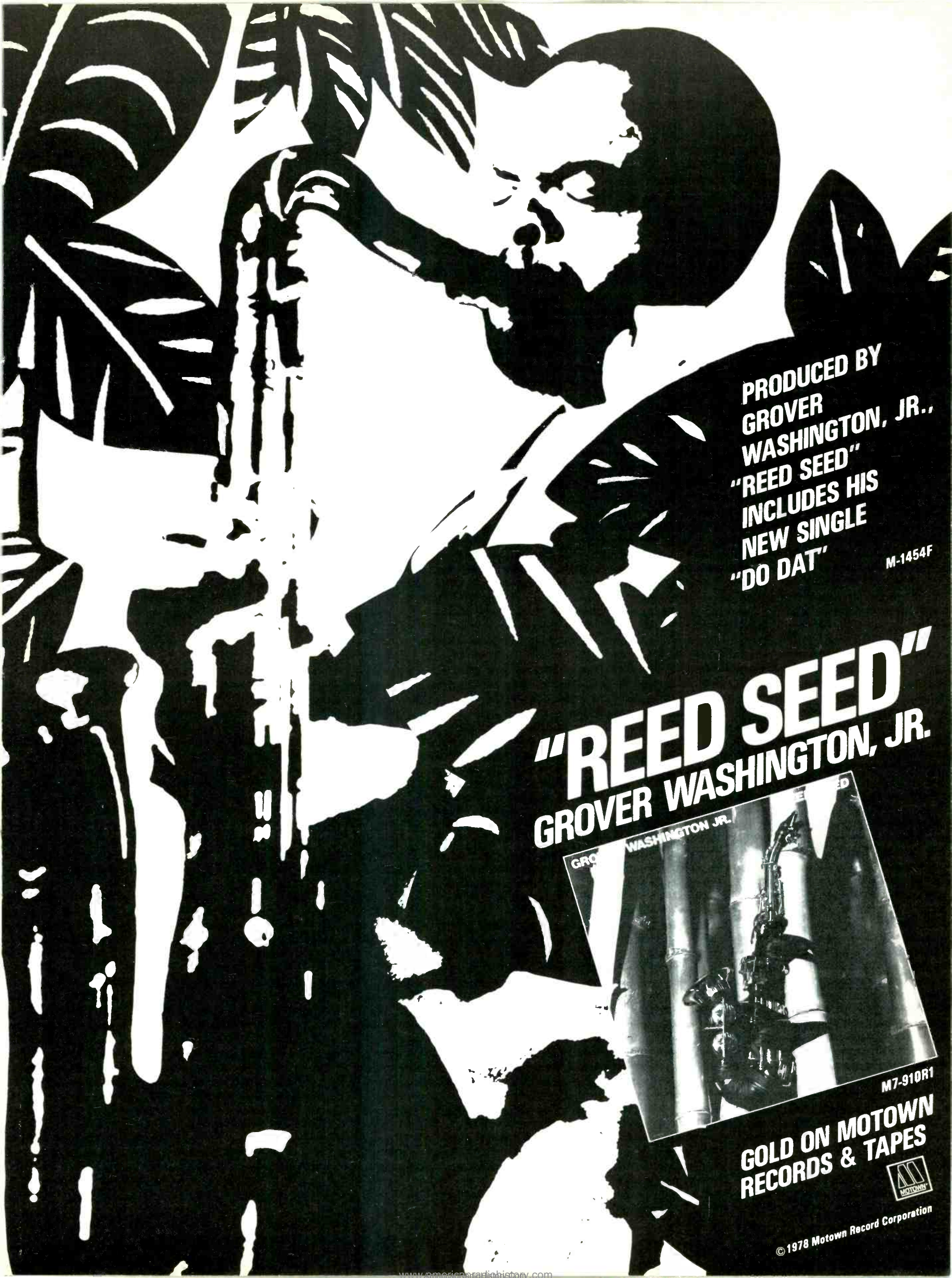
keley-based independent remains very active in a wide range of jazz fronts. With extensive catalogue in classic jazz, it's no accident that while the company indeed records fusion acts, a& chief and VP Orrin Keepnews reports, "The biggest news by far is the Milestone Jazzstars tour—for several reasons. In addition to being a truly unique jazz landmark (the bringing together of three major artists for 20 concerts from coast to coast is not an ordinary occurrence), it strongly underlines the growing importance of acoustic jazz in today's market."

The teaming of tenor master Sonny Rollins, bassist Ron Carter and pianist McCoy Tyner resulted in virtual sell-outs or near capacity crowds at every date along that itinerary, adds Keepnews. Such ticket sales reflect both a renewed public appetite for classic acoustic jazz and the potential benefits more aggressive marketing and promotion are providing. To Keepnews, "it indicates the very positive results that can come from well-coordinated record company efforts in support of such a tour."

Other current releases include Idris Muhammed's first Fantasy album, "You Ain't No Friend Of Mine," arranged and produced by William Fischer, which Keepnews says continues Muhammed's current successful disco-oriented vein. Also in release are Stanley Turrentine's self-produced "What About You!," also on Fantasy, and David Fathead Newman's "Keep The Dream Alive" on Prestige.

Those releases point up Fantasy's growing roster of contemporary fusion and progressive acts, yet 1978 has also seen the reactivation of the Galaxy label as a predominantly acoustic banner. Keepnews reports Galaxy's releases by Red Garland, Philly Joe Jones, Tommy Flanagan and other veteran stylists have brought the label "into a position of solid acceptance." Due in late fall are new releases including Jones' "Philly Mignon," featuring guest appearances by Dexter Gordon, and Stanley Cowell's second lp for Galaxy, "Talkin' Bout Love."

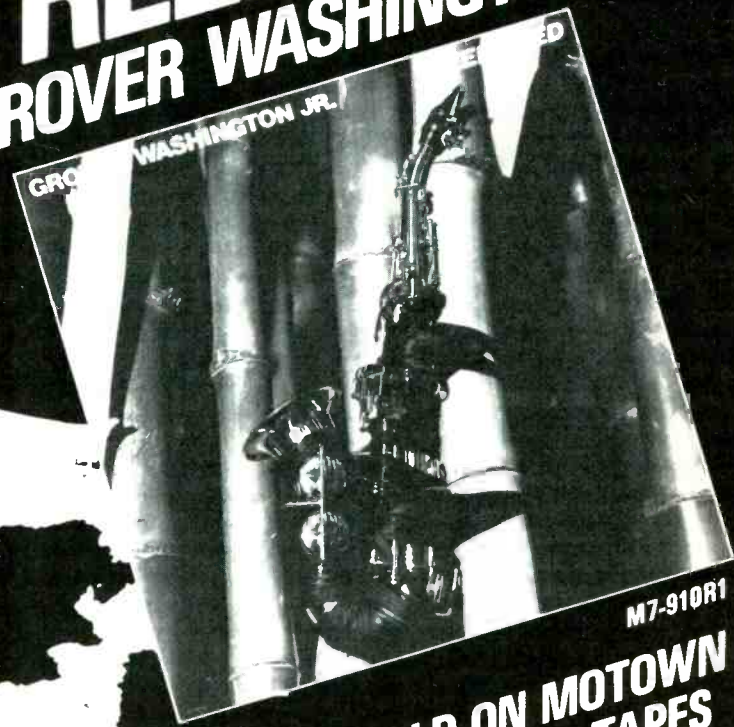
The label is slated for further growth in terms of both roster size and stylistic base, with Keepnews noting '79 release plans for "Equinox," a trio setting with Red Garland, accompanied by Roy Haynes and Richard Davis; "Our Delights," a twin-piano project featuring Tommy Flanagan and Hank Jones; and Ira Sullivan's "Peace," all due in January. February releases include lps by Roy Haynes, tenorman  
(Continued on page 20)



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"REED SEED"  
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NEW SINGLE  
"DO DAT"

M-1454F

# "REED SEED" GROVER WASHINGTON, JR.



M7-910R1

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# Jazz Retailing Takes Many Approaches

By MIKE FALCON

■ There is no one approach that works for jazz retailers: the variety of communities, audiences and management philosophies makes the retailing of jazz product a much more diverse project than it once was.

Virtually any approach that works in one situation will be ill-advised in another retail environment. If there is one point that seems to stand out in the effective retailing of jazz product, it is that each account has a specific target audience, be it crossover customers or aficionados with 30 years of discerning listening experience. And to maximize the jazz product sell-through, retailers known as highly successful in the jazz community have taken markedly different approaches in the pursuit of profits and product excellence.

At the Circles Records chain in Arizona, the first "law" in profitable jazz retailing is to have a complete jazz inventory. "We have to carry a complete catalogue," says Angela Singer, co-principal in the firm, "because we've found that jazz customers know the product and frequently buy catalogue merchandise. We almost never return jazz material, because we know that it will sell." In a move designed to complete an already full selection, Singer has bought an extensive collection of imported jazz records. Additionally, she believes strongly in advertising jazz and classical releases in black-and-white print. Although Circles carries a full pop selection too, it is interesting to note the emphasis on print advertising for the jazz customer.

"The jazz customer seems to be more affluent, sometimes older, and often seems to know exactly what he or she wants," says Singer, "and the print ads simply make him aware that we have the product he has been looking for, and reinforces his identification of Circles as a full jazz catalogue store. And while the jazz buyer often knows just what he wants, it's usual that a multiple sale will result from browsing." Singer states that jazz customers average roughly three albums per visit at Circles. In the early days of jazz retailing, when other outlets in Arizona did not carry jazz product, Singer recalls that the jazz customer, relieved at finding a store that carried any significant amount of jazz product, often bought upwards of 20 recordings per visit.

Personnel is another important aspect in jazz retailing, says Singer. "You have to have per-

sonnel who are knowledgeable about jazz in each store, because it's a pretty specialized field in many cases. It's important that the customer have someone to talk to who can relate to his type of music."

It is also important that jazz retailers be supported by local radio play, which has been a rather inconsistent factor in Arizona. The Phoenix market has recently witnessed the demise of a jazz-supportive station, which switched to a disco format. Singer helps compensate for this by taking out ads on a local junior college radio station which plays jazz, and through in-store play, "especially at night." Mass displays also seem to draw sales in the jazz arena, and Singer belongs to Jazz & Az, a statewide organization which brings jazz to the Phoenix area.

At Everybody's Records, headquartered in Portland, the clientele ranges from "about 25 to 35, for the most part," says Michael Reff, vice president of the firm. This is probably due to the strong identification the chain has with pop music fans, many of whom cross over to buying jazz materials.

To maximize sell-through, the chain has special jazz sections, new release areas with new release boards, as well as top five listings for jazz records. In-store merchandising of jazz also helps and consequently receives much attention. "It's really hard to pin down just who buys jazz," says Reff, "because we're getting customers who have widely varying tastes. What used to be considered jazz and what receives that definition now often differs markedly . . . and as a result, so does the clientele."

Reflecting what other jazz retailers stated, Reff adds that the turnover in jazz product is significantly slower than with mainstream pop. "Jazz doesn't sell in huge quantities, but you have to carry a lot of titles," observed the executive, "so what happens is that most retailers who carry full jazz lines stock a rather broad assortment of titles, but don't have many copies of a particular title." In the Portland area, Reff notes that it may be getting somewhat easier to get jazz airplay. "The older buyer is also the older listener," noted Reff, "and as radio stations get away from rock programming, in order to follow this broad-based aging demographic, they begin to soften the formats. Which means that jazz material will, in many cases, have a better chance of receiving airplay. It's not always the best jazz," adds Reff,

"but it often does serve as an introduction." Reff also notes that disco crossover helps jazz sales, but says it is a mixed blessing. "It's much like the customers who purchase jazz fusion material: you get more people, but the jazz emphasis is more diluted."

Kelvin Anderson, general manager of Los Angeles' VIP Records, echoes those observations. "If you're speaking about jazz like Grover Washington and John Klemmer, there's an entirely new audience that's getting exposed to jazz," says Anderson. "There's probably not as much real jazz near the top sellers, but this trend has definitely helped the jazz market overall."

VIP, generally considered the most successful and innovative retailer specializing in serving the Los Angeles black community, has a number of unusual methods for increasing jazz sales.

In-store play is among the most successful of these methods, and represents a departure from the usual "put-it-on-and-let-it-play" philosophy. "Jazz customers are some of the easiest to sell on a record," observes Anderson, "because they usually recognize, by the first few notes, if they're into the album or not. If we don't see a reaction from the customer, we put something else on. This means that we have to watch the customer very closely." What happens if the customer does not respond at all? "In that case, we watch to see what he or she picks up and looks at: if they put it down we play it to see if we get that reaction. But even if we don't, we have a pretty good idea of what type of music the customer likes." To follow this up, VIP stresses that employees recommend only those selections which they like as listeners themselves. "You've got to keep the jazz customer's credibility in you high at all times," noted Anderson. "He needs someone who can relate to his type of music, and needs to know that someone will not give him a big sales push on something that he wouldn't listen to himself. I'd say that keeping the customer's trust in the jazz area is very, very important, especially since the jazz customer is usually more into the album and reads the liner notes carefully."

Ira Sabin, owner of Sabin's Discount Records in Washington, D.C., and founder and publisher of Radio Free Jazz, agrees. "If a customer wants to hear something we'll usually just play it for him. The rapport with the jazz customer is especially im-

portant, because it's a field that's very demanding insofar as knowledge of product is concerned."

Sabin's carries an unusually complete catalogue of jazz releases, including reissues of 78's recorded 35 or 40 years ago, but it is not a typical store that Sabin runs with manager John Walker. "We'll open records and play them in the store and all of our people have to be knowledgeable about jazz . . . otherwise it doesn't work," says Walker. "For example, one of our employees used to hang around the store when he was 15 years old. Now, 10 years later, he has an expertise in the field that's tough to match."

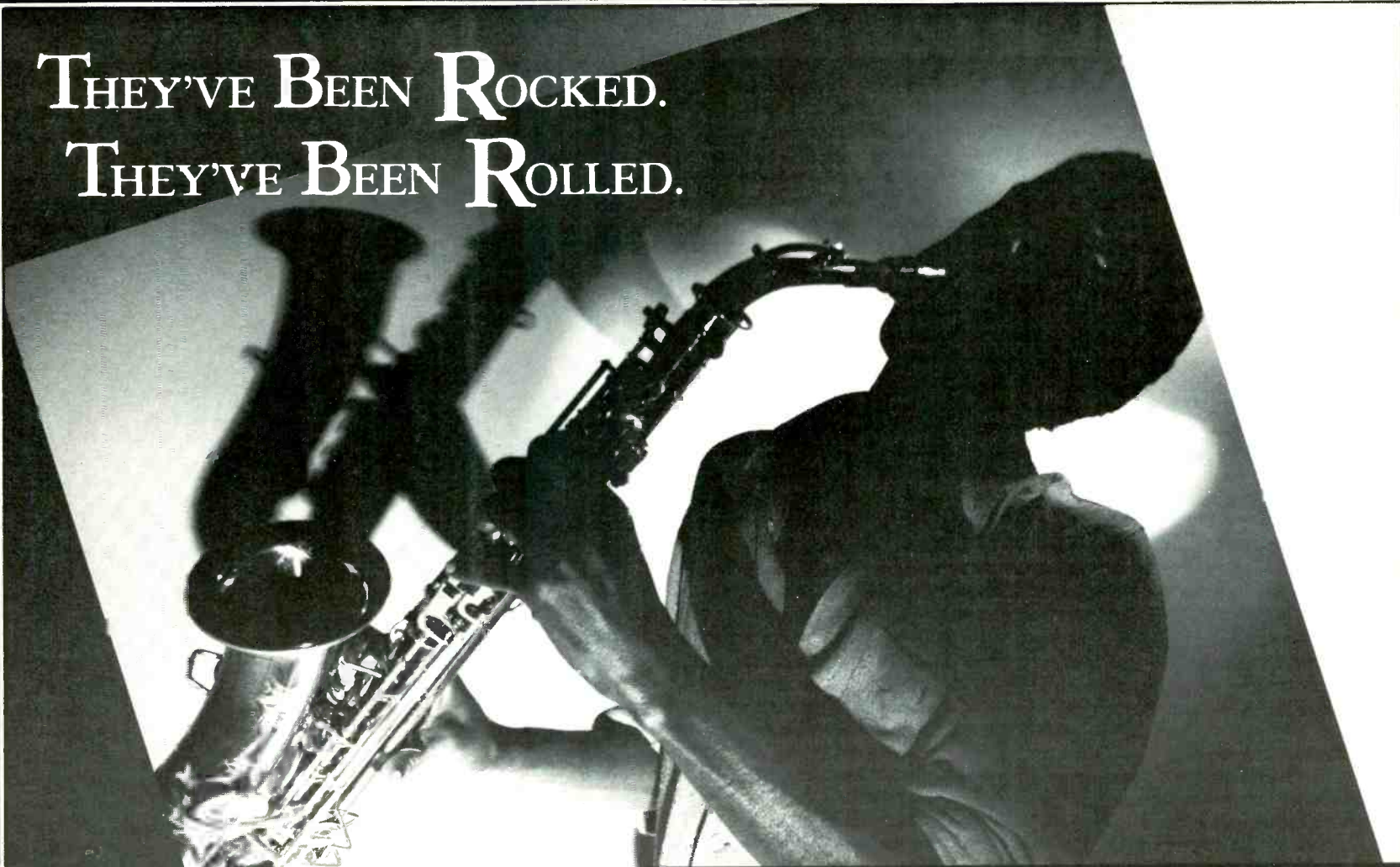
While stores that carry jazz only as an adjunct to their pop-oriented operations can minimize the effect of a relatively slow turnover (characteristic of jazz departments) necessitated by a complete catalogue, it is not so easy for a retailer who carries jazz as principal stock to compensate for this factor.

"Volume is a problem in the jazz store," says Walker, "and it's difficult to turn over a stock that relies so heavily on catalogue items. But without extremely strong catalogue the jazz retailer won't be in existence very long. Consequently, the jazz retailer has to charge somewhat more for his goods than a pop-oriented account."

Other problems include the numerous small manufacturers who delete product without notifying the accounts. "It's very tough on you when you special order something and wait five weeks and get nothing. Then a phone call will tell you that the product is no longer being produced." That leaves the jazz store two other courses of action; buy in heavily and stock the overflow in the storeroom, or deal through distributors who may have some left. "Frequently, the small labels don't even have distributors, which can make life very difficult," said Walker. "In some cases they demand that you buy a minimum number, often 25 pieces. In a catalogue store those pieces could sit around for years." As a final recourse, Walker has even referred customers to the manufacturer for direct dealing. "You can imagine how we feel about that, but at least we retain the customer's faith. But it only serves to emphasize one of the major problems in jazz retailing: the numerous small companies which make it very difficult to get a grasp on the total jazz retailing scene."



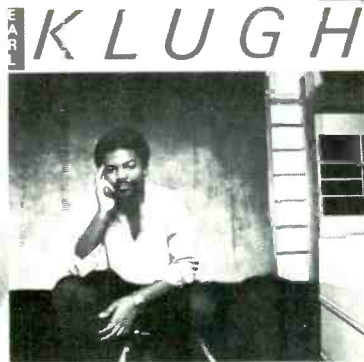
THEY'VE BEEN ROCKED.  
THEY'VE BEEN ROLLED.



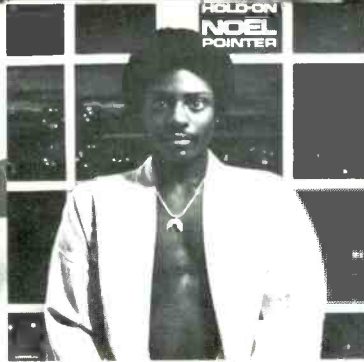
AND THEY'RE OUT  
TO GET JAZZED.



RONNIE LAWS  
Flame  
UA-LA881-H



EARL KLUGH  
"Magic In Your Eyes"  
UA-LA877-H



HOLD-ON  
NOEL POINTER  
Noel Pointer  
"Hold On"  
UA-LA848-H

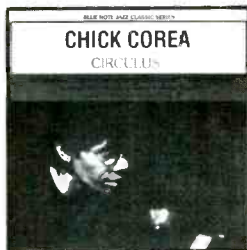


Tim Weisberg  
"Rotations"  
UA-LA857-H

**R**OCK 'N ROLL IS A GROWTH experience. That's why, when somebody's rock and roll tastes are expanding, they'll usually open up to jazz.

We've recently released 23 albums. The Blue Note Jazz Classic Series consists of vintage recordings never available to the public. The Pacific Jazz Releases are reissues of historic performances. The others are new albums by leaders of the movement.

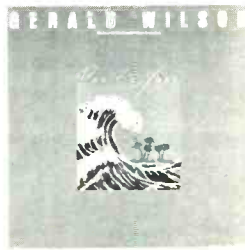
It's jazz as it was, is, and always will be.



BLUE NOTE JAZZ CLASSIC SERIES  
CHICK COREA  
CIRCULUS  
BN-LA882-J2 ■ Art Blakey "Live Messengers"  
BN-LA473-J2

BLUE NOTE JAZZ CLASSIC SERIES  
■ Stanley Turrentine "Jubilee Shouts" BN-LA883-J2  
■ Lee Morgan "The Procrastinator" BN-LA582-J2  
■ Jackie McLean "Hipnosis" BN-LA483-J2 ■ Chick Corea "Circulus"  
BN-LA882-J2 ■ Art Blakey "Live Messengers"  
BN-LA473-J2

PACIFIC JAZZ SERIES  
■ The Best Of The Gerald Wilson Orchestra PJ-LA889-H ■ George Duke PJ-LA891-H ■ Art Pepper Plays Shorty Rogers & Others PJ-LA896-H ■ Jazz: The 50's Part I PJ-LA892-H ■ Jazz: The 50's Part II PJ-LA894-H ■ Jazz: The 60's Part I PJ-LA893-H ■ Jazz: The 60's Part II PJ-LA895-H



THIS WINTER, JAZZ 'EM WITH NEW ALBUMS FROM BLUE NOTE, PACIFIC JAZZ AND UNITED ARTISTS.



# Label Wrap-Up

(Continued from page 16)

Johnny Griffin's first U.S. recording in 15 years, and the first album by Dewey Redman, pointing up Galaxy's forays into avant-garde. With the exception of the Keepnews-produced Griffin set, those projects were produced by independent Ed Michel.

Meanwhile, in addition to such new recording projects as the next McCoy Tyner lp, which Keepnews previews as an "all-star" ensemble session including Stanley Clarke, Hubert Laws, Freddie Hubbard, Bobby Hutcherson, Jack DeJohnette, Bill Summers and Bennie Maupin, the company is also continuing its comprehensive twofer reissue programs, with material appearing from Fantasy, Prestige and Milestone in that format. Eight new titles on Prestige and Milestone have just shipped, including Milestone releases by Benny Golson, Nat Adderley, Barry Harris and Charlie Byrd; and Prestige twofers by Coleman Hawkins, Sonny Rollins, Rahsaan Roland Kirk and a compilation of "First Sessions" featuring Lee Konitz, Lennie Tristano, J. J. Johnson and others. Upcoming Prestige twofers will feature John Coltrane, Dexter Gordon, Jaki Byard and Eric Dolphy.

Label president Gene Norman reports that **GNP/Crescendo Records** issued eight albums including a two-record set by Louis Armstrong, "An Evening with Louis Armstrong," recorded in 1956 and complete with a biographical booklet that includes photographs; two Earl "Fatha" Hines albums, also recorded in the 1950; accordionist "Clifton Chenier and the Red Hot Louisiana Band in New Orleans"; "New Orleans Parade," featuring an All-Star Marching Band culled from the personnel of many of the famous marching bands in that city; "Move," by guitarist Rune Gustafsson; a recording by Acker Bilk and his Paramount Jazz Band; and "Prez Conference," an ambitious ensemble realization of several classic solos by the late saxophonist Lester "Prez" Young, played by a seven-piece group led by tenor man Dave Pell.

Norman added that he is also the executive producer of the entire Quintessence Jazz Series, a Pickwick budget line. 17 Quintessence lps were issued in September, with 14 more due in January; among these are offerings by the likes of Duke Ellington, Dizzy Gillespie, Coleman Hawkins, Buddy Rich, Zoot Sims, Chick Corea, Fats Waller, Carmen McRae, Benny Goodman, the Mills Brothers with Count Basie, Gato Barbieri, Charles Mingus

and Sonny Rollins. "We're hoping to release 200 Quintessence albums altogether," Norman said, "probably at the rate of about 50 each year."

While MCA's new joint venture with Ron Alexenburg, **Infinity Records**, is only months old, one of the earliest signings is Sprygyra, the progressive fusion ensemble, which has pacted with the label and will ready its first Infinity release next year. The band's initial recordings for Amherst have already established them as an AOR presence.

The jazz market has enabled the three-year-old **Inner City** label to attain its "fullest flowering since its inception" during 1978, according to Irv Kratka, president of the MMO Music Group, of which Inner City is a division. The label is now averaging around 65 releases a year, according to Kratka.

Inner City's primary emphasis is on post-war styles, especially in '60s and '70s jazz released primarily through three separate catalogs, Enja (3000 series), Steeplechase (2000 series) and East Wind (6000 series). The last of these, representing product licensed from Japan, includes releases by Jackie McLean, Laurindo Almeida, The Great Jazz Trio featuring Hank Jones, Ron Carter and Tony Williams, Joe Sample, Art Farmer, Lennie Tristano and others. On Steeplechase, titles released feature Dexter Gordon, Duke Jordan, Nat Adderley, Hal Galper and The Brecker Brothers, and others, while Enja has provided such titles as "The Berlin Concerts," a two-disc set by Eric Dolphy, as well as titles on the Black and Blue label from France, including product by Illinois Jacquet, Arnette Cobb, Helen Humes, Milt Buckner and Earl Hines; of the Black and White catalogue, Kratka says, "This is just the beginning of an eventual 47 lps, which have been licensed from this catalogue."

Easily Inner City's most dramatic success during the year came from "Soft Space," by the Jeff Lorber Fusion, an album which is currently charted in RW's jazz and pop charts and which underscores the label's stake in progressive styles.

Typifying the increased specialization within the jazz field is the Los Angeles-based **M&K Real Time** label, headed by audio experts Jonas Miller and Ken Kreisel and devoted solely to the manufacture of high-quality, direct-to-disc products. All M&K records are recorded at their own studio, which, according to Kreisel, was "designed to capture the recording process as naturally as pos-

sible, with all equipment, from microphones onward, absolutely the state of the art. We employ no signal processing at all—no artificial reverberation, no limiters, no compressors—and we engineer all the records ourselves. We think it's the finest studio available for direct-to-disc recording."

Among M&K's 1978 jazz-related releases are two 45 rpm, 12-inch albums, the Yeti Chasers' "I've Got My Fingers Crossed" and drummer Ed Graham's "Hot Sticks." 33 rpm product includes Bill Berry's "For Duke," an album of Duke Ellington compositions and the label's first release (in April, 1978), and Earl "Fatha" Hines' "Fatha." M&K's small but varied catalogue also includes operatic, symphonic and flamenco titles; Kreisel indicated that in the future, "we expect to release one major jazz album per month."

At **Motown Records**, the label's selective release policy during the past year is reflected by its current success with Grover Washington, Jr., who continues to garner consistently high acceptance on black album and single charts, as well as on jazz lists. Washington was one of the first '70s artists to spread pervasively into black and pop radio formats; Motown has focused on sustaining that base, through extensive in-store merchandising and advertising support tied to the artist's high touring profile.

Motown's primary jazz project, Washington also typifies the more aggressive approach labels are taking with acts once deemed limited in appeal. "Reed Seed," his first Motown release, has also demonstrated the artist's consistency as an album seller across the boards, as Washington's latest to enter the top 40 titles.

In order to maximize that acceptance, the label has also made selected market video buys.

Although no other artists have been signed, Mike Lushka, exec vp and general manager, notes that Washington's success points to an area the label will likely be more involved in. "What do you call jazz today," Lushka asks rhetorically. "We'll definitely be involved in that area of music, but with the kind of numbers being generated, as well as the variety of other formats that this music can now reach, I'd hate to use jazz per se as a classification."

Among the smaller independent companies in the jazz/jazz-fusion field, **Muse**, a New York-based label, has made a significant contribution to the perpetuation of this art form.

In 1978 alone the diversity of the Muse catalogue extended for

over 30 albums, among them Houston Person, "Wildflower," Willis Jackson, "Bar Wars," Red Rodney, "Red, White and Blues," Woody Shaw, "Little Red Fantasy," Morgana King, "Stretchin' Out," Pepper Adams, "Reflectory," Richie Cole, "Alto Madness," Don Patterson, "Why Not," Clifford Jordan, "Inward Fire," Dave Schmitter, "Goliath," Johnny Lytle, "Everything Must Change," Eric Kloss, "Now," and one of the most underrated albums of the year in Walter Bishop Jr.'s "Soul Village."

**Music Minus One**, a jazz distribution company with a network of 25 indie distributors and outlets in New York, Chicago and Los Angeles and licensing agreements with several European and Japanese companies, has announced its Inner City and Classic Jazz for November/December. The records are:

On Inner City, Richard Sussman's "Free Fall;" The late Lennie Tristano's "Descent Into the Maelstrom;" The Great Jazz Trio's (Hank Jones, Ron Carter and Tony Williams) "Live at the Village Vanguard;" Jackie MacLean and the Great Jazz Trio's "New Wine in Old Bottles;" Ernie Krivda's "The Alchemist;" Art Farmer's "The Summer Knows;" Ryo Kawasaki's "Eight Mile Road;" Hubert Eaves' "Esoteric Funk;" And on Classic Jazz, "Blackstick," by Rion Odrich and "Some Groovy Fours," by Tiny Grimes.

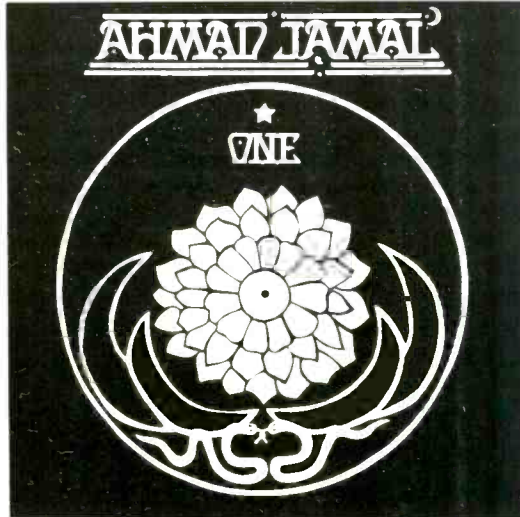
Scheduled for release in 1979 are, on Inner City: Oliver Nelson's "Stolen Moments;" Abbey Lincoln's "People in Me;" Dollar Brand's "Ode to Duke Ellington." On Classic Jazz, Jay McShann's "Confessin' the Blues" and Johnny Guarneri's "Gliss Me Again" are being reissued.

**Pablo Records**, another label with long roots in a wide range of seminal jazz styles due to founder Norman Granz's long production career, is also reporting signs of a growing jazz market. According to executive vice president, marketing and promotion, Al Brame, "Our figures are a little better this year than last, but I can't attribute it to any particular thing; I simply think there's a greater awareness of jazz."

Brame's response highlights Pablo's continuing commitment to classic jazz, rather than contemporary hybrids groomed for crossover success. The label's perennial sellers are in fact jazz veterans—Joe Pass, Oscar Peterson, Count Basie and other artists whose careers span decades. Standout releases this year, according to Brame, include "If I'm Lucky" by Zoot Sims and Jimmy Rowles, "Johnny Hodges At The

(Continued on page 22)

# "ONE" FROM AHMAD JAMAL



T-555

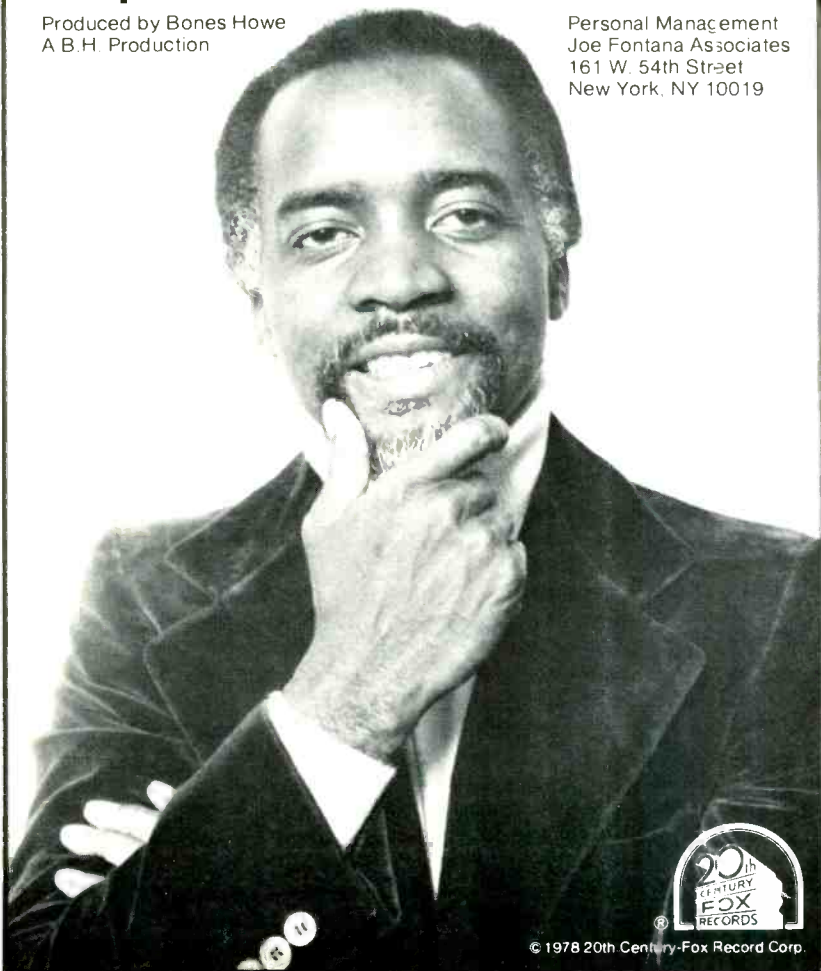
Before the current jazz crossover boom...in a year dominated by rock... Ahmad Jamal hit #3 on the album chart, The Pop Album Chart.

So what's Jamal been up to lately? The answers are all in "One": Featuring the Jamalization of Steely Dan's "Black Cow". And Billy Joel's "Just The Way You Are".

**THE NEW "ONE" FROM AHMAD JAMAL on 20th Century-Fox Records & Tapes**

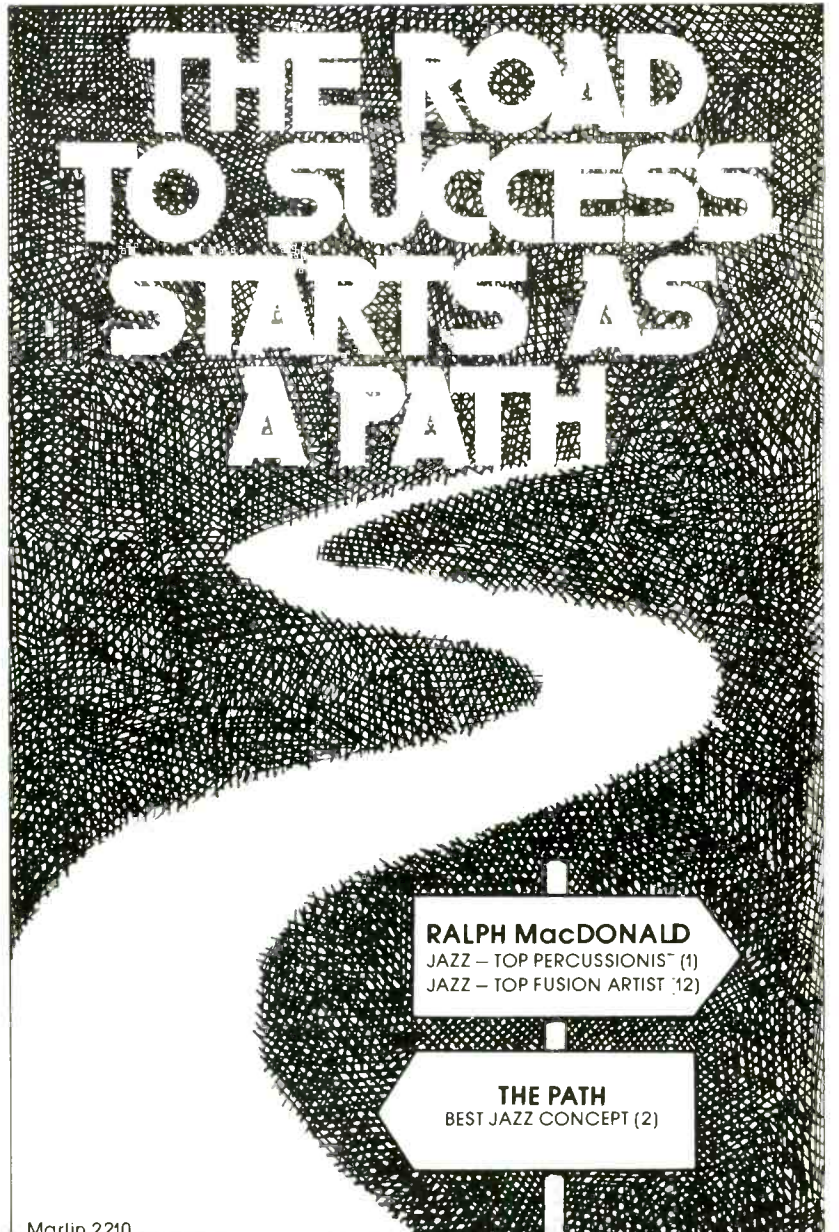
Produced by Bones Howe  
A.B.H. Production

Personal Management  
Joe Fontana Associates  
161 W. 54th Street  
New York, NY 10019



© 1978 20th Century-Fox Record Corp.

# THE ROAD TO SUCCESS STARTS AS A PATH



Marlin 2210

## *The Path* Ralph Mac Donald



**20th CENTURY FOX RECORDS AND TAPES**

Antisia Music  
Personal Management, Sanford R. Ross

# Label Wrap-Up

(Continued from page 20)

Sport Palais," "Embraced," the first collaboration between avant garde pianists Mary Lou Williams and Cecil Taylor, Phineas Newborn's "Look Out, Phineas Is Back," "Dream Dancing" by Ella Fitzgerald (a reissue of an earlier Atlantic release) and Sarah Vaughan's "How Long Has This Been Going On."

The last two albums represent the first time that those veteran female vocalists have been on the same label, which Brame hails as a significant development. Pablo's emphasis on the Vaughan album is itself a reflection of greater optimism about the jazz market, receptivity to jazz-based product; "it proves conclusively that programmers are a little more open-minded now," he says, noting that Pablo has accordingly serviced the Vaughan package to AOR and college lists, as well as to traditional jazz stations.

**Pacific Arts**, the Carmel-based multi-media combine headed by veteran artist-producer-songwriter Michael Nesmith, is less than a year old in its current format as an independent recording operation with separate label divisions designed to cover an array of styles, including jazz, classical and ethnic. While the catalogue is being activated slowly, following Pacific Arts' switch to distribution from a mail order format during the interim between an earlier Island deal and the current setup, jazz titles already include "New Moon in Zytron" by avant-garde percussionist James Zitro and reed player David Liebman, "Weavings" by Charles Lloyd (produced for Pacific Arts by Lovesongs Productions and licensed by Stern Records), which just shipped, and Nesmith's own "The Wichita Train Whistle Sings," originally produced for Dot in 1968 and comprised of big band arrangements of Nesmith's songs by Shorty Rogers.

According to Kathryn Nesmith, VP in charge of operations, the plan to release jazz titles on Pacific Arts' "blue" label, reserved for jazz, has already been modified for the Lloyd record. "All but the Lloyd album are on our blue label, but we've chosen to release that record on our 'white' pop label, because we feel it displays a broader commercial potential; in that respect, we may decide to release other future jazz works in that fashion if we feel the project merits that broader exposure."

**RCA Records** continues to release selected new jazz titles while anthologizing key historical catalogue on both its legendary performer series and the \$4.98 list Gold Series budget line. With the company's involvement

stretching back to its first jazz release in 1916 (the Dixieland Jazz Band, on Victor), label execs say the current emphasis is on building a small, selective roster of contemporary acts; with the RCA-distributed Pablo line focusing on mainstream acoustic jazz artists, and the recent Salsoul pact also bringing the Bethlehem reissue series under RCA's aegis, the RCA jazz roster has focused on the progressive big band works of the Toshiko Akiyoshi/Lew Tabackin band, the fusion-styled ensemble sessions of Eddie Harris and, most recently, veteran saxophonist Jackie McLean.

The Akiyoshi/Tabackin releases have generated a strong critical presence, underscored by the recent Downbeat critics poll. Harris' first label release, "I'm Tired of Driving," sees the reed player broadening his style to include vocals and a shift to keyboards on some tracks; McLean, the most recent acquisition, is also said to be moving toward a fusion approach.

Meanwhile, the original cast package to "Ain't Misbehavin'," the hit review derived from Fats Waller's writing and recordings, is also marketed as an active jazz seller, in addition to its cast lp hook. Jazz and black AOR airplay have been garnered, while a college promotion, encompassing 125 participating campus radio stations, has generated special radio features and added airplay.

**Salsoul Records** has just released a slew of lps originally recorded in the mid-fifties. The release, going out under a revived Bethlehem label, represents the first such jazz release by the company to be distributed by RCA under their recent deal.

The records are: "Cocktails and Dust," by Chris Connor; "Catwalk," by Benny Green; Stan Levy's "Stanley the Steamer," featuring Dexter Gordon; Eddie "Lockjaw" Davis' "Eddie's Function," with Shirley Scott; Eddie "Cleanhead" Vinson's "Cleanhead's Back in Town;" "Hard Drive," by Art Blakey and the Jazz Messengers; "The Chase is On," by Charlie Rouse and Paul Quinichette; Howard McGee's "That Bop Thing;" Jack Teagarden's "Meet Me Where They Play the Blues;" "The Lyrical Language of Urbie Green;" Mel Torme Touch;" Ruby Braff's "Adoration of the Melody;" Les Garcia's "I'll Never Forget What's Her Name," featuring Maynard Ferguson; Johnny Hartman's "All of Me;" and "Right Down Front," by Charlie Persip and the Jazz Statesmen.

1978 has seen the continuing expansion—or in fact what some label representatives would call

"an explosion"—of Miami-based **TK Productions'** nearly three year involvement in jazz and progressive music. TK's jazz product appears on three labels, the in-house Marlin Records and two TK-distributed labels, producer Joel Dorn's Wolf and Sonny Lester's LRC.

The highlight of Marlin's releases for '78 was Ralph MacDonald's "The Path," one side of which traces the percussionist's family history, from Africa to New York, and features guest performances by the likes of Bob James, Hugh Masekela and the Brecker Brothers. This unique album was supported both by posters and a contest wherein men's and women's watches were given to those retailers and distributors who designed the best displays for "The Path" in a given market.

Other Marlin releases included John Tropea's "Short Trip to Space," Michal Urbaniak's "Ecstasy," Eddie Daniels' "Street Wind" and Phil Upchurch's "Phil Upchurch." Wolf was responsible for two lps, Kenny Barron's "Innocence" and Harold Vick's "After The Dance," while the LRC label issued Jimmy Ponder's "All Things Beautiful," Jimmy McGriff's "Outside Looking In," Joe Thomas' "Get in the Wind" and Lonnie Smith's "Big Foot."

TK was also responsible for creating a jazz sampler, covering all three labels and designed "to coincide with TK's tremendous strides in jazz and progressive fusion," according to publicity director Janet Oseroff. The sampler includes two lps, one of them with offerings from Marlin, Wolf and LRC, and the other featuring Urbaniak's album in its entirety. What's more, the covers of some seven lps — those by Ponder, Thomas, Daniels, Barron, McGriff, MacDonald and Upchurch — are included, bound together in a spiral form not unlike the familiar "12 x 12" format.

**20th Century-Fox Records'** roster includes pianist Ahmad Jamal, whose own career has witnessed auspicious commercial crossovers years before the current resurgence of jazz styles. Jamal's longevity as an artist has been underscored by his early start; a concert performer since his early teens, Jamal prefigured pop jazz hits through his success with the single "Poinciana" during his earlier tenure with Argo.

Jamal has recorded five lps for 20th Century, the most recent being "One," which spans performances by the artist's quintet as well as solo pieces and an homage to jazz-influenced rock via a recording of Steely Dan's "Black Cow."



Jean-Luc Ponty

Another east coast independent that has been busy in 1978 is **Vanguard**. This label, offering a very diverse catalogue overall, has gained a reputation as a progressive in the jazz/jazz-fusion field.

Among their 1978 releases were Bunky Green, "Visions," Karl Katzers, "In Search of the Ghost," Vosant Rai, "Autumn," Oregon, "Friends," and "Violin," and Mike Mandel, "Sky Music," slated for release in early '79 is an album by the label's premiere act, the Players.

During the past year, **Versatile Records**, the New York-based independent, has consolidated both management and initial roster, while further strengthening its distribution. As the outgrowth of veteran producer and executive Victor Chirumbolo's VCI Productions, Versatile was formed by Chirumbolo and label president Michael Gusick as a contemporary jazz label focusing on new material.

Versatile's most pivotal release during 1978 was its first album with veteran keyboard player Richard "Groove" Holmen, which marked the label's first new release by an established player. Since then, Versatile's success in snaring other recognizable jazz stylists has continued with lps featuring Cornell Dupree, Grant Green and, most recently, Carmen McRae.

At least part of that success stems from Chirumbolo's emphasis on attracting front-line sidemen as well. The McRae sessions saw the songstress framed by an all-star lineup that included George Benson, Grover Washington, Jr., Freddie Hubbard, Hubert Laws, Cornell Dupree and Buster Williams, among others. Another label talent strategy designed to tap such masters is a new artists program currently underway, whereby Versatile has approached many of those same artists and offered to screen any new talent

(Continued on page 24)

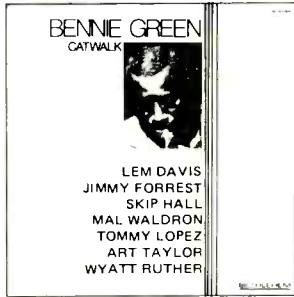
# THE FIFTIES ARE ALIVE. BETHLEHEM IS BACK.

A Heritage Of '50's Vintage Jazz Restored To Its Original Splendor. The Bethlehem Stars. The Bethlehem Years.  
"Impeccable taste in jazz." *John L. Wasserman, San Francisco Chronicle*



BCP 6010

This album comprises a wedding of the modern, refreshing, rich sound of the voice of Chris Connor surrounded by a background of fluid instrumental sound, created by some of the finest players of the fifties, many of whom have since gone on to become the giant instrumentalists of today.



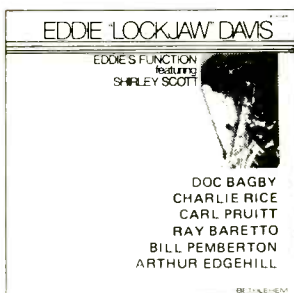
BCP 6018

Bennie Green is a unique figure in the history of jazz trombone, one whose roots lie in the period preceding what Leonard Feather once well-described as "the apocalyptic events of the bebop era." In a time of transition Green continued to maintain the true character of his instrument.



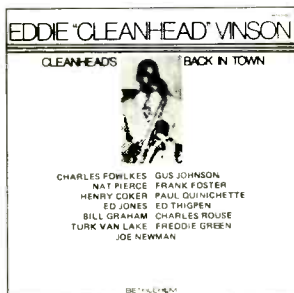
BCP 6030

This is a champ set for Stan Levey. He picked an excellent repertoire, engaged marvelous musicians, and inspired them to their best creative levels. STANLEY THE STEAMER reminds us just how good he was.



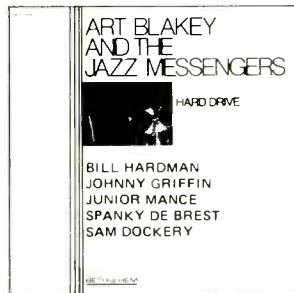
BCP 6035

"There was a different atmosphere about jazz years ago," Davis told Arthur Taylor when they talked in 1970. "The players themselves projected light-hearted feelings. There was a margin of humor in playing, there was a happier atmosphere." That kind of atmosphere is captured in full bloom on these sides.



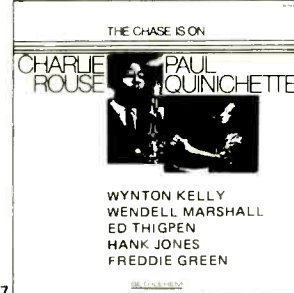
BCP 6036

"Run here pretty baby, Cleanhead's back in town," sings Eddie Vinson by way of introducing this album. Though it was recorded in New York in 1957 with an all-star band, it could have been recorded this year or in 1945, because Cleanhead's blues do not date. Gritty, sly, musical, sexy, full of wisdom and show, through with humor, these blues are equipment for living.



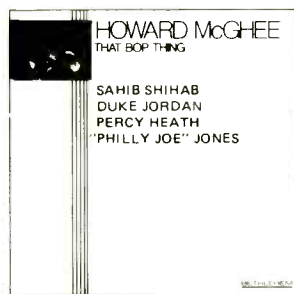
BCP 6037

During a period which began in 1955 and lasted into the early sixties, The Jazz Messengers were one of the most recorded and imitated groups in existence. As the vanguard of a genre that came to be known as bop, the Messengers set (and wrote) the standards of a dynamic modern mainstream movement. Art Blakey made a lot of albums in 1957—this is one of the best.



BCP 6038

The tenor saxophone "chase" has long been an honorable tradition in jazz. It began in the orchestra of Lionel Hampton, continued in the concerts of Jazz at the Philharmonic, and has been going on with a variety of protagonists ever since. THE CHASE IS ON typifies the brand of music that always emerges when two major league players, using the same instrument, are brought together in a summit meeting.



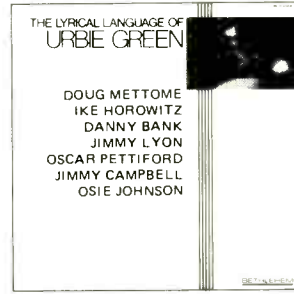
BCP 6039

The quintet assembled for this session is a formidable one—Sahib Shihab, Duke Jordan, Percy Heath, "Philly Joe" Jones. In 1959, critic John S. Wilson called this album "Possibly this most representative collection of his (Howard McGhee's) work"—as far as Howard's early period is concerned, that observation still holds true.



BCP 6040

Teagarden was to the trombone what Armstrong was to the trumpet, or what Art Tatum soon after him became to the piano. But his role was dual—like Armstrong, he was more than a nonpareil instrumentalist, establishing himself early in his career as a singer of masterful versatility.



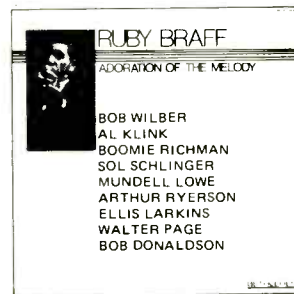
BCP 6041

This is a glowing set of chamber jazz, fusing incisive improvisations with exceptionally supple and satisfying arrangements. And in a tribute to the players and to the chartmakers, the music has not at all been dimmed by time.



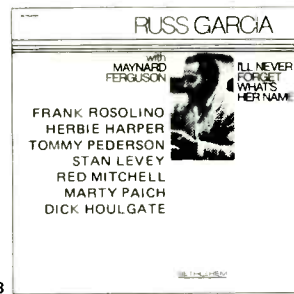
BCP 6042

Tormé's singing mirrors the man. Full of feeling, facile but not slick, it makes a case for musical literacy, while meeting you half way. His performances marry the extroversion of show business with the inner processes of the artist.



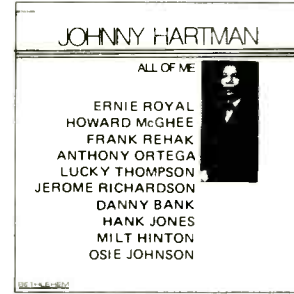
BCP 6043

Ruby Braff defines jazz improvising as "adoration of the melody." It is certainly accurate self-description, for Ruby is one of the most ceaselessly creative melodists in all of jazz. Ruby creates music for a lifetime—every time he plays.



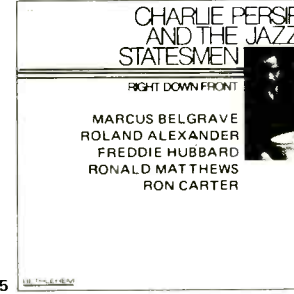
BCP 6044

Garcia was one of the few Hollywood soundstage and studio veterans who could easily and naturally switch from film scoring to the requirements of jazz arranging without missing a beat. For this session he assembled an impressive roster of musicians—Frank Rosolino, Herbie Harper, Tommy Pederson, Stan Levey, Red Mitchell, Marty Paich and Dick Houlgate. The result—this classic album conducted by Russ Garcia.



BCP 6045

Hartman's singing style is straight. There is little personal embellishment in his work, but this works in his favor by virtue of the fact that his choice of material is unfailingly sure. His style has changed very little in the 22 years since these recordings were made. The song is still the thing with Johnny Hartman, and his versions of the melodies incorporated in this album still sound as warm and elegant as the day they were recorded.



BCP 6046

In 1960 when this album was recorded, jazz was thriving on college campuses and on the record players of millions of Americans whose intellect would not allow them to accept the puerile lyrics and simplistic chord structures of the day's rock and roll. The straight-ahead bop played by Charlie Persip and the Jazz Statesmen in this album came as a breath of fresh air. Charlie Persip can well be proud of this group, for the music it played almost 20 years ago has aged well.

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**BETHLEHEM**

# Label Wrap-Up

(Continued from page 22)  
the stars are interested in producing.

Already in the can is a debut by Calvin Newborn, produced by Hank Crawford. Other artists said to be looking at unknowns for possible Versatile releases include Laws and Hubbard.

Meanwhile, the label's existing roster is already growing as is its catalogue. In addition to a second "Groove" Holmes set which just shipped, titles due during the final weeks of this year and the first quarter of '79 include the debut of singer Joyce Leftenant; Cornell Dupree's "Shadow Dancing;" the label debut for bassist Buster Williams; an album by trumpeter John Paddis, a Gillespie protegee; and a new lp by Jorge Dalto, keyboard player with George Benson's band.

### Jazz Staff

**Warner Bros. Records** began its involvement with jazz and progressive artists only a few years ago, but in terms of both releases, activity and staff, the company's commitment has clearly grown. In addition to Ron Goldstein, director of the jazz and progressive division, staffers include national marketing manager Anudre Perry and special projects coordinator

Ricky Schultz; the division itself was formally created last January.

"It became obvious that jazz was gaining in strength, both on radio and with people on the street," Goldstein explained of WB's move. "And it was also obvious that we'd need a separate division to handle it, and to create an atmosphere both within the company and on the street itself."

While the company's entry into the jazz field has included commercially-oriented fusion projects, both vintage jazz and a wide range of both mainstream and avant garde acoustic styles have also been incorporated into the growing catalogue. The arrival of ECM Records, via a new distribution pact here through Warner Bros., was "of major consequence," according to Goldstein, who feels that the Munich-based label's association "added an amazing amount of credibility to our whole operation."

### ECM Addition

ECM's arrival has also added to the label's manpower, with ECM's own general manager, Robert Hurwitz, and promotion rep Nils Von Veh. According to Goldstein, major triumphs for ECM artists (all produced by label founder

Manfred Eicher) this year included the continuing success including the Pat Metheny Group, which Goldstein expects to rack up six-figure tallies by year's end, and two works by Keith Jarrett, the ensemble "My Song" album and the just released "Sun Bear Concerts." The latter, a 10-disc specially boxed set listed at \$75, follows a number of previous multiple-disc Jarrett solo concerts, as reflected by initial orders of 4,000 units. Other ECM artists releasing albums this year included Jan Garbarek, Gary Burton, Eberhard Weber and Colours, Steve Reich, Egberto Gismonti, Dave Holland, Art Lande and Rubisa Patrol, John Abercrombie and Bill Connors, among others.

### Parker Re-release

Also representative of Warner Bros.' jazz interests was the lim-Parker's late '40s sessions for Dial Records, collected in a six-disc package and limited to only 4,000 copies worldwide. Goldstein noted that the Parker project, acquired by executive VP Bob Krasnow, was a key priority, although the restricted availability of the full set made the push a tough one; to reach a larger potential market for the late alto sax giant, a two-record "Very



George Benson

Best Of Bird" was also released, with an initial pressing of 25,000.

### Progressive Acts

Warner Bros. had signed jazz and progressive acts prior to the creation of the division, of course, including several major sellers in George Benson's double "Week-end In L.A." live set, Al Jarreau's "All Fly Home," "Love Island" by Deodato (which garnered a top ten disco hit, "Whistle Bump," (when that track was remixed and issued as a 12-inch single), Michael Franks' "Burchfield Nines," and lps by Dave Sanborn, Larry Carlton and other label acts.

Other special releases cited by Goldstein include Bill Evans' first (Continued on page 25)

**Congratulations  
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RECORD WORLD

**#2**

**TOP NEW JAZZ ARTIST**



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(Continued from page 24)  
for the label, "New Conversations;" the first major label recording for tenor players Warne Marsh and Pete Christlieb, "Apogee," which also marks the debut of Steely Dan (Donald Fagen and Walter Becker) as producers for outside acts; and a special Warner Bros. night during this year's west coast jazz festival hosted by Kareem Abdul-Jabbar, which featured a reunion of Return To Forever. All members of that pioneer progressive act, except bassist Stanley Clarke, have been signed to WB in recent months, including Joe Farrell, Flora Purim, Airtio and Chick Corea (the last from January, '79 onward).

#### '79 Releases

Goldstein notes releases due for the first quarter of '79 are releases from George Benson, Randy Crawford, Deodato, Bill Evans, Michael Franks, Gayle Moran, Stuff, The Mizell Bros., David Sanborn and newcomer Jacob Magnusson.

With releases thus far utilizing a variety of promotion, advertising and marketing campaigns, Goldstein concludes the Warner Bros. entry into jazz has proven momentous. "I'm looking to expand," he reported, "perhaps by

putting on a couple of people, ideally specialists who can work well with stores and stations. And the attitude toward the music from within the company is very strong. We've built a base, and we're going to be more aggressive."

#### Cream Tie

**Xanadu Records**, formed by president Don Schlitten in 1975, began its current distribution alliance with Cream Records in January, '78, a move Schlitten credits with freeing him to concentrate on developing the creative end of the company, which releases both vintage material and recently recorded contemporary performances. "I'm very particular, and very serious about what I do," explained Schlitten. "I had other offers, but when I met [Cream chief] Al Bennett, it was obvious that he had done some research on Xanadu and on me. He told me not to worry about manufacturing, promotion, distribution—he only wanted me to continue producing and handling the creative end. With Cream's distribution, we're now into different areas we could never get into before."

Releases on Xanadu are distinguished by the label's silver and

gold series, both of which use unified graphics for album art. The silver line is devoted to releases recorded since Xanadu's formation; gold titles are "classic recordings going back to 1940 and up to 1965," according to Schlitten, who adds that only two of the gold series albums released thus far feature reissued material. "All others are previously unissued, and properly documented with accurate liners and photographs."

#### LP Highlights

During its first year with Cream, which saw the label releasing ten titles, highlights included "An Evening of Xanadu" at this year's Montreux Jazz Festival, featuring label artists Barry Harris, Dolo Coker, Al Cohn, Billy Mitchell, Ted Dunbar, Frank Butler, Sam Noto, Sam Most, Sam Jones and Ronnie Cuber in performance. To Schlitten, the success of that concert emphasized his own philosophy in recording jazz: "If you give people something, they'll respond to it honestly. It's up to us to give them the choice; if we do, they'll make that choice."

'78 lps from Xanadu to date have included silver series lps by Dolo Coker, Al Cohn, Earl Cole-

man, Sam Noto, Sam Jones, Charles McPherson, Frank Butler, Ted Dunbar and Barry Harris; in the gold series, Xanadu also released an lp by Wardell Gray. From '79 onward, Schlitten expects the company's annual release schedule to more than double, with "at least 20 titles a year;" also planned are the company's first album packages to break from its previous black-and-white format for artist photos, with early '79 silver series releases by Jimmy Rowles, Billy Mitchell, Ronnie Cuber, Bob Berg and Sam Most to carry the first color covers.

#### Sampler

Meanwhile, the Xanadu sampler lp, originally conceived by Schlitten and Bennett as a promotional tool, has generated enough reaction to result in a subsequent commercial release for the set this past October. And Xanadu's turnover in sales has led to the unveiling of a new profit participation plan for its artist roster, which has enabled Schlitten to pay acts royalty checks over and above conventional levels, now that an estimated fifth of the 51-title catalogue has garnered a profit.

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LEE KONITZ  
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KEN McINTYRE  
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# CENTURY RECORDS

## WOODY HERMAN PLAYS STEELY DAN AND CHICK COREA

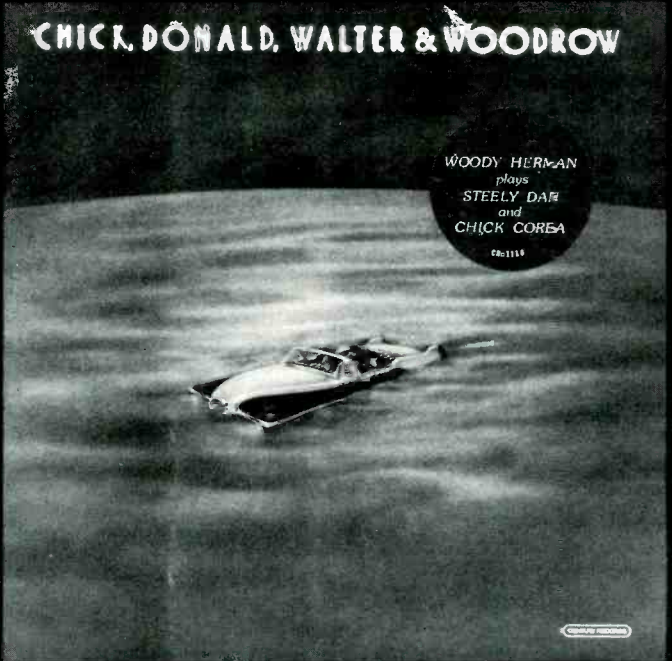
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KJAZ San Francisco	WXRT Taos	WYLD FM New Orleans
KRE San Francisco	WAAM Rochester	WBLM FM Lewiston
KADX FM Denver	WBFO Buffalo	WCVT Baltimore
KFML Denver	WRVR New York City	WHDH Boston
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WBEZ Chicago	WBRU Providence	KPRT Kansas City
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## CLASSICAL RETAIL REPORT

DECEMBER 9, 1978

### CLASSIC OF THE WEEK



**VERDI: OTELLO**  
SCOTTO, DOMINGO, MILNES,  
LEVINE  
RCA

### BEST SELLERS OF THE WEEK\*

**VERDI: OTELLO**—Scotto, Domingo,  
Milnes, Levine—RCA  
**BOLLING: SUITE FOR VIOLIN AND  
JAZZ PIANO**—Zukerman, Bolling—  
Columbia  
**MAHLER: SYMPHONY NO. 6**—  
Karajan—DG  
**BRAVO PAVAROTTI**—London  
**PUCCHINI: MADAMA BUTTERFLY**—  
Scotto, Domingo, Wixell, Maazel—  
Columbia  
**UP IN CENTRAL PARK**—Sills, Milnes,  
Rudel—Angel  
**VERDI: NABUCCO**—Scotto,  
Manuguerra, Ghiaurov, Muti—  
Angel

### SAM GOODY/EAST COAST

**DVORAK: NEW WORLD SYMPHONY**—  
Davis—Phillips  
**MAHLER: SYMPHONY NO. 6**—DG  
**BRAVO PAVAROTTI**—London  
**PUCCHINI: MADAMA BUTTERFLY**—  
Columbia  
**RACHMANINOFF: PIANO CONCERTO NO.  
3**—Horowitz, Ormandy—RCA  
**UP IN CENTRAL PARK**—Angel  
**VERDI: NABUCCO**—Angel  
**VERDI: OTELLO**—RCA  
**VIVALDI: FOUR SEASONS**—Harnoncourt  
—Telefunken  
**VIVALDI: FOUR SEASONS**—Stern—  
Columbia

### KORVETTES/EAST COAST

**BOLLING: SUITE FOR VIOLIN AND JAZZ  
PIANO**—Zukerman, Bolling—Columbia  
**MARIA CALLAS: THE LEGEND**—Angel  
**MAHLER: SYMPHONY NO. 6**—DG  
**BRAVO PAVAROTTI**—London  
**LUCIANO PAVAROTTI: O HOLY NIGHT**—  
London  
**PUCCHINI: MADAMA BUTTERFLY**—  
Columbia  
**PUCCHINI: TURANDOT**—Caballe,  
Carreras, Lombard—Angel  
**SMETANA: THE BARTERED BRIDE**—  
Supraphon (Import)  
**VERDI: NABUCCO**—Angel  
**VERDI: OTELLO**—RCA

### DISCOUNT RECORDS/ WASHINGTON, D.C.

**JAMES GALWAY PLAYS BACH**—RCA  
**BOLLING: SUITE FOR FLUTE AND JAZZ  
PIANO**—Rampal, Bolling—Columbia  
**BOLLING: SUITE FOR VIOLIN AND JAZZ  
PIANO**—Zukerman, Bolling—Columbia  
**HANDEL: WATER MUSIC**—Harnoncourt  
—Telefunken  
**PACHELBEL: KANON**—Paillard—RCA  
**BRAVO PAVAROTTI**—London  
**PUCCHINI: MADAMA BUTTERFLY**—  
Columbia  
**UP IN CENTRAL PARK**—Angel  
**VERDI: OTELLO**—RCA  
**VIVALDI: FOUR SEASONS**—Stern—  
Columbia

### TOWER RECORDS/SAN DIEGO

**BOLLING: SUITE FOR VIOLIN AND JAZZ  
PIANO**—Columbia  
**MAHLER: SYMPHONY NO. 6**—DG  
**PACHELBEL: KANON**—Paillard—RCA  
**BRAVO PAVAROTTI**—London  
**PUCCHINI: MADAMA BUTTERFLY**—  
Columbia  
**RAMPAL AND LASKINE PLAY JAPANESE  
MUSIC FOR FLUTE AND HARP**—  
Columbia  
**RAVEL: BOLERO**—Bernstein—DG  
**TOMITA: KOSMOS**—RCA  
**UP IN CENTRAL PARK**—Angel  
**VERDI: OTELLO**—RCA

### VOGUE RECORDS/LOS ANGELES

**BEETHOVEN: COMPLETE SYMPHONIES**—  
Karajan—DG  
**CHARPENTIER: GRANDE MESSE IN  
MINUIT**—Desmar  
**HOLDRIDGE CONDUCTS HOLDRIDGE**—  
Varese  
**LUCIANO PAVAROTTI: O HOLY NIGHT**  
—London  
**PUCCHINI: MADAMA BUTTERFLY**—  
Columbia  
**RAVEL: BOLERO**—Mehta—London  
**MAGGIE TEYTE AT TOWN HALL**—Desmar  
**THOMSON: TESTAMENT OF FREEDOM**  
—Angel  
**UP IN CENTRAL PARK**—Angel  
**VERDI: OTELLO**—RCA

### ODYSSEY RECORDS/ SAN FRANCISCO

**COPLAND: ORCHESTRAL WORKS**—Mata  
—RCA  
**HANDEL: ARIAS**—Fischer-Dieskau—DG  
**MOZART: LAST SEVEN SYMPHONIES**—  
Paillard—RCA  
**PACHELBEL: KANON**—Paillard—RCA  
**LUCIANO PAVAROTTI: HITS FROM  
LINCOLN CENTER**—London  
**RACHMANINOFF: PIANO CONCERTO  
NO. 3**—Horowitz, Ormandy—RCA  
**SIBELIUS: SYMPHONY NO. 5**—Ormandy  
—RCA  
**SUPPE: OVERTURES**—Marriner—Philips  
**TCHAIKOVSKI: THE NUTCRACKER**—  
Schermerhorn Schermerhorn—Columbia  
**VERDI: OTELLO**—RCA

\*Best Sellers of the Week are determined from the stores listed above and the following: King Karol/New York, Cutler's/New Haven, Record & Tape Collector/Baltimore, Rose Discount/Chicago, Sound Warehouse/Dallas, Cactus/Houston, Tower Records/San Francisco and Radio Doctors/Milwaukee.

## Handel from London, Schmalz from Angel

By SPEIGHT JENKINS

NEW YORK—The recordings of Nikolaus Harnoncourt have a special place in any record collector's library. He uses instruments of the period of composition and maintains an utmost fidelity to the score, yet there is never a suggestion of anything stuffy in his work. It is invariably clean, clear and has the touch of fresh creation about it. This certainly describes his treatment of one of the most hackneyed pieces of the concert literature, Handel's *Water Music*. His new recording, on Telefunken, and employing his Concentus Musicus of Vienna, uses a score very near to the time of Handel and more important an orchestra with a heavier wind than string complement.

The piece was so named because it was first heard on a royal barge moving up the Thames, and in the outdoors winds carry better than strings. So Handel's original orchestral combination did not follow the usual heavy string mix. This has not

normally been followed since, and most recordings of the *Water Music* are sweet without much  
(Continued on page 82)

### Classical Retail Tips

To brighten up the normal zero December output of classical record companies, Angel is planning a solo release that should do a lot of business: Donizetti's *Don Pasquale*, with Beverly Sills, Alfredo Kraus, Donald Gramm and Alan Titus. Sarah Caldwell conducts the London Symphony Orchestra. Anything with Miss Sills, of course, sells, but this recording should do extravagantly well in the New York area where it is being issued coincidental with the Metropolitan Opera's new production of the opera with the same cast. In all of the Met's tour cities such as Boston, Dallas, Atlanta, Cleveland, Minneapolis, sales may  
(Continued on page 82)

From the world's best-selling pianist,  
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including his own "Variations on a Theme  
from Bizet's *Carmen*."



M 35118

We've got the hits on Columbia Masterworks!



## New York, N.Y. (Continued from page 44)

the IA product includes four albums by the **13th Floor Elevators** (where would ZZ Top be without them?), two albums by **Red Crayola**, and single albums by the fondly-remembered **Bubble Puppy**, **Lost And Found**, **Dave "The Man" Allen**, **Lightnin' Hopkins**, **The Golden Dawn** and **Endle St. Cloud**. The set carries a suggested list price of \$120. A 13th Floor Elevators Volume #13 album is currently being prepared for release and will include outtakes on all of the existing groups plus never-before-released cuts by other artists. Release date is "after the first of the year."

**JOCKEY SHORTS:** **Kenny Lehman**, artist-producer for Aria Productions, and **Kenny Baum**, head of artist management for Aria Productions, began teaching a course entitled "Inside The Record Business" at Nassau Community College on November 29. The course is designed for musicians, singer/songwriters, producers and recording engineers who desire a more complete understanding of the music business. Students will have access to video and recording equipment, and a recording session at a 24-track studio is part of the deal . . . the **Rolling Stones** won Cue Magazine's "Golden Apple" award as "best recording group" for their "contribution to improving the quality of life in the arts in New York City." The presentation was televised on "Midday Live." Atlantic/Affiliated labels publicity manager **Art Collins** accepted the award on behalf of the band . . . **Bronchitis** is the culprit, **Jerry Garcia** is the victim and the **Grateful Dead** has had to reschedule six concerts in four cities on their current tour. Dates in New Haven, Philadelphia, New York City and Utica, from November 25 through December 2, have been changed to: January 9 (New Haven), January 7 and 8 (two sold out shows at Madison Square Garden); the Philadelphia and Utica dates have not yet been announced . . . **Deodato** is cutting a new lp for Warners at Sigma Sound with producer **Jim Simpson** and engineer **Andy Abrams**. Also at Sigma with producers **Mtume** and **Reggie Lucas** is **Stephanie Mills**, from the Broadway "Wiz," cutting her debut album for 20th Century. And at Sigma Sound in New York, **Jim Burgess**, disc jockey at the city's Infinity Discotheque, is mixing **Rod Stewart's** new 12-inch single "Am I Sexy." The session is being called the first 48-track disco mixing date in New York recording history. The song is one of the tracks on Stewart's new lp, "Blondes Have More Fun" . . . the **Blues Brothers** lp has been released by Atlantic. In addition to live performances by **Jake and Elwood Blues**, the album features a peerless band numbering among its members **Steve Cropper**, **Donald "Duck" Donn**, **Tom Scott** and **Matt Murphy**. **Miami Mitch Glazer** wrote the liner notes . . . **Jesse Colin Young** did a benefit for the "needy people of Cincinnati" at a club called Bogart's in that city, aided by radio station WEBN. The price of admission was one turkey.

**WE KNEW IT WAS TOO GOOD TO BE TRUE DEPT.:** **Tom Waits** was not named most popular male singer in the Downbeat poll. He came in ninth in the voting, tied with **Stevie Wonder** and **Milton Nascimento**. **Oregon** was not named best jazz group, but place eight in a field of 20. **Dee Dee Bridgewater** was eighth most popular female singer, and the **Pointer Sisters** eighth most popular vocal group. And no Virginia, there is no **Santa Claus**. But the **Great Pumpkin** lives, until further notice.

## The Coast (Continued from page 40)

those compilations are predictably centered around the L. A. area.

Yet before one reaches such vital statistics, the directory offers some enticing—and understandably anonymous—snippets of conversation, rumination and even pure frustration obviously culled from the goings-on in the studio's corridors and control rooms. Some of the highlights: recurrent cracks about the studio's glass walls and propensity for same to collide with preoccupied clients; the "phantom bass player" who secretly fixes tracks; and such sage observations as "Money never stopped anyone from being an asshole."

**CONGRATS:** To Warners' writer and all around groovy guy (hell of a pass catcher, too) **Davin Seay** and wife **Diane** on the birth of their second child, son **Isaiah Matthew**, born November 19 in L. A. . . . Also to ABC's **Dino Barbis**, whose marriage to **Sue Christensen** is planned for this Thursday (7). Barbis claims that there's absolutely no significance to the fact that he's tying the knot on Pearl Harbor day and honeymooning in Death Valley. Many happy returns, Dino, and we're not talkin' **John Conlee** albums, either.

## Epic's New Artists Reception



Epic Records' a&r staff recently hosted a dinner reception in New York for five new artists whose albums have been scheduled for release in early 1979. Epic artists **Brownsville**, **Tonio K**, **Bill Hughes**, **Trillion** and **Angelle** had the opportunity to informally meet with a&r and marketing executives to discuss their careers on the label. Pictured are, from left: (standing) **Paul Smith**, Sr. VP and general manager, marketing, CBS Records; **Pat Leonard** of Trillion; **Henry Weck** and **Bruce Nazarian** of Brownsville; **Ron Anaman** and **Frank Barbalace** of Trillion; **Angelle**; **Don Dempsey**, Sr. VP and general manager, Epic/Portrait/Associated Labels; **Cub Koda** of Brownsville; **Lenie Petze**, VP a&r, Epic; **Al Nalli**, manager, Brownsville; **Tonio K**; **Bill Hughes**; **Bill Wilkins**, Trillion; **Bruce Lundvall**, president, CBS Records Division; (kneeling) **Dennis Frederickson** of Trillion and **Michael Lutz** of Brownsville.

## Capitol Taps Nanji

■ **LOS ANGELES** — **Aisha Nanji** has been appointed regional promotion representative, soul division for the Florida area, according to **Bob Riley**, national promotion director, soul division, Capitol Records, Inc.

## Shadybrook Pacts With Action Music

■ **LOS ANGELES**—**Howard Silvers**, vice president, sales for the GRT Record Group, has announced a new Detroit distributor for the Shadybrook Record Line, Action Music, based in Cleveland.

## Parliament Campaign

(Continued from page 10)  
reports, "It's the most expensive single-disc package we've ever brought out, and it will list for \$7.98."

Also in the works: a special green plastic jacket being produced on "a very limited basis" for promotional use; individually imprinted full-color tour posters for each market; green vinyl singles, for promo use only, of the current "Aqua Boogie" single; stickers and patches employing

## R.F.C. Label

(Continued from page 3)  
ano was vice president of special projects and national disco promotion director for T.K. Records. He was also a consultant for recording artists **Vicki Sue Robinson** and **The Savannah Band**, as well as national publicity director for London Records.

Commenting on the appointment and the formation of R.F.C. Records, **Ostin** remarked: "With the outstanding growth of the disco market, and the special merchandising and sales techniques developed for this product, we see Ray's appointment and the distribution pact with R.F.C. to be especially timely. With the formation of a special disco department within the company, and the acquisition of the R.F.C. label, not to mention Ray's impressive credentials in this field, we feel that Warners will be able to anticipate and initiate new directions in disco music and artist development."

the "Go Wiggle" slogan, another Clintonism; and, on December 29, a syndicated radio feature produced by Burns Media and written by Parliament, already placed in 60 markets nationally.

One of the less publicized aspects of the project is the band's link with the United Negro College Fund, which **Harris** says will receive 25 cents from every ticket sold. "Some of the monies generated in the Dr. Pepper campaign will also go to the fund," **Harris** noted, "although we haven't yet worked out precisely how. We won't play that up, though, since it's something George has been doing for awhile."

Finally, video buys, being made by the **Howard Marks Agency** in New York, will combine prime-time spots linked to what **Harris** termed appropriate shows—specifically "Mork and Mindy" and "Battlestar Galactica," both of which share the outer space locale Parliament has used on previous albums—with selected late-night local buys. While **Harris** notes the continued reluctance of some record and tape advertisers to make expensive network buys, he says **Casablanca's** results to date for its previous investment justifies the much higher cost per spot. "Prime time is definitely the way to go. Late night local time you need for the greater frequency, but with prime time, the audience is much broader, and right there."

# RECORD WORLD RETAIL REPORT

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

## SALESMAKER OF THE WEEK



**BACKLESS**  
ERIC CLAPTON  
RSO

### TOP SALES

**BACKLESS**—Eric Clapton—RSO  
**JAZZ**—Queen—Elektra  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**GREATEST HITS**—Barbra Manilow—Arista  
**SHAKEDOWN STREET**—Grateful Dead—Arista

## CAMELOT/NATIONAL

**ACE FREHLEY**—Casablanca  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**BACKLESS**—Eric Clapton—RSO  
**C'EST CHIC**—Atlantic  
**COMES A TIME**—Neil Young—Reprise  
**FEEL THE NEED**—Leif Garrett—Scotti Brothers  
**GREATEST HITS**—Commodores—Motown  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**TWO FOR THE SHOW**—Kansas—Kirshner

## HANDLEMAN/NATIONAL

**BACKLESS**—Eric Clapton—RSO  
**FEEL THE NEED**—Leif Garrett—Scotti Brothers  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS**—Commodores—Motown  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**JAZZ**—Queen—Elektra  
**LIVE BOOTLEG**—Aerosmith—Col  
**THE BOYZZ**—Cleve. Intl.  
**WILD & CRAZY GUY**—Steve Martin—WB

## KORVETTES/NATIONAL

**BACKLESS**—Eric Clapton—RSO  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**C'EST CHIC**—Atlantic  
**FEEL THE NEED**—Leif Garrett—Scotti Brothers  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS**—Commodores—Motown  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**JAZZ**—Queen—Elektra  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**3-WAY MIRROR**—Livingston Taylor—Epic

## PICKWICK/NATIONAL

**BACKLESS**—Eric Clapton—RSO  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**FEEL THE NEED**—Leif Garrett—Scotti Brothers  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**JAZZ**—Queen—Elektra

**TOTALLY HOT**—Olivia Newton-John—MCA  
**TOTO**—Col  
**WILLIE & FAMILY LIVE**—Willie Nelson—Col

## RECORD BAR/NATIONAL

**BEST OF NORMAN CONNORS & FRIENDS**—Buddah  
**BONNIE POINTER**—Motown  
**DON'T CRY OUT LOUD**—Melissa Manchester—Arista  
**FROM THE INSIDE**—Alice Cooper—WB  
**GREATEST HITS**—Barbra Manilow—Arista  
**HOG HEAVEN**—Elvin Bishop—Capricorn  
**LOVE BEACH**—Emerson, Lake & Palmer—Atlantic  
**MOTOR BOOTY AFFAIR**—Parliament—Casablanca  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**WINGS GREATEST**—Capitol

## SOUND UNLIMITED/NATIONAL

**A SINGLE MAN**—Elton John—MCA  
**BACKLESS**—Eric Clapton—RSO  
**BROTHER TO BROTHER**—Gino Vannelli—A&M  
**CRUISIN'**—Village People—Casablanca  
**HEMISPHERES**—Rush—Mercury  
**NEXT OF KINH**—Greg Kihn Band—Berserkeley  
**ON THE EDGE**—Sea Level—Capricorn  
**THE MAN**—Barry White—20th Century  
**TOTO**—Col  
**TWO FOR THE SHOW**—Kansas—Kirshner

## DISC-O-MAT/NEW YORK

**AN AMERICAN PRAYER**—Jim Morrison & the Doors—Elektra  
**C'EST CHIC**—Atlantic  
**CHAKA**—Chaka Khan—WB  
**52ND STREET**—Billy Joel—Col  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**JAZZ**—Queen—Elektra  
**LIVE & MORE**—Donna Summer—Casablanca  
**MELBA**—Melba Moore—Epic  
**NEW DIMENSIONS**—Three Degrees—Ariola  
**WINGS GREATEST**—Capitol

## SAM GOODY/EAST COAST

**CHANGE OF HEART**—Eric Carmen—Arista  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**GREATEST HITS**—Marshall Tucker Band—Capricorn  
**GREATEST HITS**—Steely Dan—ABC  
**LORD OF THE RINGS**—Fantasy (Soundtrack)  
**OTHER PEOPLES ROOMS**—Mark-Almond Band—Horizon  
**PAIN & PLEASURE**—Dr. Hook—Capitol  
**THE MAN**—Barry White—20th Century  
**TOTO**—Col  
**TWO FOR THE SHOW**—Kansas—Kirshner

## CUTLER'S/NEW HAVEN

**BACKLESS**—Eric Clapton—RSO  
**BRASS CONSTRUCTION IV**—U.A.  
**CROSSWINDS**—Peabo Bryson—Capitol  
**FLAME**—Ronnie Laws—UA  
**FOR THE SAKE OF LOVE**—Isaac Hayes—Polydor  
**JOHN DAVIS & THE MONSTER ORCHESTRA**—Sam  
**LIVE & MORE**—Donna Summer—Casablanca  
**LORD OF THE RINGS**—Fantasy (Soundtrack)  
**PLAYIN' TO WIN**—Outlaws—Arista  
**SWEET CREAM**—Shadybrook

## RECORD & TAPE COLLECTOR/BALTIMORE

**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**CROSSWINDS**—Peabo Bryson—Capitol

**DESTINY**—Jacksons—Epic  
**GET DOWN**—Gene Chandler—20th Century  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**MOTOR BOOTY AFFAIR**—Parliament—Casablanca  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**TOUCHDOWN**—Bob James—Col/Tappan Zee  
**WINGS GREATEST**—Capitol

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

**BACKLESS**—Eric Clapton—RSO  
**C'EST CHIC**—Atlantic  
**CROSSWINDS**—Peabo Bryson—Capitol  
**DISCO GARDENS**—Shalimar—Solar  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**INSTANT REPLAY**—Dan Hartman—Blue Sky  
**LONG STROKE**—ADC Band—Cotillion  
**MOTOR BOOTY AFFAIR**—Parliament—Casablanca  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**WANTED**—Richard Pryor—WB

## NATL. RECORD MART/MIDWEST

**BONNIE POINTER**—Motown  
**GREATEST HITS**—Commodores—Motown  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**JAZZ**—Queen—Elektra  
**KINSMAN DAZZ**—20th Century  
**LOVE BEACH**—Emerson, Lake & Palmer—Atlantic  
**MOTOR BOOTY AFFAIR**—Parliament—Casablanca  
**TOTALLY HOT**—Olivia Newton-John—MCA  
**TOTO**—Col

## RECORD REVOLUTION/CLEVELAND

**ALIVE ON ARRIVAL**—Steve Forbert—Nemperor  
**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**BUSH DOCTOR**—Peter Tosh—Rolling Stones  
**DESIRE WIRE**—Cindy Bullens—UA  
**FROM THE INSIDE**—Alice Cooper—WB  
**JAZZ**—Queen—Elektra  
**KINSMAN DAZZ**—20th Century  
**LOVE BEACH**—Emerson, Lake & Palmer—Atlantic  
**MOVE IT ON OVER**—George Thorogood & the Destroyers—Rounder  
**SHAKEDOWN STREET**—Grateful Dead—Arista

## ROSE RECORDS/CHICAGO

**BACKLESS**—Eric Clapton—RSO  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**C'EST CHIC**—Atlantic  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**HEMISPHERES**—Rush—Mercury  
**LORD OF THE RINGS**—Fantasy (Soundtrack)  
**LOVE BEACH**—Emerson, Lake & Palmer—Atlantic  
**MOTOR BOOTY AFFAIR**—Parliament—Casablanca

## 1812 OVERTURE/MILWAUKEE

**ACE FREHLEY**—Casablanca  
**CRUISIN'**—Village People—Casablanca  
**GENE SIMMONS**—Casablanca  
**LORD OF THE RINGS**—Fantasy (Soundtrack)  
**LOVE BEACH**—Emerson, Lake & Palmer—Atlantic

**ON THE EDGE**—Sea Level—Capricorn  
**PAUL STANLEY**—Casablanca  
**PETER CRISS**—Casablanca  
**PHOTO FINISH**—Rory Gallagher—Chrysalis  
**SANCTUARY**—J. Geils Band—EMI America

## LIEBERMAN/MINNEAPOLIS

**ACE FREHLEY**—Casablanca  
**BACKLESS**—Eric Clapton—RSO  
**52ND STREET**—Billy Joel—Col  
**HOG HEAVEN**—Elvin Bishop—Capricorn  
**JAZZ**—Queen—Elektra  
**LOVE BEACH**—Emerson, Lake & Palmer—Atlantic  
**NICOLETTE**—Nicolette Larson—WB  
**SANCTUARY**—J. Geils Band—EMI America  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**WILD & CRAZY GUY**—Steve Martin—WB

## DISCOUNT RECORDS/ST. LOUIS

**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**BACKLESS**—Eric Clapton—RSO  
**BONNIE POINTER**—Motown  
**C'EST CHIC**—Atlantic  
**CLOSE PERSONAL FRIEND**—Robert Johnson—Infinity  
**HOG HEAVEN**—Elvin Bishop—Capricorn  
**LORD OF THE RINGS**—Fantasy (Soundtrack)  
**MOTOR BOOTY AFFAIR**—Parliament—Casablanca  
**PROFILE**—Emmylou Harris—WB  
**TOTALLY HOT**—Olivia Newton-John—MCA

## PENGUIN FEATHER/NO. CAROLINA

**BACK TO THE BARS**—Todd Rundgren—Bearsville  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**CRAZY MOON**—Crazy Horse—RCA  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**JAZZ**—Queen—Elektra  
**PLAYIN' TO WIN**—Outlaws—Arista  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**TOKYO TAPES**—Scorpions—RCA  
**TOTALLY HOT**—Olivia Newton-John—MCA  
**WINGS GREATEST**—Capitol

## SPEC'S MUSIC/ATLANTA

**BACKLESS**—Eric Clapton—RSO  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**C'EST CHIC**—Atlantic  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**GREATEST HITS VOL. 2**—Barbra Streisand—Col  
**JAZZ**—Queen—Elektra  
**MOTOR BOOTY AFFAIR**—Parliament—Casablanca  
**TNT**—Tanya Tucker—MCA  
**WILD & CRAZY GUY**—Steve Martin—WB

## POPLAR TUNES/MEMPHIS

**BACKLESS**—Eric Clapton—RSO  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**C'EST CHIC**—Atlantic  
**CHERYL LYNN**—Col  
**GREATEST HITS**—Barbra Manilow—Arista  
**GREATEST HITS 1974-1978**—Steve Miller Band—Capitol  
**JAZZ**—Queen—Elektra  
**LONG STROKE**—ADC Band—Cotillion  
**TOTO**—Col  
**WINGS GREATEST**—Capitol

## MUSIC BOX/NEW ORLEANS

**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**C'EST CHIC**—Atlantic

**FEEL THE NEED**—Leif Garrett—Scotti Brothers  
**GREATEST HITS**—Commodores—Motown  
**HEMISPHERES**—Rush—Mercury  
**JAZZ**—Queen—Elektra  
**LOU RAWLS LIVE**—Phila. Intl.  
**PAIN & PLEASURE**—Dr. Hook—Capitol  
**TWO FOR THE SHOW**—Kansas—Kirshner  
**YOU HAD TO BE THERE**—Jimmy Buffett—ABC

## DAVEY'S LOCKER/SOUTH

**ELAN**—Firefall—Atlantic  
**HEMISPHERES**—Rush—Mercury  
**LIVE BOOTLEG**—Aerosmith—Col  
**LOUISIANA'S LE ROUX**—Capitol 1994—A&M  
**PAIN & PLEASURE**—Dr. Hook—Capitol  
**TIME PASSAGES**—Al Stewart—Arista  
**TOTALLY HOT**—Olivia Newton-John—MCA  
**TWO FOR THE SHOW**—Kansas—Kirshner  
**WEEKEND WARRIORS**—Ted Nugent—Epic

## INDEPENDENT RECORDS/COLORADO

**A SINGLE MAN**—Elton John—MCA  
**BONNIE POINTER**—Motown  
**FILL YOUR LIFE WITH LOVE**—Controllers—Juana  
**INSTANT REPLAY**—Dan Hartman—Blue Sky  
**INTERLIFE**—Paul Brett—RCA  
**JAMES WALSH GYPSY BAND**—RCA  
**MISPLACED IDEALS**—Sad Cafe—A&M  
**NEIL LARSEN**—Horizon  
**TRUE STORIES**—David Sancious & Tone—Arista  
**WHAT YOU WAITIN' FOR**—Stargard—MCA

## LICORICE PIZZA/LOS ANGELES

**A LEGENDARY PERFORMER, VOL. 3**—Elvis Presley—RCA  
**AN AMERICAN PRAYER**—Jim Morrison & the Doors—Elektra  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**BONNIE POINTER**—Motown  
**GREATEST HITS**—Steely Dan—ABC  
**SANCTUARY**—J. Geils Band—EMI America  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**TOTALLY HOT**—Olivia Newton-John—MCA  
**WEEKEND WARRIORS**—Ted Nugent—Epic  
**WINGS GREATEST**—Capitol

## MUSIC PLUS/LOS ANGELES

**AN AMERICAN PRAYER**—Jim Morrison & the Doors—Elektra  
**BEST OF EARTH, WIND & FIRE, VOL. 1**—Arc/Col  
**BONNIE POINTER**—Motown  
**FROM THE INSIDE**—Alice Cooper—WB  
**LEGEND**—Poco—ABC  
**LOVE BEACH**—Emerson, Lake & Palmer—Atlantic  
**MISPLACED IDEALS**—Sad Cafe—A&M  
**TOKYO TAPES**—Scorpions—RCA  
**WINGS GREATEST**—Capitol

## EVERYBODY'S RECORDS/NORTHWEST

**BACKLESS**—Eric Clapton—RSO  
**JAZZ**—Queen—Elektra  
**MOVE IT ON OVER**—George Thorogood & the Destroyers—Rounder  
**NICOLETTE**—Nicolette Larson—WB  
**PHOTO FINISH**—Rory Gallagher—Chrysalis  
**SHAKEDOWN STREET**—Grateful Dead—Arista  
**TO THE LIMIT**—Joan Armatrading—A&M  
**TOTO**—Col  
**TRACKS ON WAX 4**—Dave Edmunds—Swan Song  
**WILLIE & FAMILY LIVE**—Willie Nelson—Col

# RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 8.98 I — 9.98 J — 11.98 K — 12.98 L — 13.98

TITLE, ARTIST, Label, Number, (Distributing Label)  
DEC. 9 DEC. 2

**1 1 52ND STREET**  
BILLY JOEL  
Columbia FC 35609  
(5th Week)



WKS. ON CHART  
7 H

2	2	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119	12	K
3	3	A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3238	6	H
4	20	BARBRA STREISAND'S GREATEST HITS, VOL. 2/Columbia FC 35679	2	H
5	5	DOUBLE VISION FOREIGNER/Atlantic SD 19999	23	G
6	6	PIECES OF EIGHT STYX/A&M SP 4724	11	G
7	7	LIVE BOOTLEG AEROSMITH/Columbia PC2 35564	4	X
8	4	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	10	G
9	9	GREASE (ORIGINAL SOUNDTRACK)/RSO RS 2 4002	31	K
10	8	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)	25	G
11	10	HOT STREETS CHICAGO/Columbia FC 35512	9	H
12	14	THE MAN BARRY WHITE/20th Century Fox T 571	9	G
13	12	WEEKEND WARRIORS TED NUGENT/Epic FE 35551	6	H
14	15	TIME PASSAGES AL STEWART/Arista AB 4190	11	G
15	17	CHAKA CHAKA KHAN/Warner Bros. BSK 3245	6	G
16	13	COMES A TIME NEIL YOUNG/Reprise MSK 2266 (WB)	8	G
17	16	A SINGLE MAN ELTON JOHN/MCA 3065	6	G
18	26	BACKLESS ERIC CLAPTON/RSO RS 1 3039	3	G
19	18	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722	11	G
20	22	ELAN FIREFALL/Atlantic SD 19183	6	G
21	24	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118	8	G
22	11	DON'T LOOK BACK BOSTON/Epic FE 35050	15	H
23	30	JAZZ QUEEN/Elektra 6E 166	2	G
24	27	TWO FOR THE SHOW KANSAS/Kirshner PZ2 35660 (CBS)	4	K
25	23	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)	14	G
26	42	THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647	2	H
27	19	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. BSK 3209	11	G
28	59	C'EST CHIC/Atlantic SD 19209	2	G
29	32	DOG & BUTTERFLY HEART/Portrait FR 35555	11	H
30	25	THE STRANGER BILLY JOEL/Columbia JC 34987	63	G
31	33	GENE SIMMONS/Casablanca NBLP 7120	10	G
32	38	TOTO/Columbia JC 35317	5	G
33	21	WHO ARE YOU THE WHO/MCA 3050	14	G
34	36	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698	29	G
35	28	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	52	G
36	31	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)	14	G
37	29	JETHRO TULL LIVE BURSTING OUT/Chrysalis CH2 1201	8	J
38	37	INNER SECRETS SANTANA/Columbia FC 35600	7	H
39	34	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. BSK 3219	14	G
40	75	GREATEST HITS BARRY MANILOW/Arista A2L 8601	2	K
41	40	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1	10	G
42	47	ACE FREHLEY/Casablanca NBLP 7121	10	G
43	48	FLAME RONNIE LAWS/United Artists UA LA 881 H	5	G
44	44	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212	9	G
45	35	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	11	G
46	58	HEMISPHERES RUSH/Mercury SRM 1 3743	4	G
47	52	CHANSON/Ariola SW 50039	8	G
48	50	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001	51	K
49	49	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135	15	G
50	51	PAUL STANLEY/Casablanca NBLP 71 23	10	G
51	39	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387	21	G

52	57	GREATEST HITS STEELY DAN/ABC AK 1107/2	5	J
53	43	CITY NIGHTS NICK GILDER/Chrysalis CHR 1202	11	G
54	56	PETER CRISS/Casablanca NBLP 7122	10	G
55	53	SWITCH/Gordy G7 980R1 (Motown)	14	G
56	55	MR. GONE WEATHER REPORT/ARC/Columbia JC 35358	9	G
57	62	GREATEST HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124	6	G
58	41	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205	16	G
59	46	WORLDS AWAY PABLO CRUISE/A&M SP 4697	26	G
60	60	KEEP ON JUMPIN' MUSIQUE/Prelude PRL 12158	8	G
61	61	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229	7	G
62	63	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	11	G
63	45	TORMATO YES/Atlantic SD 19202	9	G
64	54	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100	19	X
65	65	THE CARS/Elektra 6E 135	19	G
66	64	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M.SP 6700	12	K
67	70	QUAZAR/Arista AB 4187	6	G
68	73	FOR THE SAKE OF LOVE ISAAC HAYES/Polydor PD 1 6164	4	G
69	77	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2	3	K
70	92	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	2	G

CHARTMAKER OF THE WEEK

**71 112 SHAKEDOWN STREET**

GRATEFUL DEAD

Arista AB 4189



1 G

72	—	MOTOR BOOTY AFFAIR PARLIAMENT/Casablanca NBLP 7125	1	G
73	111	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243	1	G
74	79	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)	5	G
75	82	STEALIN' HOME IAN MATTHEWS/Mushroom MRS 5012	3	G
76	83	PLAYIN' TO WIN OUTLAWS/Arista AB 4205	3	G
77	78	SHADOW DANCING ANDY GIBB/RSO RS 1 3034	26	G
78	—	GREATEST HITS 1974-1978 STEVE MILLER BAND/Capitol SOO 11872	1	H
79	95	GREATEST HITS COMMODORES/Motown M7 912R1	2	G
80	68	CHANGE OF HEART ERIC CARMEN/Arista AB 4184	6	G
81	119	FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)	1	G
82	76	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546	10	G
83	66	ALONG THE RED LEDGE DARYL HALL & JOHN OATES/RCA AFL1 2804	13	G
84	86	HEAT IN THE STREET THE PAT TRAVERS BAND/Polydor PD 1 6170	4	G
85	67	DANGER ZONE PLAYER/RSO RS 1 3036	12	G
86	87	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096	34	G
87	96	Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros. BSK 3239	2	G
88	69	BISH STEPHEN BISHOP/ABC AA 1082	12	G
89	91	WHAT YOU WAITIN' FOR STARGARD/MCA 3064	3	G
90	84	FUNK OR WALK THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201	4	G
91	72	THE WIZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 2 14000	10	X
92	98	TO THE LIMIT JOAN ARMATRADING/A&M SP 4732	2	G
93	122	CROSSWINDS PEABO BRYSON/Capitol ST 11875	1	G
94	71	NATURAL HIGH COMMODORES/Motown M7 902R1	29	G
95	74	ROSS DIANA ROSS/Motown M7 907R1	7	G
96	109	THE GOLDEN TOUCH CERRONE/Cotillion SD 5209 (Atl)	1	G
97	115	TNT TANYA TUCKER/MCA 3066	1	G
98	80	BLOODY TOURISTS 10cc/Polydor PD 1 6161	7	G
99	94	UGLY EGO CAMEO/Chocolate City CCLP 2006 (Casablanca)	3	G
100	85	NEVER SAY DIE BLACK SABBATH/Warner Bros. BSK 3186	4	G



# MARLEY

## BABYLON BY BUS

Bob Marley and the Wailers' recent tour brought the passion and intensity of reggae once again to America.



BABYLON BY BUS (ISLD II)  
IN CONCERT RECORDINGS OF  
BOB MARLEY AND THE WAILERS'  
RECENT WORLD TOUR.  
A DELUXE TWO-RECORD SET  
ON ISLAND RECORDS & TAPES

PRODUCED BY BOB MARLEY, CHRIS BEACH & JACK HUBER





# 'Press-Ahead' Programs Are Averting A Repeat of 1977 Production Crunch

(Continued from page 3)

reporting the most critical period has already passed. Both pressers and their record company clients agree the crunch came earlier this year (RW, Sept. 23), and proved both briefer and more manageable than that of a year earlier; where last year's holiday crunch (RW, Nov. 26, 1977) created a logjam of back orders that kept plants on a full capacity basis well into the first quarter of 1978, most respondents say they have averted a repeat performance of that scenario through extensive press-ahead programs that began as early as last spring.

A year ago, booming fourth quarter sales, combined with several literal sales phenomena—the rush on Elvis Presley's catalogue following the artist's death the long-term chart supremacy garnered by Fleetwood Mac, and the release of "Saturday Night Fever"—pointed up a lack of production capacity headroom that many observers felt could loom as a chronic seasonal obstacle.

This year, most labels report their sales are healthy and point toward yet another record-breaking year-end tally. Why has a crunch been averted in the face of still greater volume? Trade sources say the reasons range from the early pressing programs to increased capacity at a number of plants, as well as a more diversified market no longer dominated by one or two titanic releases accounting for much of the retail traffic.

At CBS, where Columbia Record Productions remains a dominant presser for a wide range of labels, a spokesman confirmed, "The peak has passed. There is additional capacity at present, because we pressed our heaviest sellers ahead of time this year."

Polygram's Bert Franzblau, VP of operations, recalled last year's scramble to find outlets and contrasted it with what he says is now a "loose" capacity situation. "I've had five calls today from different facilities looking for work," he noted, adding that the trade appeared to peak in October.

"We had a very bad time then," he admitted, "because we had a lot of hot product and, unfortunately, so did our pressing facility." Even so, Franzblau said major delays were thwarted. "Because we were working with 25 different plants, we were able to spread our orders around with little or no disruption to our delivery schedules." Discs were the most seriously-affected product

configuration, he added, with capacity reached in cassette for a brief period while "eight-tracks have remained wide open."

MCA Records' manufacturing sector, realigned earlier this fall as MCA Distributing Corp., likewise reports an earlier, less disruptive capacity saturation. "We were at capacity until about two weeks ago," Al Bergamo, president of the division, told RW. "In fact, we were operating over capacity briefly. We didn't run into problems with new releases, but we did have some difficulty handling catalogue; in fact, we did not have to reschedule a single new release on either MCA or Infinity, which just shipped its first product."

Bergamo attributed the problems encountered with catalogue orders to retailer ordering, not overall production saturation, however. "Retailers came in at a larger rate than expected," he said, alluding to heavier inventory purchases at many chains (RW, December 2). "If we'd known what they would be ordering in that area, we would have started pressing that product as early as last spring."

Otherwise, Bergamo says, MCA sidestepped any potential snags, due largely to advance planning—inspired by last year's crunch—that began over five months ago.

Similarly, Kay Kleinert, director of album production for Warner Bros., reported the trade is no longer running at capacity, and added that the company has experienced no major production delays. "What Warner Bros. did this year was schedule an extensive press-ahead program during the summer months when press

time was available. Hot catalogue titles and major new releases for the fall were done in advance."

Although she confirms the fall saw most plants reaching capacity, "We've done more business this year, but we aren't having any problems."

ABC Records' Bill Grady, VP, production for the label, also reports no current delays. "We have no November or December releases scheduled, so that's taking pressure off us as well," he explained. "Right now, we're studying re-order patterns for our September and October releases, in order to anticipate our needs, but there's no crunch at all."

Earlier, though, Grady too ran into some problems. "The real pinch came in September and October, and we had to scramble to get product pressed. This year was worse in the sense that the crunch came earlier: in August, we had prepared our projections for the fall releases only to learn most pressers felt there would be problems."

Even so, the effect wasn't felt nearly as acutely as during late '77. "We were better prepared this year. We had projected our needs out by mid-summer, so when we saw a problem emerging, we were already receiving new commitments from other pressers."

If labels and pressers are in general agreement when evaluating the scope of this fall's production situation, there is some divergence over future snags. Some respondents argue that this year's longer lead times, as well as some increase in plant capacity, suggest the industry will avert future crunches.

(Continued on page 92)

## Columbia Signs Arthur Blythe



Columbia Records has announced the signing of alto sax player Arthur Blythe. Blythe's debut album for the label, entitled "Lenox Avenue Breakdown," features all original material. The lp, produced by Bob Thiele for Frankenstein Productions, is scheduled for release early next year. Pictured at Columbia Records' New York offices are, from left: Bob Thiele; Arthur Blythe; Dr. George Butler, vice president, jazz/progressive a&r, Columbia; Howard Siegel, Blythe's lawyer; and (foreground) Jim Fishel, assoc. director, contemporary music, Columbia east coast a&r.

## A Xmas SMASH!

Thanks to



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## Record World en Argentina

By RODOLFO A. GONZALEZ

■ El mercado argentino está estacionado en términos moderadamente aceptables desde hace aproximadamente seis meses. Los precios del producto aumentan alrededor de un 8% promedio mensual y esto hace que se mantengan los montos de venta y disminuya paulatinamente la cantidad de unidades vendidas. No obstante hay esperanzas de que Diciembre sea un mes importante que contribuya a paliar las tensiones provocadas por un año económicamente muy difícil para nuestro país.

Danny Daniel estará en Buenos Aires a partir de Noviembre. Previo a algunas presentaciones en este país, el cantante español permanecerá algunos días en esta Capital para dirigirse luego a Mar del Plata donde también ha comprometido su actuación. Según se nos informa el intérprete permanecerá entre nosotros hasta los primeros días de Diciembre. El 14 de Octubre, llegó para presentarse en diversas salas de esta ciudad, Sarita Montiel. Con su presencia parece haberse inaugurado un fin de año importante en cuanto a presentación de figuras del extranjero se refiere. Tras ella llegaron Raffaella Carrá y Pappino De Capri y se anuncian los próximos arribos de Lola Flores, Jose Luis Perales, los brasileños Gal Costa, Jose Augusto y Raphael, éste último no hace mucho presente en escenarios locales, lugares donde su actuación fue enjuiciada de muy diferentes maneras.

A todos ellos, según se nos adelanta, les seguirán Salvatore

Adamo, Gianni Nazzaro y Gigliola Cinquetti. La visita de Lionell Hampton ha sido un verdadero regalo para la jazzmanía local. El famoso intérprete demostró conservar intactas las virtudes que lo hicieron estrella mundial. Los Chalchalers cancelaron la gira que debían realizar por Europa. Compromisos locales los retendrán por varios meses entre nosotros. El compositor y pianista Ariel Ramirez, trabaja activamente para completar la continuación de su mundialmente famosa "Misa Criolla." El insigne artista argentino fue otra de las figuras condecoradas por el presidente venezolano Carlos Andrés Pérez, el día 12 de Octubre próximo pasado. Entre el 4 y el 6 de Octubre próximo pasado, se reunieron en Montevideo, Uruguay, los integrantes del Directorio y del Consejo Consultivo de la Federación Latinoamericana de productores De Fonogramas y Videogramas. Fundamentalmente se trataron temas relativos a la piratería, problema éste que por fortuna y de momento no nos afecta.

De Argentina asistieron Don Néstor Selasco y el doctor Aldo Gustavo Gestoso. La próxima será en México, en Marzo de 1979. Capitol actúa desde los primeros días de Octubre, como una empresa independiente. Se desprende de EMI-Odeón S.A. y queda liderada por el señor Roberto Ruiz y sus oficinas están ubicadas en la calle Estomba No 1771/3 de esta Capital. ¡Por ahora nada más y hasta la próxima!

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Resultó triunfador Gualberto Castro como el "Mejor Intérprete" en el "Gran Premio Internacional de la Canción de París." Gualberto fue el único representante latinoamericano que tomó parte en el final del concurso francés. La melodía con la cual logró este premio fue "Derrumbes" del maestro Carlos Gómez Barrera . . . Después de haber participado en el VII Festival Oti de Mexico, Sonia Rivas partirá hacia Japón para participar en el "Festival Internacional Yamaha de la

Canción," participando con la melodía "Estúpida me estoy haciendo mal" de Pablo Ramírez y Richard Mochuoske, tema seleccionado entre 1700 canciones sometidas al festival y ocupando su posición entre las 25 finalistas . . . Durante el viaje que Joe Vias y Ricky Correoso de la Regional RCA realizaron a Colombia, resultó prorrogado por largo término, el contrato que mantiene este sello, para la distribución de su producto con Sonolux, quienes están, ahora más que nunca, trabajando fuerte en este despliegue. ¡Felicidades!

José Alfredo López, conocido internacionalmente como Joalo, digno y enérgico periodista especializado, con un amplio historial en su natal Cuba y grandes logros en los últimos años, a través de sus columnas periodísticas y dirección de periódicos, así como la creación y mantenimiento de su "Hall de la Fama," acaba de fallecer en la Ciudad de Nueva York. Joalo, padre de Mercy Lopez, ex-secretaria de este editor y actualmente ejecutiva de la Regional RCA, con base en Miami, deja una estela de grandes logros e inmensos afectos, para los cuales jamás habrán substitutos. En él, pierde este columnista, un guía y un excelente amigo. La clase artística, un bastión. Mi mayor pésame a Mercy y a Sonia, amantísima esposa y devota admiradora de Joaló.



Aguilera y Martínez



Juan Montenegro

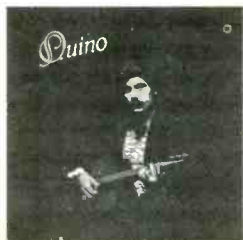
El Alcalde de Hartford, Connecticut, acaba de declarar el 28 de Noviembre como el "Día de la Voz Latinoamericana," que salió al aire en esa fecha en el año 1968, bajo la gestión, empeño y trabajo de dos populares figuras de la radiofonía, los amigos Omar Aguilera y Walter José Martínez. El programa comenzó en el área con solo media hora los sábados, contando actualmente con una programación diaria, desde las seis de la mañana hasta las 5:30 de la trade. Con este gesto, el Alcalde George Athenson, premia la excelente labor que estos pioneros han realizado a favor de la comunidad latina de Connecticut. ¡Felicidades Omar y Walter! . . . Se presentó Salvador's de Arriba Records en Los Angeles, para promocionar su nuevo tema "Ya no te quiero," conjuntamente con "Historia de un amor." Salvador's debutó en el Vern Auditorium el día 18, para luego presentarse en el Azteca Club de North Hollywood y en el Hadco Plaza y en la Barca de Huntington park. Actuarán conjuntamente con Salvador's, el Grupo Los Piras, también de Arriba Records.

El tema "Te escogí para Mi" en interpretación de Punto Quatro, grupo lanzado por Discolando en Estados Unidos, en Mexico por Gamma, Discomoda en Venezuela y por Discomoda, por Discomoda de Colombia, va logrando impacto en las áreas de Nueva York, Los Angeles y San Francisco . . . Vaya nuestro cordial saludo al amigo Juan Montenegro, figura radial del área de Chicago, a través de sus programaciones en Radio WOJO . . . "Como tú" de Lolita de la Colina, tema con el cual Lupita D'Alessio competirá en Chile en el Festival OTI, es uno de los máxi-



Mario Reyes

## RECORD WORLD LATIN AMERICAN ALBUM PICKS



### QUINO

Fania JM 00521

Con arreglos de Horacio Malvicino y en producción de Johnny Pacheco, Quino de Chile luce amplias facultades vocales en hermosos boleros, entre los cuales se destacan "Voy" (L. Demetrio), "Cien años" (Fuentes - Fernandez), "Mienteme" (Ch. Dominguez), "Somos" (M. Clavel) y "Abrir un sueño" (T. Fundora).

■ With arrangements by Horacio Malvicino and produced by Johnny Pacheco, Quino from Chile offers an outstanding package of beautiful and romantic boleros. Superb orchestrations. "Si te vas de me" (Caicedo-Quino), "El Día que me quieras" (Gardel-Lepera), "Qué sabes tú" (M. Silva) and "Otra vez tú y yo esta noche" (Caicedo-Quino).

(Continued on page 82)

(Continued on page 81)



# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### Los Angeles

By KWKW (PEPE ROLON)

1. **AMIGO MESERO**  
FEDERICO VILLA/Arcano
2. **LA ULTIMA LAGRIMA**  
SONORA MATANCERA/Orfeon
3. **UNA PALIDA LUZ**  
EL JEFE Y SU GRUPO/Cronos
4. **ILUSION PASAJERA**  
LOS BUKIS/Mericana
5. **CALOR Y AMOR**  
CORAZONES SOLITARIOS/Lorena
6. **COLLAR DE PERLAS**  
JOSE BERNARDO/Gas
7. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS/TH
8. **PEOR QUE LA MUERTE**  
SIMON LOPEZ/Orfeon
9. **LA CARTA**  
LOS SAGITARIOS/Olympico
10. **TE VAS, TE VAS**  
LOS GARZA DE SABINAS/Viva

### Miami

By WOCN (FRANCIA GARCIA)

1. **TE QUIERO Y ME OLVIDO**  
DIANA MARIA
2. **AMOR SE ESCRIBE CON LLANTO**  
ELIO ROCA
3. **DE QUE ME SIRVE**  
EVA TORRES
4. **ESE**  
FAUSTO
5. **ACERCATE**  
MARI TRINI
6. **SONAR IMPOSIBLES**  
CORINA
7. **NUUESTRO JURAMENTO**  
LUISA MARIA GUELL
8. **CELOS PORQUE TE QUIERO**  
VIOLETA RIVAS
9. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS
10. **CUANDO VOY POR LA CALLE**  
CLAUDIA DE COLOMBIA

### San Jose, Cal.

By KANTA (WILFRED IRIZARRY)

1. **SANGRE DE VINO**  
REYNALDO OBREGON/Orfeon
2. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon
3. **NO QUIERO TENER AMORES**  
ALBERTO VAZQUEZ/Gas
4. **EL NEGRO JOSE**  
LOS VIRTUOSOS/Microfon
5. **TAMBORINE**  
VIA LACTEA/Dicesa
6. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS/TH
7. **TE ESCOJI PARA MI PUNTO 4/OB**
8. **OTRO GALLO TE HA CANTADO**  
DANNY DANIEL/Henda Records
9. **HASTA AYER**  
LOS TERRICOLAS/Discolando
10. **LA OTRA**  
OSWALDO/Jaguar

### Tacoma

By KTOY (MARIO BRIONES)

1. **CARINITO DE MI VIDA**  
ANGEL FLORES/Freddie
2. **AVELINA**  
NUESTRA ORQUESTA/Velvet
3. **TE ENCUENTRAS PERDIDA**  
LA NUEVA ILUSION/De La Rosa
4. **EL ULTIMO SUSPIRO**  
BILLOS CARACAS BOYS/TH
5. **CUMBIA ARABE**  
MARIACHI NUEVO DE TECALITLAN/Arriba
6. **EL MISMO AMOR**  
IRENE RIVAS/Cara
7. **LA VIDA CONTINUA**  
DOBLE "R"/Discolor
8. **LA NOVIA BLANCA**  
LOS UNICOS DE JESUS GARCIA/Anahuac
9. **TAMALITOS DE OLGA**  
JOSE FAJARDO/Coco
10. **INVITAME TIJUANA**  
DANNY BELTRAN/Hollywood

## Ventas (Sales)

### New York

1. **LA JUMA NO. 2**  
CONJUNTO QUISQUEYA/Lisnel
2. **PAULA "C"**  
LUIS RAMIREZ/Cotique
3. **EL BARBARAZO**  
WILFRIDO VARGAS/Karen
4. **FILETE**  
JOHNNY VENTURA/Combo
5. **JULIANA**  
LOS VIRTUOSOS/Discolor
6. **POR MUCHAS RAZONES TE QUIERO**  
PALITO ORTEGA/International
7. **SONGRO CONSONGO**  
HECTOR LAVOE/Fania
8. **VOY A PERDER LA CABEZA POR TU AMOR**  
JOSE LUIS/TH
9. **NO TE OLVIDES DE MI**  
ROBERTO CARLOS/Caytronics
10. **LAS CARAS LINDAS**  
ISMAEL RIVERA/Tico

### Phoenix

1. **VERDADES AMARGAS**  
GERARDO REYES/Caytronics
2. **QUE ME LLEVE EL DIABLO**  
RAMON AYALA/Freddie
3. **POR SI ME OLVIDAS**  
CHELO/Musart
4. **A PESAR DE TODO**  
VICENTE FERNANDEZ/Caytronics
5. **QUE CASUALIDAD**  
JOE BRAVO/Freddie
6. **CARAMBA DONA LEONOR**  
GENERACION 2000/Atlas
7. **MIS OJOS TRISTES**  
JUAN GABRIEL/Pronto
8. **LA MUERTE DE UN GALLERO**  
VICENTE FERNANDEZ/Caytronics
9. **JURO QUE NUNCA VOLVERE**  
LUPITA D'ALESSIO/Orfeon
10. **GOLONDRINA DE OJOS NEGROS**  
RIGO TOVAR/Melody

### Spain

By JOSE CLIMENT

1. **FUE TAN POCO TU CARINO**  
ROCIO DURCAL/Ariola
2. **VIVIR ASI ES MORIR DE AMOR**  
CAMILO SESTO/Ariola
3. **CALLADOS**  
ANGELA CARRASCO/Ariola
4. **LA GALLINA CO-CO-UA**  
ANA/Hispavox
5. **SI AMANECE**  
ROCIO JURADO/RCA
6. **ANNA**  
MIGUEL BOSE/CBS
7. **ESPERANZAS**  
PECOS/Epic/CBS
8. **BESO A BESO . . . DULCEMENTE**  
PALOMA SAN BASILIO/Hispavox
9. **ASI TE QUIERO YO**  
JOSE LUIS PERALES/Hispavox
10. **TODO COMENZO**  
BETTY MISSIEGO/Columbia

### Rio De Janeiro

By ASSOCIACAO BRASILEIRA

1. **GET OFF**  
FOXY/CBS
2. **THREE TIMES A LADY**  
COMMODORES/Top Tape
3. **AUTOMATIC LOVER**  
DEE D. JACKSON/RGE/Fermata
4. **SOSSEGO**  
TIM MAIA/WEA
5. **BOOGIE OOGIE OOGIE**  
A TASTE OF HONEY/Odeon
6. **SUN IS HERE**  
SUN/Odeon
7. **WUTHER'ING HEIGHTS**  
KATE BUSH/Odeon
8. **O AMOR QUE EXISTE EM MIM**  
ADRIANA/Continental
9. **SOU REBELDE**  
LILIAN/RCA
10. **DISCO BABY**  
AS MELINDROSAS/Copacabana

## Nuestro Rincon (Continued from page 80)

mos objetivos de la RCA Regional en sus planes promocionales a través de toda Latinoamérica, en la voz de su autora. El tema tiene grandes posibilidades de convertirse en un gran vendedor, gane o no en OTI. Otros temas de los cuales hará RCA Regional un objetivo fijo serán "Mi Amante amigo" por **Rocio Jurado**, "Me lo dijo una Gaviota" por **Barbara y Dick** y "El sol se fué" en interpretación de **Roberto Jordán** y producido en Miami . . . El grato amigo **Mario Reyes Reyes**, ha sido designado Gerente de la División Discos de IRT, Chile, según un anuncio del Gerente General de la empresa, **Julio del Rio**, al cual reportará Reyes. ¡Nuestra felicitación a todos los relacionados!

He aceptado formalmente mi función como "Jurado" en el próximo "Festival de la Canción de Viña del Mar," Chile . . . Arriba Records me invita a su "party" tradicional de Fin de Año, que se celebrará en el Elks Club de Los Angeles, esta semana. ¡Gracias! . . . La primera felicitación navideña este año llegada a este redactor, ha sido de Intercontinental, Representaciones Artísticas, del amigo **Genival Melo**, Sao Paulo, Brasil y **Pedro A. Michelena**, como Director Internacional. ¡Gracias a ambos!

**Gualberto Castro** won as "Best Interpreter" in the "Gran Premio Internacional de la canción de París." Gualberto was the only one representing Latin America in the finals of that French contest. The melody with which he won this award was "Derrumbes" by **Carlos Gómez Barrera** . . . After participating in the VII Festival OTI of Mexico, **Sonia Rivas** went to Japan to participate in the "Festival Internacional Yamaha de la Canción," with the song "Estúpida me estoy haciendo mal" by **Pablo Ramírez** and **Richard Mochuoske**, which was selected among 1700 songs submitted to the festival . . . The trip which **Joe Vias** and **Ricky Correoso** of RCA regional took to Colombia resulted in re-inking for a long term contract with Sonolux for the distribution of the RCA product.

**José Alfredo López**, internationally known as **Joalo**, a worthy and

energetic journalist, with a wide history in Cuba and great accomplishments in the past years through his columns and direction of newspapers and his creation and wide acceptance of his "Hall of Fame," has just passed away in the city of New York. **Joalo**, father of **Mercy Lopez**, ex-secretary to this editor and at present executive for RCA regional office in Miami, leaves a wake of accomplishments and affection. In him, this columnist loses a guide and an excellent friend. My deepest condolences to **Mercy** and **Sonia**, beloved wife and devoted admirer of **Joalo**.

The Mayor of Hartford, Connecticut has declared November 28 the "Day of the Latin American Voice," which went on the air for the first time that same day in 1968, under the efforts, stamina and work of two popular personalities of radio, our friends **Omar Aguilera** and **Walter José Martínez**. The program began in the area with only half an hour on Saturdays, and today they have daily programs from six in the morning until 5:30 in the evening . . . **Salvador** of Arriba Records performed in Los Angeles, in order to promote his new songs "Ya no te quiero" and "Historia de un amor." **Salvador's** debut was in the Vern Auditorium on the 18th. The **Group Los Piras**, also from Arriba Records, performed with **Salvador**.

The song "Te escogi para mi," sung by **Punto Quatro**, a group released by Discolando in the United States, Gamma in Mexico, Discomoda in Venezuela and by Discomoda in Colombia, is moving nicely in the New York, Los Angeles and San Francisco areas . . . "Como Tu" by **Lolita de la Colina**, the song with which **Lupita D'Alessio** will compete with in Chile at the Festival OTI, is one of the top objectives of RCA regional in their promotional plans throughout Latin America, as sung by the composer. The song has great possibilities of becoming a big seller regardless of whether it wins in the Festival OTI. Other songs which RCA regional has in mind as top objectives are "Mi Amante Amigo" by **Rocio Jurado**, "Me lo dijo una Gaviota" by **Barbara and Dick** and "El sol se fué"

(Continued on page 82)

## Singles Analysis

(Continued from page 8)

Gene Simmons (Casablanca), last week's Chartmaker and gaining in a number of major markets, #69 bullet, and The J. Geils Band (EMI-America) #76 bullet.

Also new on the chart this week are: The Blues Brothers (Atlantic), added at WNBC, on here at #79 bullet; Jefferson Starship (Grunt) #87 bullet; Kenny Loggins (Col) #92; Exile (Warner/Curb) #93; Jimmy Buffett (ABC) #96; Shalamar (Solar), #18 bullet BOS, on here at #98 and Evelyn "Champagne" King (RCA), #20 bullet BOS, on here at #99.

## Album Analysis

(Continued from page 8)

Olivia Newton-John (MCA) makes a 22 point jump to #70 bullet off of retail sales, as The Grateful Dead (Arista) garners Chartmaker status in a retail break-out at #71 bullet. Narrowly missing the award is Parliament (Casablanca), with excellent r&b and pop account sales entering at #72 bullet.

Other significant jumps include The Commodores (Motown) at #79 bullet with rack escalation; Leif Garrett (Scotti Bros.) at #81 bullet, off of strong rack movement; Peabo Bryson (Capitol), at #93 bullet, with good r&b gains.

## Latin American Album Picks

(Continued from page 80)



### CUANDO LLEGUE EL AÑO

ALFONSO VELEZ Y SU CONJUNTO—

Microfon LMS 76121

Música navideña puertorriqueña con gran potencial de ventas, Alfonso Velez (Mr. Fuá), da su toque especialísimo a "Cuando llegue el año" (A. Velez), "Linda Borincana" (C. Rosado), "Que risa me da" (H. Rosado) y "Tomame si quieres" (C. Cruz).

■ Christmas package from Puerto Rico that could mean top sales during the holidays. Alfonso Velez gives that special touch to his performances in this album. "El pañuelo" (A. Velez), "Ser boricua es un honor" (A. Velez), "Borracho de Amor" (A. Perez) and "Los amigos de mi alma" (A. Velez).



### ROMANTICO

MARCO ANTONIO VAZQUEZ—Pronto PTS 1040

Grabación original Ariola-Mexico que comienza a reactivar al excelente intérprete mexicano Marco Antonio Vazquez. Muy buenas "Y todavía te quiero" (M. A. Vazquez), "El Andariego" (A. Carrillo), "Adolescente" (M. A. Vazquez) y "Mejor te dejo" (J. Olvera).

■ Original recording produced by Ariola-Mexico through which Marco Antonio Vazquez is bringing back his popularity. Real good in "Perdimos" (M. A. Vazquez), "Lo sospecha" (Martha Cano), "Sangre de vino" (R. Obregon) and "Dice que me quiere" (M. A. Vazquez).



### SWEAT TRUMPET, HOT SALSA

TOMMY OLIVENCIA AND HIS ORCHESTRA—

Top Hits THS 2038

En producción de Luis "Perico" Ortiz y bajo la dirección musical de Tommy Olivencia, esta grabación salsa mueve a bailar. Excelente repertorio para las fiestas. "Atrevida" (J. Barreto), "Amigo" (R. Marrero), "La pela" (G. Gonzalez), "Del Monton" (D. R.) y "Homenaje a Rafael Hernandez" (R. Hernandez).

■ Produced by Luis "Perico" Ortiz and with musical direction by Tommy Olivencia, this salsa package makes you want to dance. "La Pela," "Que dichoso es" (J. Slater), "Tres Perlas" (Vidal-Mendoza) and "Atrevida."

### SALSA'S SALSA

Latin Recordings  
For The Connoisseur  
Distributor Inquiries  
Invited

Latin Percussions/Ventures, Inc.  
P.O. Box 88  
Dept. RC  
Palisades Park, N.J. 07650  
(201) 947-8067

## Nuestro Rincon

(Continued from page 81)

as sung by Roberto Jordan . . . Our friend Mario Reyes Reyes has been appointed to manager of the record division of IRT, Chile, according to the general manager of that firm, Julio del Rio, to whom Reyes will be reporting.

I have formally accepted the appointment as "Jury" in the coming "Festival de la Canción de Viña del Mar," Chile . . . Arriba Records has invited me to their traditional end of the year "party," which will be held in the Elks Club in Los Angeles this week. Thank you! . . . The first Christmas Greetings which I have received this year has been from Intercontinental, Representaciones Artísticas, of our friend Genival Melo, Sao Paulo, Brasil and Pedro A. Michelena, as international director.

## '79 NARM Convention

(Continued from page 6)

visual presentation concentrating on creativity in time buying and production. Chuck Blor of Chuck Blor Associates, radio consultants, will also speak on creativity in radio. And for the first time, NARM will present Radio Advertising Awards honoring the best radio spots of the year as selected by the Radio Advertising Bureau, which represents over 3500 stations. Each winning spot will be aired during the session and annotated by Miles David, president of RAB.

Stan Marshall again will chair a session on creative in-store merchandising. Marshall will introduce an audio-visual presentation on making effective use of raw in-store display material provided by manufacturers.

Lou Kwiker, chairman of NARM's bar coding committee, will chair a special session on bar coding. Cohen says copies of NARM's study on bar coding, 60 pages in length, prepared by Boston Associates, will be mailed to NARM members prior to the convention and will be available at the Diplomat during the convention as well. Two separate books have been commissioned,

one for rack jobbers and one for retailers: both will be, according to Cohen, "state of the art reports on bar coding today." Lee Humphrey of Boston Associates will introduce an audio-visual presentation which is intended to clarify and expand on points made in the books.

In the area of home video entertainment, Norman Glenn, vice president, video marketing, MCA will speak to the convention attendees, and a demonstration room will be set up in the hotel for those interested in seeing the video hardware in action. Cohen says the possibility of convincing the record industry it can distribute the home video hardware and software makes this session one of the convention's most important.

Stan Cornyn of Warner Bros. will be the keynote speaker at the 1979 convention. For entertainment, Cohen has landed Natalie Cole, Lou Rawls and the Village People, and is currently wooing a number of the industry's top recording artists in an effort to make this year's confab "the greatest in every respect in NARM's history."

## Handel from London, Schmalz from Angel

(Continued from page 73)

bite. Harnoncourt's whole conception is rewarding and superb in realization.

The whole field of operetta, particularly Broadway operetta, is a tricky one on records. Music is often treated either as serious or popular, and this has elements of both. There is a way of returning to the style and making the music realize its considerable tuneful potential, and on the basis of Angel's new release "Up in Central Park," Julius Rudel has found it.

Rudel had enormous success a few years ago with his "Welcome to Vienna" disc with Beverly Sills; and last year his leadership in *The Merry Widow* was far and way the best thing about that recording. Now he has joined with Miss Sills and baritone Sherrill Milnes in a recording which captures famous duets from Sigmund Romberg, Rudolf Friml, Victor Herbert and even Leonard Bernstein (from *Wonderful Town*). His

leadership is incisive and has the bounce and vitality that is necessary without a touch of brashness. When the music is sweet and filled with schmalz, schlag and reminiscences of the Sacher, he is right there, and when humor is called for (Herbert's "The Fireman's Bride" from *Up in Central Park*) the music bounces.

Milnes sings without affection, his enormous baritone scaled down appropriately and with plenty of style and color.

## Classical Retail Tips

(Continued from page 73)

not be immediate, they will certainly pick up when Met tours the opera in the spring.

The recording is interesting on a whole series of grounds. Most of the participants—Gramm, Titus and Caldwell, plus Miss Sills—took part in the Opera Company of Boston's production of the work last summer, which should give it a stage feeling. Additionally, it marks the first recording in some little time of one of the finest and most underrecorded tenors in the world, Alfredo Kraus. Kraus will return to the Metropolitan for the Ernesto, not at the premiere but in early January, and this recording should be an important addition to his regrettably slender catalogue.

# UNICEF Music Campaign Growing

(Continued from page 3)

already released Music For UNICEF single, "Too Much Heaven," each artist will be debuting a song expressly composed for UNICEF.

According to David Frost, who will be hosting the NBC special, the idea of Music for UNICEF was conceived during a conversation with Robert Stigwood and The Bee Gees last March. "The idea was a sort of spontaneous combustion," said Frost. "One day," he continued, "Robert Stigwood, myself and The Bee Gees were discussing the wonderful year The Bee Gees had enjoyed. The Bee Gees felt that they wanted to give something back to the public, and out of this came the idea of Music For UNICEF." As the idea took shape, Frost, Stigwood and The Bees Gees became the executive producers of the special.

Although the idea of Music For UNICEF has taken close to a year to come to fruition, Frost commented that once the plan was formulated, the response was "thrilling and instantaneous." "After the conversation with Stigwood and The Bee Gees," said Frost, "I presented UN Secretary General Kurt Waldheim with the idea. I've never seen him so enthused. The response from the music industry has been the most thrilling of all. Record companies have been very helpful in offering to be hosts, whatever. Chappell Music has agreed to administer the music publishing rights at cost. Also, Paramount Television Distribution, International has agreed to distribute the TV special on a world-wide basis at cost."

The efforts of the artists are perhaps the most outstanding of all, according to Frost. "The income that can be generated from the artists' songs could be of incalculable value to UNICEF; the income can go on virtually in perpetuity. We've obviously encouraged the composers to write as commercial a song as possible. Lots of songs, over lots of years, with the perpetuity of the founding composers and the contribution of future composers, could ultimately raise millions of dollars."

Frost also commented upon the spirit with which the artists responded to Music For UNICEF. "ABBA, for example," said Frost, "has never made a live performance in the U.S., but are making an exception for this concert. Rita Coolidge and Kris Kristofferson have extremely tight schedules, but are re-arranging plans to appear; Rod Stewart is inter-

rupting a world-wide tour to be present; Olivia Newton-John is cancelling a much needed vacation after a world-wide tour to appear; John Denver is flying in from Colorado; Earth Wind & Fire have gone so far as to ask us whether we would prefer an up-tempo song or a ballad and Elton John is presently working on his song."

## Co-Hosts

Officially hosting the show, Frost stated that five or six yet unnamed co-hosts, whose stature in the entertainment and other industries is as great as the artists themselves, will be introducing each performing artist. The show will be co-produced by Marty Pasetta and Ken Ehrlich. Pasetta also directs.

Frost noted that plans are in the works to provide a simulcast of the show on the King Biscuit network, which includes 250 FM radio stations. "The simulcast will probably be finalized in a couple of weeks," said Frost, "because it's just a question of arranging the funding so it's self-financed."

A souvenir soundtrack is also being planned, but again is contingent upon whether UNICEF can make a deal with a record company to distribute the album at cost under the Music For UNICEF label.

## Mechanical Royalty Meetings (Continued from page 3)

the discussions" and to "develop a lexicon" by which the Copyright Office could more accurately "draw the line" when finally issuing regulations concerning section 115 of the 1976 Copyright Act.

As expected, most of the arguments — and confusion of terms—centered on those aspects of the present interim regulations dealing with "voluntarily distributed" phonorecords (those shipped for sale), what percentage those records should or should not be subject to payment of royalties to copyright holders, and what period of time should be allowed for returns before accounting should take place.

### Fixed Period

The NMPA once again told the Copyright Office representatives that the one-year fixed outside time period after which returns must be accounted for is too long, and that the period should be measured "solely from the initial shipment of a phonorecord of a particular sound recording."

There was a surprising amount of goodwill between the opposing groups throughout the hearings, even in the cross-examining

Frost emphasized that "the concert is intended to fire up interest in the Music For UNICEF campaign, and is just the beginning of a project UNICEF will perpetuate." UNICEF spokesperson Ellen Wise stated, "UNICEF is putting together a letter, signed by The Bee Gees, asking young people to join in the campaign, to participate in musical benefits themselves. We are also trying to interest record stores in doing a benefit day, donating a portion of their sales to UNICEF, or interesting discos in donating a portion of their cover charges."

## Charlie Girl



Kathy Denney, a University of New Mexico student and a listener of KQEO in Albuquerque, won Janus Records' "Charlie Girl" contest, selected for the cover of Charlie's next album from among over 700 contestants. Also chosen were 12 additional winners who will appear on the 1979 Charlie Girl calendar. Denney won \$1250 in prize money and trips to Los Angeles and to London, where the album cover will be shot. Denney is pictured with Ed DeJoy, Janus president.

sessions, once both groups began to realize how some of the interim regulations clashed with normal business operations and present record company accounting methods which might have to be altered (or couldn't possibly be altered, according to RIAA officials) to accommodate the compulsory license.

### Tracking

Register Ringer said at the ending of the hearings that the copyright office staff, after listening to testimony, had found their assumptions about the feasibility of "tracking" shipments for purposes of accounting, were "displaced," given the new information about the difficulty of such activity, which RIAA called "burdensome and expensive."

Discussion also centered again on whether GAAP (generally accepted accounting principles) could be applied and utilized for estimating the percentage of returns, and whether or not cumulative annual accounts, CPA certified, as required by the statute, would be workable.

RIAA continued to press against the utilization of the revenue reserve concept of

## Candy Stripe Records Sets Reorganization

■ FREEPORT, N.Y.—Bernard Keil, chairman of the board of Candy Stripe Records, has announced a complete reorganization of the firm.

Stan Gecht, previously with Capitol Records as regional manager, assumes the position of president, bringing along Rudy Rutherford from Korvettes as general manager, Mike Schlackman from Beta Distributors as sales manager, Irving Chaffardet, previously with Jimmy's Music World, as warehouse manager, and Irving Glasser to head up the accessories division.

GAAP to assess monthly royalty obligations.

"Our objection is based on several grounds," the RIAA written statement says, "but the most significant one is that we don't want to overpay royalties . . . royalty payments based on the estimates are final and cannot be recovered."

Ringer and her staff also tentatively extended the time period for the written record until December 29, but again requested that "while we all are fresh, I hope we can refine these discussions."

### Small Meeting

There is a small problem of regulations the Copyright Office itself faces—whether or not the statutory requirements will allow a casual, "work session" between the groups and official Paul Opalack. However, counsel Jon Baumgarten felt optimistic that a "lexicon-developing" meeting, as Opalack put it, could be arranged within the next few weeks.

Both the RIAA, as well as the NMPA and Harry Fox Agency, Inc. seemed amendable to the small meeting, hoping to get the controversial issues settled as quickly as possible.

# Disco Radio Affecting Sales

(Continued from page 17)

"There are basically two categories of disco product as far as sales are concerned," explained Rick Fay, disco product buyer for Boston's Harvard Coop, "the 'hot' and the 'widespread.' Radio tends to play the mainstream in order to capture as much audience as it can, but that only seems to help broaden our sales base as well."

Fay sees both discos and radio developing his disco sales, although he suggests that local disco radio follows club selections by disco djs. "The clubs really do set the precedents," he stated, "at least in this area." Boston buyers surveyed seemed to be divided as to the order of influence in promoting disco

sales, although in-store play was virtually always ranked behind radio exposure and club play as determinants. Boston retailers also stated that it is absolutely necessary to keep current product in stock, and more than one complained that better coordination between release to stores and release to stations and club was needed.

In Los Angeles, where KIIS, a recent switch to disco format, and KUTE, regarded by many as a crossover station, combine to expose disco product, the sales patterns pushed by radio is still in the beginning stages. Most buyers agree that club exposure is still significantly more important than radio play, but think the change is occurring.

## Disco File (Continued from page 16)

are albums by **Arpeggio** and **Miguel Brown** (both on Polydor) and **Wild Fantasy** (Midsong).

RECOMMENDED DISCO DISCS: Pick of the week—it should be hitting the stores about the time *RW* hits the stands—is "Keep On Dancin'" by **Gary's Gang** (Sam) which, like **Amant's** "If There's Love" and "Disco Extravaganza" by **G. B. Experience**, borrows freely from a number of key disco sources (in this case **Patrick Juvet**, **Chic**, **Costandinos**, **Peter Brown** and **Cerrone** are among the unwitting lenders), rearranges and recharges the various elements of style with an idiosyncratic new slant, and comes up with something quite special in its own right. At 7:15, there's time for such a wide variety of changes that the dancer is never let down and the handling of derivative snatches of material is refreshingly, irreverently fast and loose. The break with its gorgeous synthesizer passages folding in upon each other, and the "Dance, dance, dance" chorus of warm, hushed male voices clinch the song for me. The record's flip side, "Do It At The Disco," is an entirely different but equally eclectic style; this time the parts don't hold together quite as effectively (one is especially unprepared for the Latin-esque section here) but it has a nutty, eccentric sound that's left field and fun. Producer **Eric Matthew**, on the charts now with **Bettye LaVette** . . . A group called **Paradise Express** has released a splashy new version of **Paul Jabara's** "Dance" (Fantasy) that runs 8:16, the best part in the second half after most of the vocals have dispensed with and the song takes on a **Sylvester** frenzy, throws in some Eurodisco sex and ends on a shouting gospel note. Jabara called to give it his enthusiastic stamp of approval (and to leak the news that he's doing his next album with **Alec Costandinos** in London) and the third time around might be the lucky one for this song. Though we hardly need another disco version of "Poinciana," the B side attempts one and, again, once the primary vocals are over, it has its fine moments, too. Another possible double-header . . . **Fever's** version of "Standing in the Shadows of Love" (Fantasy) is the project of two San Francisco disco DJs, **John Hedges** and **Marty Blecman**, who also disco mixed the 7:11 track. They've restored much of the original song's gripping, ominous feeling which had been smoothed out of the **Deborah Washington** version and they've injected a crunchy electronic break that sends tremors across the dance-floor. The vocals are amateurish and leaden but the production can't be held down—it nudges into the Top 30 this week at 29 . . . The inevitable disco version of **Exile's** "Kiss You All Over" comes from a group called **Broadway** (on Hilltak/Atlantic) under the production of **Willie Henderson** (the "Dance Master"?) and, though it begins on a monotonous, predictable note, halfway through its 8:30 length, the production begins to take hypnotic hold. Against a dense backdrop of electronics and strings, a breathy female chorus chants "I wanna kiss you all over" and we are treated to a revival of the extended disco orgasm which runs until the song fades. Sigh, squeal, moan, etc. . . . There's more of the same in **Brenda Harris'** "Making Love Will Keep You Fit" (Hot City), a freaky romp that carries on for nearly twelve minutes in and out of ecstasy. Harris' vocals are as rough and raw as much of the production here and the sound is occasionally pretty homemade, but it gets better and better as it goes on—a funk extravaganza with very down-to-basics instrumentation. "Freakin' Freak" (8:35) on the B side is more of the same only further off the wall.

"We're definitely selling more disco product since KIIS made the change," said Ken Wills, who handles both mainstream buying from a number of labels, as well as specializing in disco for Music Plus. "KIIS calls us and tells us what they're playing, and we tell them what we think of records in the disco area at the same time, giving them a rating based on sales and potential in seven-inch, 12-inch and album versions. I also watch the clubs very closely to make sure we are very current."

"Of course, a lot of disco product is played by pop stations, particularly the top five disco albums or singles. Other, less widespread tunes often are played only by KIIS or KUTE. In those cases, the part that radio plays can be especially important to sales. Many times, if a potential customer is in a club and wants to find out what song he just heard, and can't get to the dj, he can hear it on disco radio and get the title that way," explained the buyer.

Willis noted that store space devoted to disco product is "definitely growing" in the Music Plus chain. He thinks this is partially due to the new radio exposure, but also believes that store managers are taking a more active role than before. "Let's face it: managers have not been too active in disco, as a rule, and that's a nationwide trend," said Wills, "but as they see more customers requesting it, and as they realize it helps store profits, they begin to come around." Wills sees all configurations of disco recordings doing well, and emphasizes that each label appears to have a slightly different marketing philosophy in regard to release patterns for singles, their size, and playing speed.

"Obviously, any form of mass

media will have an effect on record sales if there is music involved," observed Eric Idelson, disco buyer for Tower Records' Sunset store, and a longtime dj at some of Los Angeles' more successful discos. "There's no doubt about radio exposure helping. And it doesn't affect sales just in a direct manner, but also in a peripheral fashion, in that other programmers are affected. They may not format their stations with disco, but they will tend to play more disco crossover material, which will, in turn, help sales at the stores." Idelson believes that r&b and disco "do not often cross over," despite conflicting opinions from other sources. The buyer regards KIIS as a legitimate disco station, with KUTE a more r&b oriented format.

### Must Retain Audience

Interestingly, Idelson believes it is still too early to adequately assess exactly the effect KIIS will have on sales. "I think that we'll continue to get a lot of younger buyers, but older customers will also begin to come in . . . radio can reach people of all ages, and once disco is removed from the club scene, even by process of radio play, the audience will have to expand." Idelson believes, however, that it will remain essential to retain the disco fan, the long-time customer who receives his primary exposure to disco product through the club scene.

"Everybody is beginning to like disco a little," said Idelson, "and that's one of the reasons radio can now program disco successfully. The Stones, Dolly Parton, and Leif Garrett all have disco material, and they'll get new customers into the stores for disco product. As the artists get more and more into it, the radio stations will have to follow."

## Polydor Pacts Disco Label

(Continued from page 17)

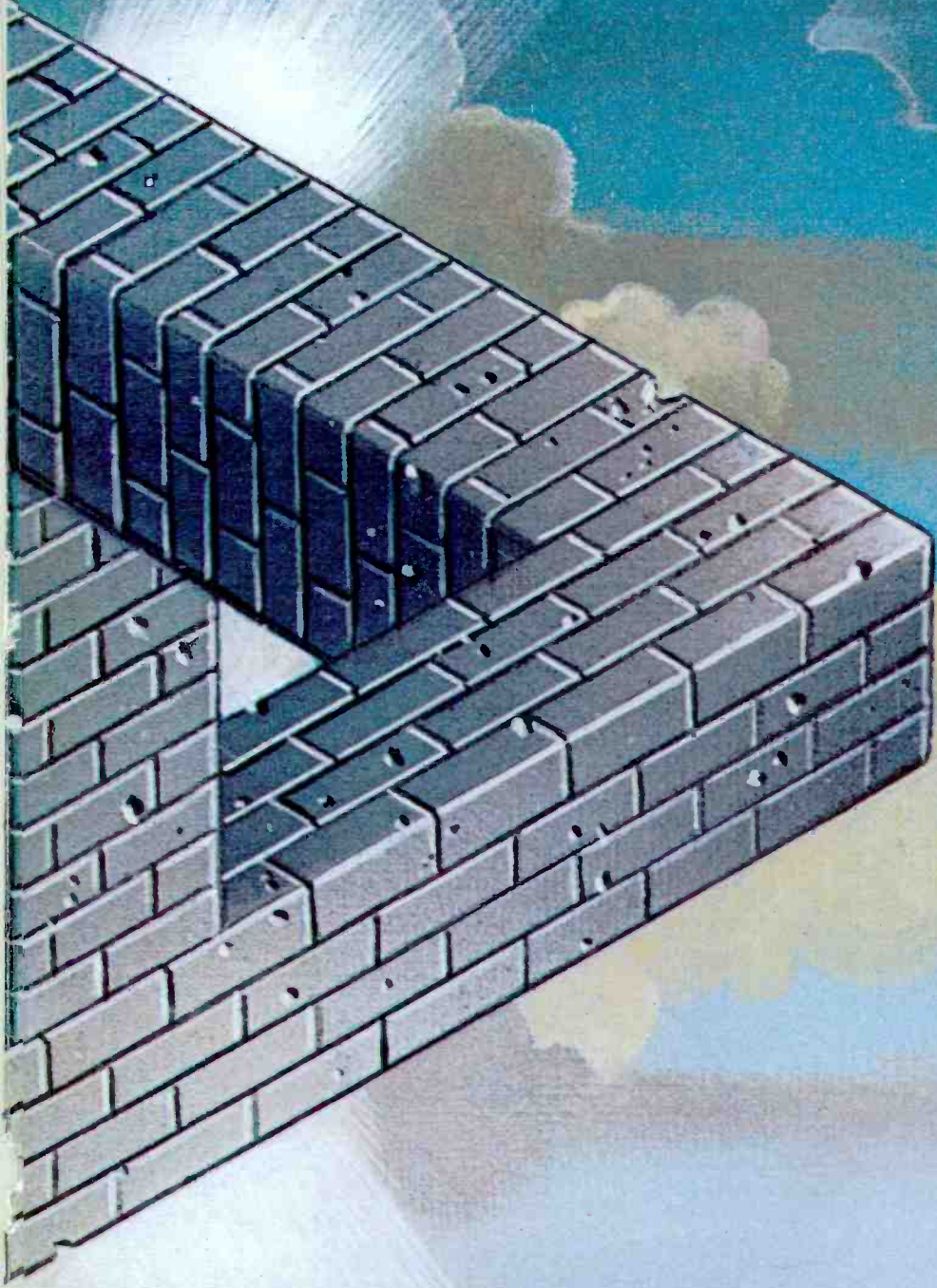
The first year will see a minimum of six albums on the Polydor/Harem label. In January the

second album will be released by French Kiss, and in February an album by Jessica Williams.



Shown at the signing ceremony of Simon Soussan's Harem Records label to Polydor are, from left: Polydor's Len Eppard, west coast director of publicity; Arthur von Blomberg, west coast artists and repertoire; and Dick Kline, executive vice president and general manager; Soussan, president of Harem Records; Muffi Durham, a Harem artist; Polydor's Rick Stevens, vice president artists and repertoire; and Fred Haayen, president, and Lee Phillips, Soussan's attorney.

IS PROUD TO ANNOUNCE ITS PRESENCE...



# Station Group Sues ASCAP, BMI As Blanket-License Battle Broadens

By MARC KIRKEBY

■ NEW YORK—The battle over television station licenses for music in the ASCAP and BMI repertoires broadened last week with the filing here of a class action antitrust suite against the two performing rights societies by an organization called the All-Industry Television Station Music License Committee.

The first and key suit on the question of whether stations must pay ASCAP and BMI "blanket" or per use license fees, brought by CBS in 1969, is now on appeal before the Supreme Court.

Under a blanket license, a station pays royalties which are based on the station's gross revenues. Per-use licenses, which CBS and the All-Industry Committee are seeking, would be based on the number of times a piece of music was broadcast.

The committee, whose chairman is Leslie G. Arries Jr., president of Buffalo Broadcasting Co., and whose base of operations is the WNEW-TV offices here, is seeking a temporary restraining order against the blanket licenses and a preliminary injunction set-

## Polydor Names Jaffe Artist Dev. Director

■ NEW YORK — Dick Kline, executive vice president of Polydor Incorporated, has appointed Jerry Jaffe as director of artist development, and as such Jaffe will spearhead the label's first full-scale artist development program.



Jerry Jaffe

Jaffe, most recently national director, promotion, will continue to oversee all album promotion for the label in his new role, as well as directing the label's college promotion and artist relations efforts. He will coordinate with all other departments in the company in creating specific artist development programs for Polydor artists.

Jaffe joined Polydor as special projects promotion manager in June, 1976. In December, 1976 he was appointed national director of publicity. He became national album promotion director in April, 1977 and was appointed national director of promotion in May 1978.

ting the royalty rate at 20 percent of the stations' payments to ASCAP and BMI in 1976, the last year for which payment figures are available.

A hearing on that request was set for late last week.

The suit, filed in U.S. District Court in Manhattan on behalf of all television stations in the United States except for the 15 network-owned outlets, also seeks an end to the practice of "splitting" performance and synchronization rights for pre-recorded TV programs. No damages are being sought.

## Atlantic Sets Series Of Picture Sleeve 45s

■ NEW YORK—Atlantic Records has initiated a new series of picture sleeves for single records. Keyed around top-charted hit records, the sleeves feature current album artwork and single song titles on one side and the artist's catalogue of albums (current and previous) on the other side — including mini-reproductions of lp jackets (record numbers and, in some cases, complete listings of the tracks on each lp).

The first singles to be included in this special picture sleeve series are: Foreigner's "Double Vision" b/w "Lonely Children," Firefall's "Strange Way" b/w "Anymore," and Chic's "Le Freak" b/w "Savoir Faire."

## Bullish on Bear



RCA Records' artist Richard T. Bear made his New York debut at the Palladium recently and RCA executives, who have announced a major campaign to launch the new artist, were on hand to celebrate the event. A gala party at Luchow's Restaurant highlighted the pre-show festivities which also included visits by the artist to New York City radio stations and visits by a Bear imitator to local retail outlets. In the photo above RCA Records president Bob Summer (left) and the Bear join Bear in some pre-show cordials and conversation.

## Polygram Names Rudin N.Y. Branch Manager

■ NEW YORK — Jack Kiernan, vice president of sales for Polygram Distribution, Inc., has announced the appointment of Shelly Rudin to New York branch manager.

Rudin will be responsible for the management and administration of all aspects of the New York market sales force and branch operations.

Prior to joining Polygram Distribution, Rudin held the position of northeast regional manager for ABC Records for the past three years. Before ABC, Rudin served as Phonodisc New York branch manager for one year.

## Strouse To Speak At Dec. ASKAPRO

■ NEW YORK—Charles Strouse, composer of "Annie," will be guest speaker at the December 21 ASKAPRO rap session at AGAC.

Strouse, a council member of the American Guild of Authors and Composers, will field questions from fellow songwriters on writing for the theatre.

### Reservations

ASKAPRO, a regular AGAC program for songwriters is held every Thursday at noon at the Guild's New York headquarters, 40 West 57th Street. Space is limited and a phone reservation is required: 757-8833.

## Tandoori Tull



Terry Ellis and Jethro Tull hosted an Indian feast at Paul Bhalla's restaurant in Los Angeles recently, following the Chrysalis artists' month-long American tour. Ian Anderson of the group personally supervised the selection of the menu. Shown at the dinner are (top row, from left) Ann Munday, Chrysalis Music, Diane Baker, assistant to the president, Chrysalis, Ian Anderson, Terry Ellis, Chrysalis president, Sal Licata, senior VP of the label, and Roger Watson, Chrysalis' director of a&r; Ellis, Wally Stocker and Tony Brock of The Baby's, Garrett Lambert of KWST and guest, John Waite of The Baby's, Gerry Bron, president of Bronze Records, and Mick Box of Uriah Heep; (bottom row) Mrs. and Mr. Ken Hensley of Uriah Heep, Ellis, Frank Cody, program director of KLOS, Valerie Faulconbridge, assistant program director, KLOS, and Scott Kransberg, Chrysalis director of national promotion; Doug Fieger, lead singer of the Knack, Ellis, and Russel Shaw, vice president of artist development and publicity for Chrysalis.

# RECORD WORLD

## BLACK ORIENTED

### MUSIC

## Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Let's Dance Together"—Wilton Felder (ABC). This is one of the hottest cuts from a fantastic debut album by Wilton. This cut transcends categorization, and touches bases with almost every musical experience. To limit this record to a jazz/fusion category would be unfair to the artist.

With the fourth quarter winding down it is necessary for us to start looking ahead to the upcoming year with great anticipation. In 1978 there was a marked trend towards independent record companies. This has diversified the market and made the industry just that more interesting. New companies are challenging the establishment for the entertainment dollar now more than ever before, and with considerable success. I'll be dealing more with this subject in my year end report, in which I'll be detailing this trend in more depth and giving my prediction of trends for '79.

IN THE STUDIO: December promises to be a very interesting month with such artists as LTD, The Brothers Johnson, Candi Staton, Vivian Reed and Ralph MacDonald going into the studio to produce their next albums.

WEAS La Marr Renee has come up with one of the more fashionable novelty items in the The Princess Alp Sweatshirts that she is marketing for the Christmas rush. The shirts are navy blue with white and silver inled. For further information contact LaMarr at (212) 581-6470.

Warner Bros. recording artist Al Jarreau literally hypnotized a capacity audience at Chicago's Arts Crown theatre last weekend. It was Jarreau's vocal acrobatics that had the crowd on its feet several times during the concert, especially when he vocally imitated a whole rhythm section. One could say that Jarreau sang up a storm, because it was less than 24 hours later that Chicago was blanketed with white stuff.

There used to be a time when the period following the Christmas holiday was a time of rest for most industry promotion men. This trend is over now as every major record company in treating the January releases with the same amount of enthusiasm and priority as there is in the pre-Christmas fourth quarter. Every label has geared up its early first quarter machines to obtain maximum results from publicity to promotion. It seems that the old proverb, "The early bird catches the worm," has been taken to heart, so as the ball drops on New Year's Eve watch the fur start to fly. January/February should be a scorcher.

WVRL in N.Y. is making its contribution to progressive radio, AM wise. The station is in the midst of some experimented programming concepts (i.e. the addition of a jazz fusion section, and playing

(Continued on page 86)

## Cheryl Lynn Honored



Cheryl Lynn, the Columbia recording artist whose self-entitled debut album is climbing the charts along with her debut single, "Got To Be Real," was recently honored in New York City at New York New York Discotheque. Pictured are (from left): Cheryl's manager Eric Kronfeld; LeBaron Taylor, VP, black music marketing/CBS Records; Mike Bernardo, regional promotion marketing manager, black music marketing/CBS Records; Cheryl Lynn; Bob Sherwood, VP, national promotion/Columbia Records; Eddie Sims, director, national promotion, black music marketing/Columbia Records; Paris Eley, VP, national promotion, black music marketing/CBS Records.

## Black Oriented Album Chart

December 9, 1978

1. **THE MAN**  
BARRY WHITE/20th Century Fox T 571
2. **C'EST CHIC**  
CHIC/Atlantic SD 19209
3. **CHAKA**  
CHAKA KHAN/Warner Bros. BSK 3245
4. **THE BEST OF EARTH, WIND & FIRE, VOL. I**  
ARC/Columbia FC 35647
5. **LIVE AND MORE**  
DONNA SUMMER/Casablanca NBLP 7119
6. **ONE NATION UNDER A GROOVE**  
FUNKADELIC/Warner Bros. BSK 3209
7. **IS IT STILL GOOD TO YA**  
ASHFORD & SIMPSON/Warner Bros. BSK 3219
8. **STRIKES AGAIN**  
ROSE ROYCE/Whitfield WHK 3227 (WB)
9. **FOR THE SAKE OF LOVE**  
ISAAC HAYES/Polydor PD 1 6164
10. **CHERYL LYNN**  
Columbia JC 35486
11. **SWITCH**  
Gordy G7 980R1 (Motown)
12. **CRUISIN'**  
VILLAGE PEOPLE/Casablanca NBLP 7118
13. **MOTOR BOOTY AFFAIR**  
PARLIAMENT/Casablanca NBLP 7125
14. **SECRETS**  
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
15. **REED SEED**  
GROVER WASHINGTON, JR./Motown M7 910R1
16. **CROSSWINDS**  
PEABO BRYSON/Capitol 11875
17. **LONG STROKE**  
ADC BAND/Cotillion SD 5210 (Atl)
18. **BRASS CONSTRUCTION IV**  
United Artists UA LA 916 H
19. **UGLY EGO**  
CAMEO/Chocolate City CCLP 2006 (Casablanca)
20. **GREATEST HITS**  
COMMODORES/Motown M7 912R1
21. **CHANSON**  
Ariola SW 50039
22. **FUNK OR WALK**  
THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
23. **DESTINY**  
JACKSONS/Epic JE 35552
24. **ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
25. **FLAME**  
RONNIE LAWS/United Artists UA LA 881 H
26. **BOBBY CALDWELL**  
Clouds 8804 (TK)
27. **GET DOWN**  
GENE CHANDLER/20th Century Fox/Chi Sound T 578
28. **QUAZAR**  
Arista AB 4187
29. **BETTY WRIGHT LIVE**  
Alston 4408 (TK)
30. **HEADLIGHTS**  
WHISPERS/Solar BXL1 2774 (RCA)
31. **WELCOME TO MY ROOM**  
RANDY BROWN/Parachute RRLP 9005 (Casablanca)
32. **COME GET IT**  
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
33. **NOTHING SAYS I LOVE YOU LIKE I LOVE YOU**  
JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
34. **MELBA**  
MELBA MOORE/Epic JE 35507
35. **LOU RAWLS LIVE**  
Phila. Intl. PZ2 35517 (CBS)
36. **MONEY TALKS**  
BAR KAYS/Stax 4106 (Fantasy)
37. **LIFE IS A SONG WORTH SINGING**  
TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
38. **NEW WORLDS**  
MANDRILL/Arista AB 4195
39. **2 HOT!**  
PEACHES & HERB/Polydor PD 1 6172
40. **DISCO GARDENS**  
SHALAMAR/Solar BXL1 2895 (RCA)

## PICKS OF THE WEEK

### LONG STROKE

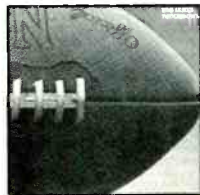
ADC BAND—Cotillion SD-5210



Detroit has been a virtual hotbed of funk music, and these talented musicians and singers are part of that new generation inspired by the George Clinton school. Everybody's funk'n' and don't know how, but this band is right in the pocket with the title tune soaring up the chart at a phenomenal rate.

### TOUCHDOWN

BOB JAMES—Columbia/Tappan Zee JC35594



Success has been a hallmark for this talented musician/composer/arranger, and this album should be no exception. Bob has assembled an impressive cast, ranging from Eric Gale and Hubert Laws to Ralph MacDonald and David Sanborn. The result is an all-star album that is sure to click. Sit back and enjoy Bob and friends at their best.

### A WOMAN CALLED MOSES

VAN MCCOY—MCA-3054



Van McCoy has produced another masterpiece. This time it is the soundtrack for a TV movie special starring Cicely Tyson that should have the same dramatic effect that "Roots" had. Aside from McCoy's impeccable arrangements in conjunction with Coleridge Taylor Perkinson, the highlight of the album is the singing of Ms. Tommie Young, a very talented young lady that you will be hearing more from.

### STEP INTO OUR LIFE

ROY AYERS AND WAYNE HENDERSON—Polydor PD-1-6179



They say that marriages are made in heaven, and if this is the case, then the marriage in sound between Roy and Wayne must've been particularly blessed. The collaboration between these two contemporary forces was inevitable because of the compatibility of their sounds. This is without a doubt one of the most impressive fusion records of 1978.

# RW BLACK ORIENTED SINGLES

TITLE, DEC. 9	ARTIST, DEC. 2	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>LE FREAK</b> CHIC Atlantic 3519 (2nd Week)	8
2	2	<b>I'M EVERY WOMAN</b> CHAKA KHAN/Warner Bros. 8683	10
3	4	<b>GOT TO BE REAL</b> CHERYL LYNN/Columbia 3 10800	12
4	3	<b>YOUR SWEETNESS IS MY WEAKNESS</b> BARRY WHITE/ 20th Century Fox 2380	13
5	8	<b>LOVE DON'T LIVE HERE ANYMORE</b> ROSE ROYCE/Whitfield 8712 (WB)	6
6	6	<b>MARY JANE RICK</b> JAMES/Gordy 7162 (Motown)	10
7	5	<b>ONE NATION UNDER A GROOVE</b> FUNKADELIC/ Warner Bros. 8618	17
8	7	<b>MAC ARTHUR PARK</b> DONNA SUMMER/Casablanca 939	12
9	9	<b>THERE'LL NEVER BE SWITCH</b> /Gordy 7159 (Motown)	18
10	15	<b>LONG STROKE</b> ADC BAND/Cotillion 44243 (Atl)	8
11	12	<b>DON'T HOLD BACK</b> CHANSON/Ariola 7717	10
12	11	<b>DISCO TO GO</b> BRIDES OF FUNKENSTEIN/Atlantic 3498	10
13	17	<b>WHAT YOU WON'T DO FOR LOVE</b> BOBBY CALDWELL/ Clouds 11 (TK)	7
14	18	<b>GET DOWN</b> GENE CHANDLER/20th Century Fox/Chi-Sound 2386	7
15	22	<b>SEPTEMBER EARTH, WIND &amp; FIRE</b> /ARC/Columbia 3 10854	4
16	13	<b>I JUST WANNA STOP</b> GINO VANNELLI/A&M 2072	12
17	10	<b>TONIGHT IS THE NIGHT PT. 2</b> BETTY WRIGHT/Alston 3740 (TK)	15
18	21	<b>TAKE THAT TO THE BANK</b> SHALAMAR/Solar 11379 (RCA)	10
19	14	<b>IT SEEMS TO HANG ON</b> ASHFORD & SIMPSON/ Warner Bros. 8651	16
20	26	<b>I DON'T KNOW IF IT'S RIGHT</b> EVELYN "CHAMPAGNE" KING/RCA 11386	6
21	24	<b>(I'M JUST THINKING ABOUT) COOLING OUT</b> JERRY BUTLER/ Phila. Intl. 3656 (CBS)	9
22	25	<b>ANGEL DUST</b> GIL SCOTT-HERON/Arista 0366	9
23	23	<b>I WANNA MAKE LOVE TO YOU</b> RANDY BROWN/ Parachute 517 (Casablanca)	12
24	35	<b>WE BOTH DESERVE EACH OTHER'S LOVE</b> LTD/A&M 2095	6
25	28	<b>IN THE NIGHT-TIME</b> MICHAEL HENDERSON/Buddah 600 (Arista)	7
26	16	<b>OLIVIA (LOST AND TURNED OUT)</b> WHISPERS/Solar 11353 (RCA)	14
27	30	<b>MIDNIGHT GIRL</b> LENNY WILLIAMS/ABC 12423	7
28	20	<b>IN THE BUSH</b> MUSIQUE/Prelude 71110	10
29	33	<b>YOU STEPPED INTO MY LIFE</b> MELBA MOORE/Epic 8 50699	7
30	19	<b>FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE)</b> QUAZAR/ Arista 0349	10
31	36	<b>FREE ME FROM MY FREEDOM</b> BONNIE POINTER/Motown 1451	4
32	34	<b>SO EASY</b> CON FUNK SHUN/Mercury 74024	7
33	37	<b>YMCA VILLAGE PEOPLE</b> /Casablanca 945	5
34	47	<b>I'M SO INTO YOU</b> PEABO BRYSON/Capitol 4656	3
35	39	<b>SHAKE YOUR GROOVE THING</b> PEACHES & HERB/Polydor 14514	5



36	40	<b>GANGSTER OF LOVE</b> JOHNNY GUITAR WATSON/DJM 1101 (Mercury)	5
37	27	<b>UNLOCK YOUR MIND</b> STAPLES/Warner Bros. 8669	12
38	50	<b>HOLY GHOST</b> BAR-KAYS/Stax 3216 (Fantasy)	3
39	45	<b>NOW THAT WE FOUND LOVE</b> THIRD WORLD/Island 8663 (WB)	6
40	38	<b>LOVE TO BURN</b> O.C. SMITH/Shadybrook 1045 (Janus/GRT)	7
41	46	<b>AIN'T WE FUNKIN' NOW</b> BROTHERS JOHNSON/A&M 2098	4
42	48	<b>EVERY 1'S A WINNER</b> HOT CHOCOLATE/Infinity 50002 (MCA)	3
43	53	<b>GIVING UP, GIVING IN</b> THREE DEGREES/Ariola 7721	3
44	51	<b>LIVIN' IT UP (FRIDAY NIGHT)</b> BELL & JAMES/A&M 2069	5
45	55	<b>NEVER HAD A LOVE LIKE THIS BEFORE</b> TAVARES/Capitol 4658	2
46	56	<b>AQUA BOOGIE</b> PARLIAMENT/Casablanca 950	2
47	54	<b>LOVE CHANGES</b> MOTHER'S FINEST/Epic 8 50641	3
48	52	<b>INSTANT REPLAY</b> DAN HARTMAN/Blue Sky 2772 (CBS)	4
49	49	<b>DON'T WEAR YOURSELF OUT</b> McCRARYS/Portrait 6 70022	5
50	67	<b>LOVE VIBRATION</b> JOE SIMON/Spring 190 (Polydor)	2
51	65	<b>TOO MUCH HEAVEN</b> BEE GEES/RSO 913	2
52	58	<b>THINKIN' ABOUT IT TOO</b> AL JARREAU/Warner Bros. 8677	5
53	61	<b>IS IT STILL GOOD TO YA</b> ASHFORD & SIMPSON/ Warner Bros. 8710	3
54	60	<b>DIG A LITTLE DEEPER</b> LATIMORE/Glades 1750 (TK)	3
55	59	<b>BEYOND THE CLOUDS</b> QUARTZ/Marlin 3328 (TK)	3
56	62	<b>I MIGHT AS WELL FORGET ABOUT LOVING YOU</b> KINSMAN DAZZ/20th Century Fox 2390	3
57	63	<b>GOOD THANG</b> FAZE-O/SHE 8701 (Atl)	3
58	64	<b>H.E.L.P.</b> FOUR TOPS/ABC 12427	3
59	44	<b>CHANGE</b> ZULEMA/Le Joint/London 34001	7
60	66	<b>EVER READY LOVE</b> TEMPTATIONS/Atlantic 3538	2
61	69	<b>IT'S ALL THE WAY LIVE</b> LAKESIDE/Solar 11380 (RCA)	2
62	68	<b>WONDER WORM</b> CAPTAIN SKY/AVI 225	3

## CHARTMAKER OF THE WEEK

63	—	<b>LOVE IS HERE</b> RONNIE LAWS United Artists 1264	1
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64	70	<b>I'M COMING HOME AGAIN</b> GLADYS KNIGHT/Buddah 601 (Arista)	2
65	74	<b>STAR CRUISER</b> GREGG DIAMOND/Marlin 3329 (TK)	3
66	29	<b>BLAME IT ON THE BOOGIE</b> THE JACKSONS/Epic 8 50595	15
67	—	<b>HAPPY FOR LOVE</b> POCKETS/Columbia 3 10859	1
68	31	<b>DANCE (DISCO HEAT)</b> SYLVESTER/Fantasy 827	22
69	32	<b>YOU FOOLED ME</b> GREY & HANKS/RCA 11346	11
70	73	<b>LOVE IS VERNON BURCH</b> /Chocolate City 015 (Casablanca)	2
71	71	<b>HOW DO YOU DO</b> AL HUDSON & THE SOUL PARTNERS/ ABC 12424	3
72	—	<b>MR. FIX IT</b> JEFFREE/MCA 40955	1
73	—	<b>ALL MY LOVE</b> D. J. ROGERS/Columbia 3 10836	1
74	—	<b>KEEP IT COMIN'</b> ATLANTIC STARR/A&M 2101	1
75	72	<b>ALMOST LIKE BEING IN LOVE</b> MICHAEL JOHNSON/EMI- America 8004	3

## Soul Truth (Continued from page 85)

primarily FM oriented cut right in the prime time rotation). It (the format) doesn't always work, but it is an interesting concept and recognition should be given to the PD, and MD, for their insight.

THEY SAID IT WOULD NEVER WORK: If I told you a year ago that Stevie Wonder, Maurice White, Smokey Robinson, Ashford and Simpson, Curtis Mayfield and Dionne Warwick were going to make a record together, you would've thought that I had been in the sun too long. The possibility of this happening is very real according to Kenny Gamble. These artists and some more have pledged their support to the BMA (Black Music Assn.) and the possibility of an all-star album is very real. They won't have to worry about material, as some of the most prolific writers of the century are included in

this select group. There even exist the possibility of an all-star telethon for BMA.

### WAX TO WATCH

**John Davis and the Monster Orchestra**—"Ain't That Enough For You" (Sam). New mix gives added life to a hot tune. Disco crossover material.

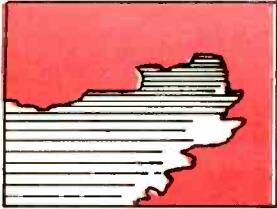
**Lakeside**—"All the Way Live" (Solar/RCA). This record is hot reminds one of Mandrill circa '72. A sure winner.

**Charles Brown and the Soul Searchers**—"Bustin' Loose" (Source/MCA). The title of this record is becoming the national anthem for this new company. Over 20,000 in the Wash., D.C. area alone in the first six days, and 100,000 in two weeks nationally.



# RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



## EAST

### Adds

**Chic**  
**Earth, Wind & Fire**  
**Peabo Bryson**  
**Bar Kays (Merc)**  
**Mandrill**

**Four Tops**  
**David Oliver**  
**Joe Simon**  
**Patrice Rushen**  
**Angela Bofill**

### Prime Cuts

**Chic**—(I Want Your Love)—WDAS-FM, WWIN, WJPC; (Chic Cheer)—WDAS-FM, WWIN, WJPC; (Happy Man)—WOL, WWIN  
**Earth, Wind & Fire**—(Love Music)—WWIN, WOL  
**Peabo Bryson**—(She's A Woman)—WWIN; (Love Is Watching)—WOL; (Crosswinds)—WOL, WWRL, WJPC  
**Bar Kays (Merc)**—(I'll Dance)—WOL; (Are You Being Real)—WOL  
**Mandrill**—(Don't Stop)—WOL; (Too Late)—WOL, WDAS-FM, WJPC  
**Parliament**—(Aqua Boogie)—WOL, WDAS-FM; (Rump of Steelskin)—WOL  
**David Oliver**—(I Wanna Write You A Love Song)—WOL  
**Four Tops**—(This House)—WWIN  
**Chaka Khan**—(We Got Love)—WOL, WWIN, WJPC; (Sleep On It)—WOL, WJPC; (Life Is A Dance)—WNJR, WDAS-FM  
**Cheryl Lynn**—(Give My Love)—WWIN; (You're The One)—WWIN, WDAS-FM  
**ADC Band**—(Baby Love)—WDAS-FM  
**Jacksons**—(Bless)—WOL; (Shake)—WOL, WWIN, WJPC; (Push Me Away)—WWIN; (Destiny)—WWIN, WJPC; (That's What You Get)—WNJR  
**Sidney Barnes**—(Love In The Moonlight)—WOL; (Your Love Is So Good)—WOL  
**Jerry Butler**—(Let's Make Love)—WDAS-FM, WWIN; (Are You Lonely)—WDAS-FM; (Sad Eyes)—WDAS-FM; (Nothing Says)—WDAS-FM, WOL  
**Bonnie Pointer**—(Heaven Must)—WWRL  
**Fat Larry's Band**—(Boogie Town)—WWIN, WOL  
**Bobby Thurston**—(Flash)—WOL  
**Pointer Sisters**—(Happiness)—WWRL; (Everybody's A Star)—WWRL  
**Caroline Crawford**—(Coming On Strong)—WDAS-FM; (It Rains Because)—WOL  
**Brass Construction**—(Pick Yourself Up)—WDAS-FM, WOL, WJPC; (Get Up)—WDAS-FM, WWRL, WWIN  
**Kinsman Dazz**—(Saturday Night)—WDAS-FM, WWIN, WWRL—(Get Down)—WOL  
**Glady's Knight**—(We Don't Make Each Other Smile)—WWIN; (Sail Away)—WWIN; (Still Caught)—WDAS-FM  
**Isaac Hayes**—(Just The Way)—WWRL, WOL; (Zeke The Freak)—WWIN, WOL  
**Bionic Boogie**—(Fess Up)—WWIN; (Hot Butterfly)—WWIN

### Jazz Fusion

**Patrice Rushen**—(Music)—WNJR, WWRL; (Hang It)—WOL  
**Angela Bofill**—(Rough Times)—WWRL  
**Wilton Felder**—(Let's Dance Together)—WDAS-FM; (My Name Is Love)—WDAS-FM; (Star)—WDAS-FM  
**Donald Byrd**—(Close Your Eyes)—WNJR; (Thank You)—WOL, WDAS-FM; (Loving You)—WWIN, WJPC; (In Love)—WNJR  
**Idris Muhammad**—(Seesaw)—WNJR; (You Ain't No Friend)—WNJR; (Disco Man)—WNJR; (The Dock)—WNJR  
**Al Jarreau**—(All)—WWRL; (I'm Home)—WDAS-FM; (Fly)—WDAS-FM; (Wait)—WDAS-FM  
**John Handy**—(Disco Samba)—WWRL  
**Lenny White**—(Lady Madonna)—WWRL, WOL, WJPC  
**Ronnie Laws**—(All Over You)—WWIN

### Sales Breakouts

**Parliament** (Casablanca)  
**Bob James** (Columbia/Tappan Zee)  
**Bar Kays** (Stax)  
**Mandrill** (Arista)  
**Peaches & Herb** (Polydor)  
**Shalamar** (Solar)  
**Stargard**—(Blue Rain)—WOL; Chameleon Lady)—WNJR; (Sensuous Woman)—WNJR; (Disco People)—WNJR  
**Barry White**—(Look At Her)—WDAS-FM; (It's Only Love)—WWIN; (Just The Way)—WWIN, WJPC  
**Cameo**—(Ugly Ego)—WOL, WDAS-FM, WWRL, WWIN, WJPC; (Give Love A Chance)—WWIN, WJPC  
**Funkadelic**—(Grooveallegiance)—WDAS-FM; (Cholly)—WWIN, WDAS-FM; (Funk Band)—WDAS-FM  
**Bell & James**—(Three Way Love)—WNJR  
**El Coco**—(Aphrodisia)—WNJR; (It's Your Last Chance)—WNJR  
**Freda Payne**—(I'll Do Anything)—WNJR; (Fallin' In Love)—WNJR; (Just The Thought)—WNJR  
**Melba Moore**—(Dance)—WNJR; (Promise)—WNJR  
**Edwin Starr**—(Contact)—WDAS-FM  
**Village People**—(Hot Cop)—WNJR  
**Joe Simon**—(Love Vibration)—WWIN  
**Billy Joel**—(52nd Street)—WDAS-FM; (Stilleto)—WDAS-FM  
**Gonzalez**—(Just Let It Lay)—WWIN  
**Supermax**—(Love Machine)—WDAS-FM  
**Tina Turner**—(Fruits)—WOL  
**Voyage**—WNJR\*

## WEST

### Adds

**Parliament**  
**Ronnie Laws**  
**Patrice Rushen**  
**Al Jarreau**

**Bonnie Pointer**  
**Controllers**  
**Macho**  
**Stargard**

### Prime Cuts

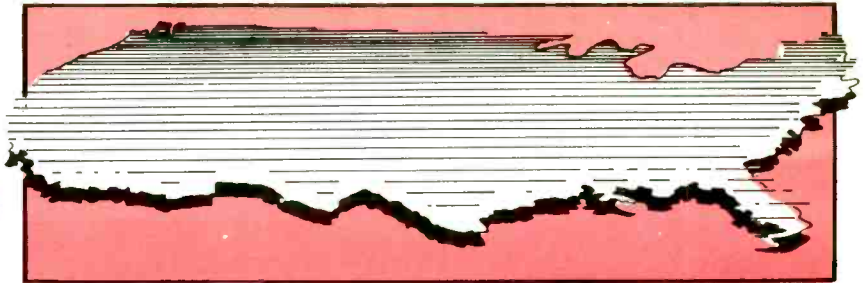
**Parliament**—(Rump Of Steelskin)—KTTT; (Mr. Wiggles)—KTTT; (Aqua Boogie)—KTTT, KDIA, KDAY\*  
**Jacksons**—(All Night Dancing)—KDIA; (Shake Your Body)—KTTT  
**Controllers**—(If Someone Cares)—KDIA  
**Cerrone**—(Je Suis Music)—KUTE  
**Lou Rawls**—(Send In The Clowns)—KDIA  
**Supermax**—(Dance)—KUTE; (Love Machine)—KUTE, KTTT  
**Brass Construction**—(Get Up)—KSOL  
**Kinsman Dazz**—(Saturday Nite)—KUTE  
**Edwin Starr**—(Contact)—KTTT, KUTE\*  
**Joe Cocker**—(Fun Time)—KTTT  
**Midnight Express**—(The Chase)—KTTT  
**Sun**—(Sun of A Gun)—KTTT  
**Bobby Caldwell**—(KDAY\*, KDIA\*, KUTE\*)  
**Linda Ronstadt**—(Ooh Baby)—KTTT  
**Brides Of Funkenstein**—(KDAY\*, KUTE\*)

### Jazz Fusion

**Patrice Rushen**—(Hang It Up)—KTTT  
**Al Jarreau**—(Wait A Little)—KDIA  
**Ronnie Laws**—(KDAY\*)

### Sales Breakouts

**Parliament** (Casablanca)  
**ADC** (Columbia)  
**Jerry Butler** (Phila. Intl.)  
**Peaches & Herb** (Polydor)  
**Shalamar** (Solar)  
**Woody Herman Band** (Century)  
**Third World**—KUTE\*  
**Bonnie Pointer**—KUTE\*  
**Three Degrees**—KUTE\*  
**Ashford & Simpson**—KDAY\*  
**Macho**—KDAY\*  
**Funkadelic**—KUTE\*  
**Village People**—KUTE\*  
**Chaka Khan**—KUTE\*  
**Stargard**—KDAY\*  
**Quazar**—KDIA\*  
**John Davis & The Monster Orchestra**—KUTE\*



## MIDWEST

### Jazz Fusion

**Al Jarreau**—(Home)—WBMX, KKSS; (Fly)—KKSS, WJPC; (Bright)—WBMX, WABQ  
**Wilton Felder**—(Let's Dance)—KKSS, WBMX; (I Know)—WBMX, KPRS\*, WJLB\*  
**Patrice Rushen**—(When I Found)—WBMX; (Sons Of Love)—KKSS, WABQ\*  
**Tom Scott**—(Lost Inside)—KKSS  
**Ronnie Laws**—(All Of You)—KKSS, WCHB, WJPC; (Grace)—WBMX, KPRS\*, WJLB\*, WABQ  
**Donald Byrd**—(Close Your Eyes)—KKSS, WABQ\*, WAMO\*, KPRS\*  
**Weather Report**—(River People)—KKSS  
**Lenny White**—(Lady Madonna)—KKSS; (Poor Bear)—KKSS, WABQ\*, WAMO\*  
**Ronnie Foster**—(Soft Heart)—WBMX; (Midnight)—WAMO; (Happy Song)—WAMO; (Easier Said)—WAMO  
**Rodney Franklin**—(I Like The Music)—KKSS  
**Jimmy Ponder**—(Clue)—WBMX  
**Roy Ayers**—(Touch)—WBMX, KKSS, WABQ\*, WAMO\*, KPRS\*  
**Aquarian Dream**—(Star)—WBMX, WJLB\*, WABQ\*  
**Ahmad Jamal**—WABQ\*

### Sales Breakouts

**Parliament** (Casablanca)  
**Peabo Bryson** (Capitol)  
**Bar Kays** (Stax)  
**Bob James** (Columbia/Tappan Zee)  
**Norman Connors** (Buddah)  
**Gonzalez**—(Just Let)—WBMX, KKSS; (Dancing)—KKSS; (Bob Grope's Blues)—KKSS  
**Kool & The Gang**—(Everybody's Dancin')—WAMO; (Dancing Shoes)—WAMO; (I Like Music)—WAMO, KPRS\*  
**Thelma Houston**—(Love Is Coming On)—KKSS  
**Santana**—(Stormy)—KKSS  
**Patti Brooks**—(Come Fly With Me)—KKSS  
**E. W. & F.**—KPRS\*, WABQ\*  
**Melba Moore**—WABQ\*, WAMO\*  
**Three Degrees**—WABQ\*  
**Stargard**—KPRS\*  
**Brass Construction**—KPRS\*  
**Lakeside**—WAMO\*  
**Bonnie Pointer**—WABQ\*

### Adds

**Jacksons**  
**Cerrone**  
**Elton John**

**Three Degrees**  
**David Oliver**  
**Keith Barrow**

### Prime Cuts

**Cheryl Lynn**—(Saved My Day)—KKSS  
**Jerry Butler**—(Let's Make Love)—KKSS  
**Bar Kays (Merc)**—(I Lean On You)—KKSS; (Are You Being Real)—KKSS  
**Cerrone**—(Music Of Life)—WBMX; (Je Suis Music)—KKSS  
**David Oliver**—(I Wanna Write You A Love Song)—WBMX  
**Don Downing**—(Doctor Boogie)—WBMX  
**Crackin'**—(Double Love)—KKSS, WAMO  
**Lou Rawls**—(Dead End Street)—WJPC; (Stay With Me)—KKSS; (Send In The Clowns)—KKSS; (Tobacco Road)—WJPC  
**Brides Of Funkenstein**—(Just Like You)—WBMX, KPRS\*  
**Elton John**—(Song For Guy)—KKSS  
**Pointer Sisters**—(Fire)—WJLB, WVON, KKSS; (Happiness)—KKSS  
**Jacksons**—(Shake Your Body)—KKSS  
**Chaka Khan**—(We Got Love)—KKSS, WJPC, WBMX; (Sleep)—WBMX, KPRS\*  
**Keith Barrow**—(Turn Me Up)—KKSS  
**Peaches & Herb**—(The Star Of My Life)—KKSS, WABQ\*  
**Pages**—(I Get It From You)—KKSS  
**Denise LaSalle**—(Overtime)—WBMX  
**Isaac Hayes**—(Zeke The Freak)—WCHB; (Just The Way)—WCHB; (Shaft)—WCHB, WABQ\*, KPRS\*, WAMO\*  
**Chic**—(Chic Cheer)—WAMO  
**Rance Allan**—(Joy)—KKSS  
**Barry White**—(September)—WBMX, WCHB; (It's Only Love)—WJPC; (Just The Way)—WBMX, WAMO, WJPC, KKSS; (Look At Her)—WCHB; (Early Years)—KATZ, KPRS\*  
**Cameo**—(Ugly Ego)—WAMO, WBMX; (Insane)—WAMO, KKSS, KPRS\*, WABQ\*

## SOUTH-SOUTHWEST

### Jazz Fusion

**Ronnie Laws**—(These Days)—WBOK, WDIA; (Live Your Life Away)—WGIV; (All Of You)—WDIA, KYOK\*  
**Patrice Rushen**—(Didn't You Know)—KMJQ; (Hang It Up)—KMJQ; (Music)—KMJQ; (Changes In Your Life)—WBOK  
**Wilton Felder**—(Let's Dance Together)—WDIA, KMJQ; (My Name Is Love)—WBOK; (Cycles Of Time)—KMJQ; (Star)—KMJQ, WBOK; (I Know)—KMJQ  
**Al Jarreau**—(Fly)—KMJQ; (Sitting)—KMJQ  
**Ronnie Foster**—(Happy Song)—KMJQ; (Love Satellite)—KMJQ; (Nassau)—KMJQ; (Soft Heart)—KMJQ; (Easier Staid)—KMJQ  
**Donald Byrd**—(Loving You)—KMJQ  
**Rodney Franklin**—(I Like The Music)—KMJQ; (Suite)—KMJQ  
**Chuck Mangione**—(Consuelo)—KMJQ

### Sales Breakouts

**Parliament** (Casablanca)  
**Gene Chandler** (20th Century Fox/Chi Sound)  
**Bar Kays** (Stax)  
**Mandrill** (Arista)  
**Peaches & Herb** (Polydor)  
**Rose Royce**—(First Come)—WMBM, WBOK; (That's What's Wrong)—KYOK, WEDR-FM\*, WLOK\*  
**Funkadelic**—(Into You)—KYOK, WEDR-FM; (Cholly)—KMJQ, WBOK  
**Jorge Santana**—(Seashell)—KMJQ; (Love The Way)—KMJQ  
**Gaz**—(Sing Sing)—KMJQ; (Synth He Size Her)—KMJQ  
**Double Exposure**—(Why Do You)—WBOK, WEDR-FM\*  
**Faze-O**—(Party Time)—WBOK  
**Kenny Barron**—(Bacchanni)—KMJQ; (Sunshower)—KMJQ  
**Bionic Boogie**—(Hot Butterfly)—KMJQ  
**Wiz**—(You Can't Win)—WDIA  
**Keith Barrow**—(If It's Love)—WGIV  
**Sea Level**—(54)—KMJQ  
**Phyrewark**—(Put Your Hand)—KYOK, WBOK\*  
**Kool & The Gang**—(Everybody's Dancing)—WBOK  
**Earth, Wind & Fire**—KYOK\*, WEDR-FM\*  
**Chaka Khan**—WEDR-FM\*, KMJQ\*, KYOK\*  
**Cheryl Lynn**—WEDR-FM\*, KYOK\*  
**ADC Band**—KYOK\*  
**Fantastic Four**—KYOK\*  
**Smoke Robinson**—KYOK\*, WBOK\*  
**Four Tops**—WEDR-FM\*  
**Brandy**—WMBM\*  
**Lou Rawls**—WEDR-FM\*  
**Boaker T. Jones**—WEDR-FM\*  
**Art Wilson**—WEDR-FM\*  
(Asterisk indicates entire LP is being played)

### Adds

**Chic**  
**Earth, Wind & Fire**  
**Bar Kays (Merc)**  
**Ronnie Laws**

**ADC Band**  
**Fantastic Four**  
**Brandy**

### Prime Cuts

**Chic**—(I Want Love)—KBQJ, WGIV; (Savoir Faire)—KMJQ, KYOK\*  
**Parliament**—(Aqua Boogie)—WGIV, KMJQ, WAOK\*, KYOK\*; (Mr. Wiggles)—KMJQ; (One Of Those Funky Things)—KMJQ; (Deep)—WGIV  
**Bar Kays (Merc)**—(Give It Up)—WLOK; (Shine)—WLOK, WDIA; (Get Up, Do It)—WDIA; (I'll Dance)—WDIA  
**Isaac Hayes**—(Just The Way)—WLOK, KYOK, WGIV; (Zeke The Freak)—KYOK, WDIA, KMJQ, WLOK; (Believe In Me)—WLOK, WEDR-FM\*, WMBM\*  
**Controllers**—(Someone)—WEDR-FM, WMBM; (Getting Over You)—WBOK; (Love's In Need)—WBOK; (If Tomorrow)—WGIV  
**Bill Summer**—(Love Come On)—KMJQ; (Your Love)—KMJQ; (Straight To Bank)—KMJQ  
**Jerry Butler**—(Mighty Good People)—KMJQ; (Thinking)—WDIA; (Lonely Tonight)—KMJQ, WMBM\*; (Nothing Says)—WEDR-FM  
**Stargard**—(Chameleon Lady)—KMJQ; (Sensuous Woman)—KMJQ; (Star)—KMJQ, WEDR-FM\*  
**Gino Vannelli**—(Feel Like Flying)—KMJQ  
**Crackin'**—(Heavenly Days)—KMJQ; (I Can't Wait)—KMJQ  
**Voltage Bros.**—(Hold My Hand)—KMJQ  
**Melba Moore**—(Pick Me Up)—WGIV, KMJQ; (Happy)—KMJQ, WBOK\*  
**Johnny Guitar Watson**—(Miss Frisco)—WGIV, WDIA; (Tu Jour)—KMJQ  
**Mandrill**—(Too Late)—WBOK; (When You)—WBOK, KYOK\*, WEDR-FM\*  
**Sarah Dash**—(Candy From You Baby)—KMJQ, WEDR-FM\*  
**Hall & Oates**—(I Don't Want To Lose You)—KMJQ  
**Quazar**—(Shades Of)—KMJQ  
**Bar Kays**—(Money Talks)—WBOK  
**Jacksons**—(Push Me Away)—KMJQ, WMBM\*  
**Mother's Finest**—(I Can't Believe)—WDIA  
**Caroline Crawford**—(Coming On Strong)—WBOK  
**Randy Brown**—(I Love You Baby)—WLOK  
**Cameo**—(Ugly Ego, Insane)—WGIV, WEDR-FM\*  
**Brass Construction**—(Get Up)—WBOK, WEDR-FM\*, KYOK\*  
**Barry White**—(Just The Way)—KMJQ, WAOK, WLOK; (Look At Her)—WBOK; (September)—KMJQ, WMBM\*

## GERMANY

By JIM SAMPSON

■ MUNICH—Reaction to the first German Phono Academy Pop Talent Fest was generally negative. Instead of talking with young musicians, many seminar participants preached at their juniors. Some musicians felt overwhelmed, rushed, ill at ease. From an a&r standpoint, "un-commercial" was frequently used by industry people to describe the music. But the start has been made and some of the participants have already benefitted from the broadcast coverage given the festival and resulting live gigs. A Phono Academy spokesperson says the show will go on next year, though in somewhat different form. New chairman of the Academy is EMI Electrola's **Dr. Helmut Storjohann**.

DISCO . . . DUCK! A couple of new albums with international potential: from Paris on Polydor, **Jean Michel Jarre's** "Equinoxe," just as danceable as its predecessor; and from Munich, **Amanda Lear's** third Ariola outing under producer **Tony Monn** is a bit slower, but still an effective use of the lady's unique talents. Tony Monn's other new opus is the **Orlando Riva Sound**, featuring five names normally found only in the credits of disco albums, including **Steve 'Bi' Own**, a young Jamaican riding high here now. ORS's cut of "Sweet Release" is particularly strong . . . **Frank Farian**, reigning king of the disco mix whose "Rasputin" by **Boney M.** permeated parquet all fall, now has a new **Eruption** single, "Leave A Light" on Hansa; very nice but not as good a showpiece for **Precious Wilson** as "Rain" . . . With **Mary Lynn's** "I Wanna Be Loved By You," producer **Bernd Vonficht** transforms a sedate secretary into La Monroe, complete with the famous nude calendar pose on the cover . . . **Sylvester** on Bellaphon is featured in every disco checked, as is **Donna Summer** on the same label. Bellaphon also getting good reaction for **Leroy Gomez' "Gypsy Woman"** . . . New CBS **Stephen Stills** lp (with "Can't Get No Booty") and Santana's **Lambert & Potter** session (try "One Chain") widely featured here . . . New **La Bionda** single from Baby Records and Ariola a change of pace, straightforward but again a good public response . . . EMI Electrola currently very strong in disco, with Motown, Capitol, and also German productions, being brought out by **Holger Mueller**.

BERLIN JAZZ JELLS: In a note describing the 15th Berlin Jazz Festival, artistic director **George Gruntz** notes good commercial response, even for the "non-commercial" TDWR acts. In addition to the established (**Thad Jones/Mel Lewis, Dexter Gordon, Woody Herman**) and new jazz artists, Gruntz opened the festival to contemporary African musicians (**Miriam Makeba** and **Fela Anikulapo Kuti**), an ambitious effort he says he'll continue next year.

## 50th Anniversary Celebration



Georges Meyerstein-Maigret, vice president of Polygram and president of Polygram S.A. France, celebrated 50 years in the record industry on November 20th. "Monsieur Disque Fete" was the fitting headline France Soir, one of Paris' leading dailies, used to describe the unique atmosphere surrounding the reception held in his honor at Pavillon Gabriel in Paris. Pictured from left: Coen Solleveld, president of the worldwide Polygram Group; Louis Hazan, president of Phonogram, France; Meyerstein-Maigret.

## ENGLAND

By PHILIP PALMER

■ LONDON—**Ray Walter**, managing director of United Artists Music for the past two years, is understood to be leaving the company at the end of the year to take up a key international post in America. At presstime, Walter was unavailable for comment. It is understood that Walter will be based in Los Angeles and that the statement will be issued shortly. Prior to joining UA Music in London, Walter was with Screen Gems Columbia Music in the UK. He also worked for Carlin Music in the UK.

PROMO VISIT: **John Otway** will visit America January 14-28 on a promotional trip prior to a proposed world tour in April, taking in dates in Europe, Australia and the U.S. Described as one of rock's loveable lunatics, Otway came to U.K. prominence with the album "Deep and Meaningless," and the single, "Cor, Baby, That's Really Free." Polydor signed Otway following an album he had made with **Wild Willy Barrett**, a partnership which has since been dissolved. No label outlet for America has yet been fixed. Otway is scheduled to record a new album during December and January with producers **Neil Innes** and **Steve James** for a projected April release.

FOOTBALL: First division football league team Manchester United secured a 1-0 win over Chelsea at the November 25 match sponsored by K-Tel Records and its Lotus label affiliate. This was the first time that K-Tel has backed a first division football match which was also screened as a "Match of the Day" special later that evening by the BBC. K-Tel, which advertised label product on billboards at the Stamford Bridge Ground, invited a select gathering of music industry

(Continued on page 89)

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—PUBLIC SERVICE DEPARTMENT: Quick, before it's too late . . . December 31 marks the end of a membership drive now under way by the Canadian equivalent to NARAS, CARAS. For \$15 bucks you can become a member and get to vote for the upcoming Junos. There are currently just over 600 members and CARAS wants 1200, so get an application into CARAS, 245 Davenport Road, Toronto, Ontario M5R 1K1. With the current state of the Canadian dollar, \$15 is a bargain. Get out and vote!

WE HAVE SEEN THE FUTURE OF ROCK AND ROLL AND HE HAS A COLD: When an MD was summoned to check out **Bruce Springsteen** during his recent visit, speculation ran rampant. The fatal disease? A cold. Bruce went onstage to deliver the expected 2 hour-plus concert extravaganza. Meanwhile, **Wilder Penfield III**, our equivalent to **John Rockwell**, has obviously seen the future of rock and roll. The Toronto Sun music columnist treated 26 people to a pre-concert party and freebie tickets in Toronto. A week before he'd done the same for a dozen close acquaintances in Montreal. Since he's paid in Canadian funds, we'd like to know his secret.

SON OF ALISON, OR WATCHED BY THE DETECTIVES: At the start of **Elvis Costello's** recently completed Canadian tour, a message was received which, while perhaps not threatening, indicated our El' wouldn't survive the tour. At first it was thought by some to be a threat related to **Battered Wives**, the opening act on the tour who are under fire from Women Against Violence Against Women. The Wives had received various telephone threats of physical violence. As no further trouble emerged, it was quickly written off and current talk chalks it up to the work of an off-the-wall Costello fan.

BITS'N'PIECES: **Keith Whiting**, CBC producer, recently flew to New Orleans to record **Professor Longhair** for an upcoming radio special. It appears **The Ugly Ducklings**, a hot Toronto band in the mid-60s now regarded highly among New Wavers, has reformed and will soon begin work on an album with **Jack Richardson** producing. Capitol here is promoting the new **Kate Bush** album with a slightly different twist: all initial copies serviced to media people will be imports from a half dozen different countries. **Mahogany Rush**, working on their seventh album, will interrupt sessions to do a tour of Japan. **Doug Goodeve**, formerly a performer who released his own tribute record to **Maggie**

(Continued on page 89)

## England (Continued from page 88)

football fanatics to watch the match.

**DIRECT MUSIC:** The EMI music publishing group plans to license all of its music direct, as of the beginning of this month. This was previously the responsibility of the MCPS, which issued mechanical licenses in respect of the copyright use in film and other audio-visual productions. However, all licenses for "Mood Music" library works and recordings controlled by EMI Music will continue to be made through MCPS. EMI Music has already mailed out a comprehensive catalogue of its copyrights to leading film, TV producers and advertising agencies.

**STATESIDE VISITING:** Terry Noon of Noon Music is in America this week and during his stay will seek and place new material. Noon, who set up his own company four years ago following his departure from Larry Page's Page Full of Hits Publishing Company, is staying at the Barbizon Plaza, on Central Park South.

**CHRISTMAS BONUS:** Tim Rice and Andrew Lloyd Webber currently have three of their shows being presented in London, the "Jesus Christ Superstar" and "Evita" blockbusters and a new version of one of their earlier works, "Joseph and the Technicolor Dreamcoat." All three shows have MCA albums available and with the "Beyond the Rainbow" musical, MCA has a quartet of potential Christmas sellers.

**ON TOUR:** Ivor Biggun and the Red Nosed Burglars plan to go on the road in February to promote their debut album, "The Winkers Album," and the tour will feature four Beggar's Banquet acts, Ivor, Johnny G., John Spencer and new signing Duffo. Johnny G. and Duffo both have their albums scheduled for February release to coincide with the tour. Slogan for the trek is "Beggars can be boozers."

**REZILLOS RIFT:** Sire Act The Rezillos have split up and a new group is forming around three members, John Callis, Simon Templar and Angle Patterson. The New group will continue to be managed by Rezillo current manager Bob Last.

**ODDS 'N ENDS:** During a recent visit to London, Roger Cook was presented with a silver disc for the Crystal Gayle hit, "Talking in Your Sleep." State Records and Music have signed former lead singer of UA band Halfbreed, Nick Whitaker . . . The Pirates are currently touring America's east coast promoting their current single, "Shakin' All Over," which has been added to the American pressings of the "Skull Wars" album . . . Charlie Dore's Back Pocket has been signed by Island and a debut single and album, produced in Nashville by Audie Ashworth, will be released early next year . . . Gerry Beyering has been named managing director of EMI (Nigeria). Formerly with Phonogram, he has had considerable experience in the record industry in Africa, Europe and New Zealand. Former chairman of EMI (Nigeria) Winden Plumley has retired.

## Canada (Continued from page 88)

Trudeau a few years ago, has formed Candora Records, a label devoted to recording women exclusively. Don Shafer has been appointed music director at Vancouver's FM99. Allan Matthews, former VP of United Artists here, has been appointed national merchandising manager for Pickwick in Canada. Rush is hoping to become the first rock act to sell out Maple Leaf Gardens (18,000 seats) three shows in a row this Christmas.

**RUMORS REGARDLESS OF ACCURACY:** Is it true that a couple of members of Klaatu, itchy to perform, are now appearing locally under the name Funn? Is it true that Clarence Clemmons will release his own solo album early in the new year? Is it true that Anne Murray will soon announce her signing with CBS?

### April-Blackwood Pacts Wet Willie

■ NEW YORK—Rick Smith, vice president and general manager of April-Blackwood Music, CBS' domestic music publishing arm, has announced the signing of Marshall Smith, T.K. Lively, and Jimmy and Jack Hall of the Epic recording group Wet Willie to a long term publishing agreement for the U.S. Outside the U.S., Wet Willie's publishing will be represented by CBS Music Publishing International.

### Stubenrauch To Polydor

■ NEW YORK—Mario De Filippo, vice president of sales, Polydor Incorporated, has announced the appointment of Robert Stubenrauch to the position of midwest regional marketing manager. Stubenrauch will report to De Filippo, and will be based in Chicago.

#### Background

Prior to his appointment at Polydor, Stubenrauch held the position of midwest district manager for London Records for the past nine years.

# ENGLAND'S TOP 25

## Singles

- 1 RAT TRAP BOOMTOWN RATS/Ensign
- 2 DO YA THINK I'M SEXY ROD STEWART/Riva
- 3 HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/RSO
- 4 PRETTY LITTLE ANGEL EYES SHOWADDYWADDY/Arista
- 5 HANGING ON THE TELEPHONE BLONDIE/Chrysalis
- 6 INSTANT REPLAY DAN HARTMAN/Blue Sky
- 7 DARLIN' FRANKIE MILLER/Chrysalis
- 8 MY BEST FRIEND'S GIRL CARS/Elektra
- 9 SUMMER NIGHTS JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO
- 10 TOO MUCH HEAVEN BEE GEES/RSO
- 11 BICYCLE RACE/FAT BOTTOMED GIRLS QUEEN/EMI
- 12 SANDY JOHN TRAVOLTA/Midson
- 13 ALWAYS AND FOREVER/MIND BLOWING DECISIONS HEATWAVE/GTO
- 14 I LOVE AMERICA PATRICK JUVET/Casablanca
- 15 YMCA VILLAGE PEOPLE/Mercury
- 16 PROMISES BUZZCOCKS/UA
- 17 PART TIME LOVE ELTON JOHN/Rocket
- 18 BLAME IT ON THE BOOGIE JACKSONS/Epic
- 19 MAC ARTHUR PARK DONNA SUMMER/Casablanca
- 20 I LOST MY HEART TO A STARSHIP TROOPER SARAH BRIGHTMAN/Ariola
- 21 DANCE (DISCO HEAT) SYLVESTER/Fantasy
- 22 GERM FREE ADOLESCENTS X-RAY SPEX/EMI Intl.
- 23 IN THE BUSH MUSIQUE/CBS
- 24 GIVING UP GIVING IN THREE DEGREES/Ariola
- 25 LE FREAK CHIC/Atlantic

## Albums

- 1 GREASE SOUNDTRACK/RSO
- 2 JAZZ QUEEN/EMI
- 3 EMOTIONS VARIOUS/K-Tel
- 4 GIVE 'EM ENOUGH ROPE CLASH/CBS
- 5 20 GOLDEN GREATS NEIL DIAMOND/MCA
- 6 THE MANHATTAN TRANSFER LIVE MANHATTAN TRANSFER/Atlantic
- 7 25TH ANNIVERSARY ALBUM SHIRLEY BASSEY/UA
- 8 MIDNIGHT HUSTLE VARIOUS/K-Tel
- 9 LION HEART KATE BUSH/EMI
- 10 THE SCREAM SIOUXSIE AND THE BANSHEES/Polydor
- 11 A TONIC FOR THE TROOPS BOOMTOWN RATS/Ensign
- 12 NIGHT FLIGHT TO VENUS BONEY M/Atlantic
- 13 THE AMAZING DARTS DARTS/K-Tel
- 14 SINGLES 1974-78 THE CARPENTERS/A&M
- 15 A SINGLE MAN ELTON JOHN/Rocket
- 16 JEFF WAYNE'S THE WAR OF THE WORLDS VARIOUS/CBS
- 17 IMAGES DON WILLIAMS/K-Tel
- 18 IF YOU CAN'T STAND THE HEAT STATUS QUO/Vertigo
- 19 THE BIG WHEELS OF MOTOWN VARIOUS/EMI
- 20 EVERGREEN ACKER BILK/Warwick
- 21 DON'T WALK BOOGIE VARIOUS/EMI
- 22 BOOGIE FEVER VARIOUS/Ronco
- 23 THAT'S LIFE SHAM 69/Polydor
- 24 SATURDAY NIGHT FEVER SOUNDTRACK/RSO
- 25 ALL MOD CONS JAM/Polydor

(Courtesy: Record Business)

# Country Radio

By CINDY KENT

■ **CONTESTS AND PROMOTIONS:** The holiday season, in addition to being cheerful and festive, always creates perfect promotion situations for radio stations—many times the warmth of the occasion prevails over the actual promotion. Savannah's WQQT ran a Thanksgiving contest, with the prize being a family Thanksgiving dinner at a nice restaurant, hosted by station PD/MD **Scott Seiden**. Scott reports that the winning family was a divorced mother and her two small children. **Ron West** at KSON, San Diego, is tying in a "Toys for Tots" campaign with the local premiere of "Every Which Way But Loose," the Clint Eastwood movie (featuring the music of Charlie Rich, Eddie Rabbit and Mel Tillis). People bringing a toy for a needy child obtain free admission to the premiere. **Rex Ryan** at WNYN reports a Christmas turkey giveaway with an extra treat—in addition to the 50 turkeys given as prizes, the grand prize will be a deluxe microwave oven to cook it in (turkey included). **Steve Cantrell** reports WMNI is having a hand-drawn Christmas card promotion, the prize to be presented to a local senior citizen's home. WMNI will also hold a three-week running Christmas contest with prizes given away hourly. **Mike Bohan** of WSM radio's promotion dept. says WSM-AM will be giving away "surprise" Christmas packages ranging from a \$260 watch to various country albums.

In other news **Steve Sever**, PD at KLLL, in a stunt to raise money for muscular dystrophy spent a weekend in a waterbed suspended 70 feet in the air by a crane! Over \$3,400 was raised. (Note: Steve outlasted his competitor by one day—the competition being a representative from a rock station.) KSSS reports a big turnout at their recent listener appreciation concert featuring Joe Stampley.

**MOVES AND CHANGES:** **Terry Wood**, PD at WONE, leaves Dec. 8 for WWSW, Pittsburgh. Terry's position at WONE is still open, according to his assistant **Paula Montgomery** . . . **WMPS's Debbie Conners** leaves for WSAI, Cincinnati.

## Gospel Album Picks

(Continued from page 91)

### NO COMPROMISE

**KEITH GREEN—Sparrow SPR 1024**

The same powerful lyric, melodic and performance quality that catapulted Green's first lp, "For Him Who Has Ears To Hear," to the top of RW's Contemporary & Inspirational Gospel Album Chart is prominent throughout his new offering. Well-crafted songs like "Soften Your Heart," "Dear John Letter (to The Devil)" and "You!" make for an exceptionally enjoyable album.



### COME ALIVE FOR JESUS

**THE J. C. WHITE SINGERS—Savoy 14498**

This album literally "comes alive" with the exciting power and talent of this group, using a more contemporary soul styling and instrumentation. Outstanding solo vocals on every selection sparked with spirited horn arrangements render a fine taste of black gospel music.



### DR. JESUS

**THE SWANEE QUINTET—Creed 3088**

The soul expressions of the Swanee Quintet come through in excellent form reflecting varied musical sounds. "The Party's Over," "Nobody But The Lord," "Help Me Lord" and "Don't Let Nobody Tell You" display the Quintet's easy command over diverse material.



### IN TOUCH

**SISTER LUCILLE POPE & THE PEARLY GATES—Nashboro 7206**

Pope's vocal interpretations convey the strong feelings found within the lp's message. The background support of the Pearly Gates complements Pope's lead throughout, standing out in the title cut, "You Better Mind," "In Your Name" and "Be Careful."



## Pressing Situation

(Continued from page 79)

Many other execs are much less optimistic. Keith Holzman, Elektra/Asylum's vice president in charge of production, agrees that press-ahead programs indicate a better-prepared industry, yet he adds that another less obvious ally in avoiding major setbacks has been the more diversified marketplace. "There were no really big records, so there wasn't a crunch. Without a particular giant release—one of those that sends everybody racing into stores the way an Eagles or Fleetwood Mac or 'Saturday Night Fever' did—it was easier to get product manufactured."

If Holzman says the peak has indeed passed, he cautions against possible future snags. "We had no problem manufacturing the Queen album," he noted by way of example, "because there were no other major releases being pressed at that time, so we faced little competition. We had already had two programs earlier to ready product further in advance . . . But had a couple of other major albums arrived at the same time, we would've been hard pressed to keep up."

MCA's Bergamo agrees. "We think the same thing will hold true for the next few years," he said of the potential crunch. "When CBS opens their Georgia plant, when we complete expansion of our facility, when Warners gets its manufacturing program fully underway, then perhaps there'll be no capacity shortage." For now, though, Bergamo is still watching production fore-

casts closely, and notes that cassette duplication is increasingly being viewed as an area for major capacity extension. Calling cassettes, "one area of manufacturing where everyone is feeling the crunch," Bergamo concluded, "I know that our cassette production just isn't what it should be in terms of the demand that's there." Accordingly, he says cassettes will be a key priority in MCA Distributing's expansion.

Similarly, Marv Bornstein, director of quality control at A&M Records, says he's continuing to anticipate possible future hurdles. While he notes A&M has encountered no production delays, due both to longer lead times and additional capacity in other manufacturing sites such as the new Monarch facility here, Bornstein says seasonal fluctuations in volume will continue to test the overall capacity of the industry in the near future.

Similarly, RCA Records, whose volume demands for Presley product were among the crucial factors affecting capacity last year, reports their Minneapolis facility is currently working three shifts a day, five days a week—a brisk pace, to be sure, but not the squeeze of a year earlier. An RCA spokesman reported no delivery problems have surfaced this fall, and echoed the majority view that longer production lead times and careful monitoring have brought production on target. "All of us in the business learned from last year," he noted, "and were able to plan more effectively . . . We haven't run into any major snags."

## WB, RCA on Disco

(Continued from page 17)

coming to me from within the company to work with this music because they're hot about it."

King sees the emergence of disco on radio as the most significant factor for the music's future in the record biz. "Disco radio is so new," he says. "I would think any record company would realize that they've got to start looking into it. Radio's had a lot of resistance to disco in the past, but non-disco artists are going to start making albums with a track that's going to be playable as disco. This is where the Stones were very smart in recording disco versions of their songs."

"People have always been dancing to the better music, and in this sense, disco is history repeating itself. Otis Redding, early Stax and Atlantic—this was quality music with a common denominator of danceability. Today, you see things like Dan Hartman's 'Instant Replay,' which is a great

record . . . or acts like The Village People—a year and a half ago no one would look at that record, and now it's getting all kinds of play—or Chic, or the 'Midnight Express' [disco-oriented] soundtrack, and you can see where it's headed. People are going to realize that it's music, not just Boom Boom Boom."

Asked if there is an especial new push with disco at Atlantic, one high-echelon executive said, "We're not making a big fuss about it—we've always been into disco—though we have been planning on expanding the department." He added, "In fact, we were the first to go with disco," citing such early involvement with groups like the Trammps back in early 1975.

At Casablanca, rumors of the launching of a special new disco label have been denied. The company is already heavily involved in the disco field.

# RECORD WORLD COUNTRY

## Dan Pinckard Dies

■ NASHVILLE — Dan Pinckard, product manager, Columbia Records, Nashville, was the victim of a hit-and-run accident in Atlanta early Saturday, Nov. 25.

Joining CBS Records in June of 1970 as the local promotion manager in Atlanta, Pinckard was promoted to product manager, CBS Records, Nashville in May of '76 and then product manager, Columbia Records, Nashville in September '77.

Pinckard is survived by his parents, Mr. and Mrs. Warren Pinckard of Stone Mountain, Georgia; a brother and two sisters who live in and around Atlanta.

The Daniel J. Pinckard Memorial Fund has been set up to benefit his nephew, Jarret Clower, who was born with spinal bifida. The fund will go toward defraying the medical expenses incurred as a result of this disease. Any contributions should be sent to: The Daniel J. Pinckard Memorial Fund, c/o Wanda Johnson, 2582 Secenic Highway, Snellville, Ga. 30278.

## Capitol Names Shults Nashville Vice Pres.

■ NASHVILLE — Lynn Shults has been named divisional vice president, Capitol Records, Nashville, according to Don Zimmermann, president and chief operating officer, CRI. The appointment is effective Monday (4).



Lynn Shults

Based in Nashville, Shults will report to Rupert Perry, vice president of a&r, who is based at the Capitol Records Tower in Hollywood.

Shults comes to Capitol from a post as director of operations for United Artists Records.

## CMA Elects Tom Collins Chairman, Ralph Peer To Serve as President

■ NASHVILLE — Tom Collins, president of Pi-Gem/Chess Music and president of Tom Collins Productions here, was elected chairman of the board of the Country Music Association for 1979, while Ralph Peer, first vice president of Peer-Southern Organization, was elected to serve as president. The elections were held during a CMA board meeting Thursday (30) at Commerce Union Bank here.

Other officers elected for the coming year include:

Executive vice president — Irving Waugh, president of Tree Television, Nashville; vice president—Don Nelson, vice president and general manager of WIRE/WXTZ, Indianapolis; vice president—Bruce Lundvall, president, CBS Records Division, New York; vice president—Joe Smith, chairman of the board, Elektra/Asylum Records, Los Angeles; vice president — Joe Galante, division vice president/marketing, RCA Records, Nashville; vice president — Chic Doherty, vice president of business affairs and marketing, MCA Records, Nashville; vice president — Jim Halsey, president of the Jim Halsey Co., Tulsa; vice president — Barbara Mandrell, ABC Records artist; vice president—Bill Anderson, MCA Records artist; vice president—Paul Tannen, VP, Screen Gems-EMI Music, N.Y.; vice president — Bill Lowery, president of the Lowery Music Group, Atlanta; vice president—Jay Morganstern, president of ABC/Dunhill Music and American Broadcasting Music, Los Angeles; international vice president, Mervyn Conn, president of the Mervyn Conn Organization,

London; secretary—Jim Duncan, country editor, Radio & Records, Los Angeles; assistant secretary—Rick Blackburn, vice president of marketing, CBS Records, Nashville; treasurer—Hutch Carlock, president, Music City Distributors, Nashville; asst. treasurer—Don Light, president, Don Light Talent, Nashville; sergeant-at-arms—Joe Sullivan, president of the Sound Seventy Corporation, Nashville; assistant sergeant-at-arms—Glenn Snoddy, president of Woodland Sound Studios, Nashville; and historian — Bill Utz, attorney, Washington.

## RCA Completes Promo For Jennings Album

■ NASHVILLE — RCA Records, Nashville, recently completed a major television marketing campaign on Waylon Jennings' "I've Always Been Crazy" album. Utilizing time buys in eight major metropolitan markets, the program was designed to maximize the market penetration of the album.

The spot, aired during the second and third weeks of November, was timed to coincide not only with Waylon's concert schedule, but with the entry into the top five on the national country charts of the single "Don't You Think This Outlaw Bit's Done Got Out Of Hand" and with the beginning of the holiday buying season on Thanksgiving weekend. Accompanied by corresponding print and radio advertisements placed through RCA branches, the television campaign will also provide a broad artist identification base for future television efforts.

## Nashville Report

By RED O'DONNELL



■ Rumors bouncing around Music City: **Jimmy Bowen**, recently resigned from MCA, moving over to head up Elektra/Asylum's Nashville operations? (He produces **Mel Tillis**, who also recently left MCA heading toward Elektra).

Speaking of M-M-Mel, he has invested some of his riches in the purchase of KIXZ radio in Amarillo, Tex. (A country music format? Aw, sure!)

Who is the highest paid country music entertainer? A weekly magazine ("Us") article tabs **Roy**

**Clark** for that pecuniary honor. Estimates his annual gross income at \$7 million . . . **Mac Davis'** annual holiday TVer (airing Dec. 19 on CBS) is going to be different. A musical with a futuristic setting. Deals

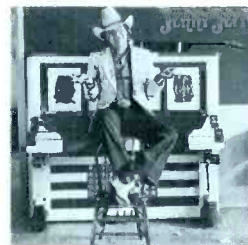
(Continued on page 95)

## PICKS OF THE WEEK

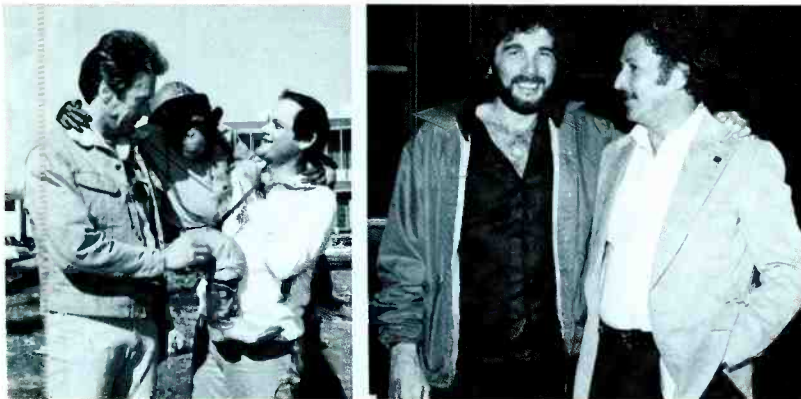
**SINGLE** **RONNIE MILSAP, "BACK ON MY MIND AGAIN"/"SANTA BARBARA"** (prod.: Tom Collins & Ronnie Milsap) (writers: C. Quillen & C. Pierce/A. Jordan & H. David) (Chess/ Casa David, ASCAP) (3:10/4:13). Both sides of this record have multiple format possibilities, with their strong, clear sounds. The slower, polished sound of "Santa Barbara" should score with a/c listeners, while "Back On My Mind Again" sounds like another solid Milsap country hit. RCA PB-11421.

**SLEEPER** **NEIL YOUNG, "COMES A TIME"** (prod.: Neil Young & Ben Keith) (writer: N. Young) (Silver Fiddle, BMI) (3:03). Rufus Thibodeaux's fiddle leads off the title cut from Young's latest album. A well established artist in the rock field, Young could score in country as well with his relaxed vocal style and the down-home treatment of the song. Reprise 1395.

**ALBUM** **JERRY JEFF WALKER, "JERRY JEFF."** Jerry Jeff's first Elektra album is a continuation of his off-the-wall style. Produced by Michael Brovsky, the sound is slightly more rock and roll oriented while retaining Walker's rough, whiskey style. Standouts include "Follow" and "Here Good Lovin' Grace." Elektra 6E-163 (7.98).



## Eastwood Movie Bows In Dallas



Clint Eastwood joined Eddie Rabbitt, Charlie Rich and 150 radio and press representatives in Dallas on November 19 for the world premiere of his new Warner Bros. film "Every Which Way But Loose," which kicked off an extensive promotion campaign for the film and its soundtrack album, released November 21 by Elektra/Asylum Records. Rabbitt's version of the title tune and Rich's "I'll Wake You Up When I Get Home" were released by the label on November 22 and 28 respectively. Shown above in the picture at left are, from left: Eastwood with Clyde, his orangutan sidekick in the film, and Clyde's trainer; in the picture at right, Eddie Rabbitt (left) is shown with E/A executive Mel Posner at the premiere.

## MSMA Meet Set

■ NASHVILLE — The Muscle Shoals Music Association will hold its monthly board of directors meeting Tuesday, Dec. 5, at the BMI building here. The meeting, which will include musicians, songwriters, engineers and studio owners from the Muscle Shoals music community, will be followed by a luncheon hosted by ASCAP's Nashville office.

## Artic Signs Weaver

■ NASHVILLE—Eddy Fox, president of Artic Records, has announced that Van Weaver has been signed to the label and the first single just released.

**THANKS D.J.'s  
FOR PLAYING  
"Sleepy Eyed  
Woman"**

**By Ray Smith  
Shi Ray 101  
Direction By  
Dr. Whiting**

## Halsey Names Cline Asst. To President

■ TULSA—Jim Halsey, president of the Jim Halsey Company, has announced the appointment of Terry Cline to the position of assistant to the president.

Cline's duties in booking, promotions and artist relations will be broadened with the development of the Halsey organization's new contemporary division and record promotions, according to Halsey. In addition to representing the Country Music Association on a committee investigating copyright infringements in Oklahoma, Cline has worked as an independent and a university concert promoter in the Southwest. He joined the Halsey staff in January, 1973.

## IRDA Pacts Down Home

■ NASHVILLE — Mike Shepherd, executive vice president of International Record Distributing Associates, has announced a distribution pact between IRDA and Down Home Records, owned by Rodney Lay.

# Country Hotline

By MARIE RATLIFF

### MOST ADDED CHART CONTENDERS

Ronnie Milsap — "Back On My Mind Again"

Eddy Arnold — "If Everyone Had Someone Like You"

T. G. Sheppard — "Happy Together"

Mary K. Miller — "Going, Going, Gone"

Ed Bruce — "Angeline"



Eddie Rabbitt

Eddie Rabbitt has the title song from the new Clint Eastwood comedy, "Every Which Way But Loose," and it should go straight to the top. A good song plus excellent performance equals a hit!

Two super stars combine talents for the first time on a classic song. Put George Jones and Johnny Paycheck with "Mabellene" and watch the adds start pouring in! Chalk up WKKN, WBAM, KWKH, KMPS, KXLR, WWOL, WKDA, KRAK, WQQT, KLAB, WJJD, KKYX, KLLL, KCKN, WINN, WIVK, KHEY, WHOO, KD JW, WPNX, KAYO, WAME, WITL, WEMP, WYDE, WDEE, KSON, WIRE, KGA, WBAP.



Mary K. Miller

Mary K. Miller has an early start on "Going, Going, Gone" at WPNX, KFDI, KXLR, WJQS, WSDS, KYNN, WIVK, KSOP, WFAI, WIRE. Randy Cornor's "Hurt As Big As Texas" showing in San Antonio, Tulsa and Spokane.

Eddy Arnold is attracting interest to "If Everyone Had Someone Like You" at KGA, KAYO, WPNX, KFDI, WMNI, KKYX, WXCL, KNIX, KMPS, KRAK, KSOP, KWKH, WUNI, WFAI, KVOO. John Wesley Ryles' "Love Ain't Made For Fools" starting in the southeast.

Super Strong: Dottie West, Johnny Rodriguez, Oak Ridge Boys, Big Al Downing, Joe Stampley.

Randy Barlow makes swift moves with "Fall In Love With Me Tonight" at WVOJ, WFAI, WJQS, WQQT, WSDS, WSLC, WGTO, KCKC, WITL, KFDI, KTTS, KBUC, WOKO, WEMP, WKKN, WRRD, WXCL, WBAM, WOKO, WHK, WUNI, KWKH, KKYX. Paul Davis' "Sweet Life" spinning in Detroit, Kansas City, Montgomery, Wheeling and Fayetteville.

Newcomer Dolly Fox showing with "I've Got A Reason For Living" at WIRE, WSDS, WIVK, KLLL. Ed Bruce's "Angeline" playing at WUBE, KRAK, WIVK, KWKH, KSOP, WFAI, KVOO, KFDI, KGA, WXCL.

LP Interest: Gail Davies' cut, "It's No Wonder I Feel Blue," from her first Lifesong LP, showing at WSDS; Tom T. Hall's "Three Sofa Story" featured at KCKN.

### SURE SHOTS

Eddie Rabbitt — "Every Which Way But Loose"

Ronnie Milsap — "Back On My Mind Again"

T. G. Sheppard — "Happy Together"

### LEFT FIELDERS

Jim Mundy & Terri Melton — "Kiss You All Over"

Neil Young — "Comes A Time"

Jerry Lee Lewis — "Save The Last Dance For Me"

Bonnie Nelson — "Love From A Woman's Point of View"

### AREA ACTION

Hobey Dodd — "Walkin' This Highway" (KSSS)

Danny Casanova — "For No Reason At All" (KSOP)

Pia Zadora — "Miracle Worker" (WFAI)

Betty Martin — "One Of Us" (KVOO, WSLC)

## Christmas Time Is Jesus Time

WRC-3312

### My Prayer

WRC-3313

Written by Myran Walker

### John Gardner

Produced by Earl Hickman and Myran Walker for WRC Records.

*The Finest Christmas Hit In Our Generation*

Distributed nationally by

Nationwide Sound Distributors



P.O. Box 23262, 1204 Elmwood Avenue, Nashville, Tennessee 37202



## Nashville Report (Continued from page 93)

humorously, but pointedly with a family living in the year 2010. For instance, Christmas has been wiped from memory and now it's called "Commerce Day." (Don't toy around with that idea; it's sooner than you think.)

**Brenda Lee's** birthday isn't until Dec. 11, but already her husband **Ronnie Shacklett** has remembered—with a one-of-a-kind gift, purchased at recent auction of the late **Judy Garland's** property. A jewel box with a bronze plaque-like top, presented to Judy in 1951 by King George VI and Queen Mary, after she had appeared in concert for first time at London's Palladium!

**Merle Haggard** signed to guest-star in 12th episode of NBC's "Centennial" series. He portrays country music entertainer who becomes a superstar by singing about the beauty and grandeur of the Colorado Rockies. Show is tentatively scheduled to air in early, early February.

Haggard on acting: "The way I look at it the public can take just so much of a performer as a musician. I like acting because I'm a great copy cat. I love to impersonate people."

Two pioneer giants of the local music scene birthday Friday—meaning **Jack Stapp** and **Irving Waugh**. (Waugh, retired president of WSM, Inc., heads up the TV division at Tree International Music, where Stapp is chief executive officer.)

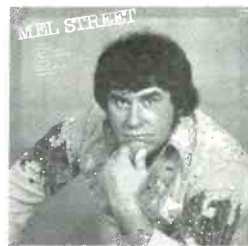
Advice for songwriting hopefuls from **Larry Gatlin**: "You can't copy anyone. You have to find your own way of expressing your own ideas. I used to listen to Kris Kristofferson and try to express myself as he does. I've also studied writers like Mickey Newbury and Red Lane. Write your way; don't imitate."

And not-so-trivia: A banjo—the real thing—weighs about 40 pounds. I didn't know that until **Roni Stoneman** told me. She swears it's the truth. "That's the reason you don't see many female musicians playing the banjo. It's too heavy to haul around," she said.

Roni has about recovered from surgery performed more than month ago in a Winston-Salem, N.C. hospital. Operation was for a hernia, caused, she insists, by hauling around her 40-pound banjo!

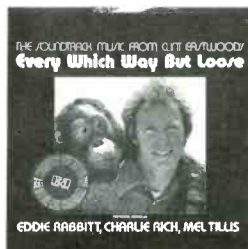
The Amusement & Music Operators Association of America (AMOA) has voted **Crystal Gayle's** "Don't It Make My Brown Eyes Blue" the Jukebox Record of the Year. Crystal's next sure hit asks the question, "Why Have You Left the One You Left Me For?"

## Country Album Picks



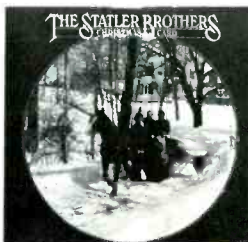
**MEL STREET**  
Mercury SRM-1-5014

Street's sound is better than ever on this album which makes his recent death all the more tragic. Produced by Jim Prater and Jim Vienneau, the material is solid country, ranging from the faster-moving tunes like "It's Too Late To Stop Us Now" to the ironic ballad, "Just Hangin' On."



**EVERY WHICH WAY BUT LOOSE**  
VARIOUS ARTISTS—Elektra 5E-503

Eddie Rabbitt, Charlie Rich, Mel Tillis and Hank Thompson head up this assortment of songs from Clint Eastwood's latest film. With the exception of Rich's classic "Behind Closed Doors," the lp is produced by Snuff Garrett with music arranged and conducted by Steve Dorff. Standouts include "I'll Wake You Up When I Get Home," "Send Me Down To Tucson" and the title cut.



**THE STATLER BROTHERS CHRISTMAS CARD**  
THE STATLER BROTHERS—Mercury SRM-1-5012

The Statlers lend their distinctive style to several Christmas standards as well as some not so famous seasonal songs. Produced by Jerry Kennedy, the general tone is warm and mellow for pleasing holiday moods. Especially nice are "I Believe In Santa's Cause," "I'll Be Home For Christmas" and the Christmas medley.

## IN MEMORIAM.



Charlee

Amerama Records,

the entertainment industry...

all the world will miss her voice...

silenced in the middle

of her song.

# Country Single Picks

## COUNTRY SONG OF THE WEEK

**EDDIE RABBITT**—Elektra 45554

**EVERY WHICH WAY BUT LOOSE** (prod.: Snuff Garrett) (writers: S. Dorff/M. Brown/T. Garrett) (Peso/Warner-Tamerlane/Malkyle, BMI) (2:48)

Rabbitt's title cut from the soundtrack of Clint Eastwood's latest film shows plenty of strength on its own, especially on the chorus, which breaks into a smooth steady progression.

**T.G. SHEPPARD**—Warner Bros. 8721

**HAPPY TOGETHER** (prod.: Jack Gilmer & T.G. Sheppard) (writers: G. Bonner/A. Gordon) (Chardon, BMI) (2:22)

Sheppard covers an earlier pop hit by the Turtles, this time using a smooth, more subdued tone with the help of a steel guitar, strings and background singers.

**ZELLA LEHR**—RCA PB-11433

**PLAY ME A MEMORY** (prod.: Pat Carter) (writers: M. Blackford/R. Leigh) (United Artists, ASCAP) (2:44)

Lehr starts out sweet and simple, accompanied by a piano which is augmented by bass, drums, guitars and strings on the chorus for an effective hook. This is a slightly softer approach which should assure continued success.

**STEVE GIBB**—Clouds 12

**SHE BELIEVES IN ME** (prod.: Buzz Cason) (writer: S. Gibb) (Angel Wing, ASCAP) (3:59)

A simple, quiet first verse with only a piano for accompaniment gives way to soaring chorus with strings, bass, drums and a guitar lending support to Gibb's expressive vocals.

**EARL CONLEY**—Warner Bros. 8717

**DREAMIN' ALL I DO** (prod.: Gene Eichelberger) (writer: E. Conley) (ETC/Easy Listening, ASCAP) (3:30)

This single, fairly traditional by today's standards, begins with strong, steady guitars. Conley's smooth vocals are well suited for the love song lyrics.

**TOMMY OVERSTREET**—Tina 523 (IRDA)

**TEARS (There's Nowhere Else To Hide)** (prod.: Tommy Overstreet) (writers: T. Overstreet/D. Vest) (Tommy Overstreet/ABC Dunhill, BMI) (2:10)

Recorded several years back, this single remains up-to-date in both the lyrics and sound. Overstreet's vocals dominate although accompaniment is full and balanced.

**JIM MUNDY and TERRI MELTON**—MCM 101

**KISS YOU ALL OVER** (prod.: Nelson Larkin) (writers: R. Chin/M. Chapman) (Chinnichaps/Careers, BMI) (2:54)

Mundy and Melton have a country duet version of Exile's recent pop hit with a smoother, more down-home approach, although the arrangement is quite similar to the original. An interesting record.

**MARY K. MILLER**—Inergi 311

**GOING, GOING, GONE** (prod.: Vincent Kickerillo) (writer: K. Morrison) (Frank and Nancy, BMI) (3:59)

Miller sings a love ballad with a simple, straightforward style to effectively present the theme of lost love. The tempo is appropriately easy and deliberate.

**FLOYD CRAMER**—RCA PB-11432

**OUR WINTER LOVE** (prod.: Chet Atkins & Felton Jarvis) (writers: J. Cowell/B. Tubert) (Fred Rose, BMI) (2:28)

This instrumental song for the season is suitable for a/c as well as country play. The sound is very smooth and mellow with Cramer's distinctive piano style.

**GEORGE & AVA**—MCA 40958

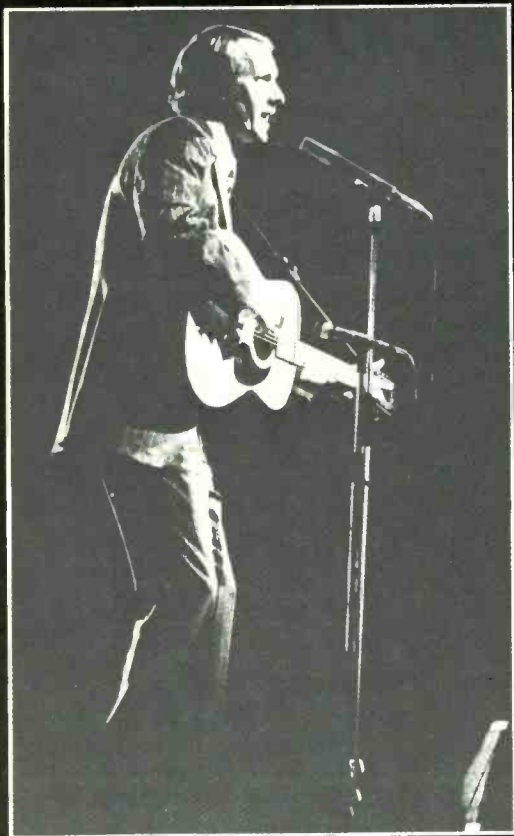
**I HATE THE WAY I LOVE IT** (prod.: Dick Glasser) (writer: A. Aldridge) (Dick & Don/Big Hair, BMI) (3:22)

George and Ava trade verses and join together on the chorus in this love song, providing an interesting hook, with both music and lyrics.

**DANIEL**—Daniel 517 (IRDA)

**ONLY A FOOL** (prod.: Andrew Murphy) (writer: R. Roberts) (Warner Tamerlane, BMI) (4:19)

Daniel's version of a song previously cut by Firefall is smooth and soothing with an acoustic guitar backing up quiet vocals.



## GEORGE HAMILTON IV

★ Has just completed videotaping his sixth annual BBC-TV series in London, England! (this time working in studio with top BBC-TV producer Yvonne Littlewood)

★ He returns to Great Britain in the spring for his sixth major nationwide concert tour (England, Scotland, Ireland and Wales)

George IV is the First  
"International Ambassador of  
Country Music"!

"Grand Ole Opry"  
"ABC Records"  
(Producer—Allen Reynolds)

Management:  
Marvyn Conn  
London, England

Representation:  
Bob Neal  
Wm. Morris Inc.  
Nashville



# RECORD WORLD COUNTRY ALBUM CHART

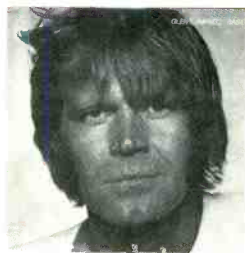
TITLE, ARTIST, Label, Number, (Distributing Label)

DEC. 9	DEC. 2		WKS. ON CHART
1	1	<b>I'VE ALWAYS BEEN CRAZY</b> WAYLON JENNINGS RCA AFL1 2979 (4th Week)	9
2	2	<b>LET'S KEEP IT THAT WAY</b> ANNE MURRAY/Capitol ST 11743	43
3	3	<b>STARDUST</b> WILLIE NELSON/Columbia JC 35305	31
4	4	<b>WILLIE &amp; FAMILY LIVE</b> /Columbia KC2 35462	2
5	6	<b>WHEN I DREAM</b> CRYSTAL GAYLE/United Artists LA 858 H	24
6	12	<b>PROFILE/BEST OF EMMYLOU HARRIS</b> /Warner Bros. BSK 3258	2
7	5	<b>HEARTBREAKER</b> DOLLY PARTON/RCA AFL1 2797	17
8	10	<b>TNT</b> TANYA TUCKER/MCA 3066	3
9	16	<b>ARMED AND CRAZY</b> JOHNNY PAYCHECK/Epic KE 35444	2
10	7	<b>LOVE OR SOMETHING LIKE IT</b> KENNY ROGERS/ United Artists LA 903 H	21
11	11	<b>GREATEST HITS, VOL. II</b> JOHNNY PAYCHECK/Epic KC 35623	5
12	8	<b>MOODS</b> BARBARA MANDRELL/ABC AY 1088	8
13	9	<b>LARRY GATLIN'S GREATEST HITS</b> /Monument MG 7628	4
14	13	<b>EXPRESSIONS</b> DON WILLIAMS/ABC AY 1069	13
15	15	<b>HUMAN EMOTIONS</b> DAVID ALLAN COE/Columbia KC 35536	3
16	18	<b>BURGERS AND FRIES/WHEN I STOP LEAVING</b> CHARLEY PRIDE/RCA APL1 2983	4
17	19	<b>TEAR TIME</b> DAVE & SUGAR/RCA APL1 2861	13
18	14	<b>LIVING IN THE USA</b> LINDA RONSTADT/Asylum 6E 155	9
19	21	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	45
20	22	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 1037	149



**CHARTMAKER OF THE WEEK**

21	—	<b>BASIC</b> GLEN CAMPBELL Capitol SW 11722	1
22	23	<b>THAT'S THE WAY A COWBOY ROCKS AND ROLLS</b> JESSI COLTER/Capitol ST 11863	4
23	26	<b>GONE GIRL</b> JOHNNY CASH/Columbia KC 35646	3
24	28	<b>ONLY ONE LOVE IN MY LIFE</b> RONNIE MILSAP/RCA AFL1 2780	25
25	29	<b>DARK EYED LADY</b> DONNA FARGO/Warner Bros. BSK 3191	8
26	17	<b>YOU HAD TO BE THERE</b> JIMMY BUFFETT/ABC AK 1008/2	4
27	—	<b>TOTALLY HOT</b> OLIVIA NEWTON-JOHN/MCA 3067	1
28	—	<b>HOLY BIBLE</b> STATLER BROTHERS/Mercury SRM 2 101	1
29	20	<b>ELVIS—A CANADIAN TRIBUTE</b> ELVIS PRESLEY/RCA KKL1 7065	8
30	31	<b>ROSE COLORED GLASSES</b> JOHN CONLEE/ABC AY 1105	4
31	30	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H	47



32	32	<b>TURNING UP AND TURNING ON</b> BILLY CRASH CRADDOCK/ Capitol SW 11853	10
33	27	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	35
34	33	<b>VARIATIONS</b> EDDIE RABBITT/Elektra 6E 127	36
35	44	<b>PLEASURE AND PAIN</b> DR. HOOK/Capitol SW 11859	2
36	34	<b>ROOM SERVICE</b> OAK RIDGE BOYS/ABC AY 1065	26
37	41	<b>DAVID ALLAN COE GREATEST HITS</b> /Columbia KC 35627	5
38	38	<b>THE WAY IT WAS IN '51</b> MERLE HAGGARD/Capitol SW 11839	10
39	62	<b>CLASSIC RICH, VOL. 2</b> CHARLIE RICH/Epic KC 35624	5
40	47	<b>LOVE IS WHAT LIFE'S ALL ABOUT</b> MOE BANDY/Columbia KC 35534	9
41	42	<b>CONWAY CONWAY TWITTY</b> /MCA 3063	6
42	51	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	59
43	42	<b>I BELIEVE IN YOU</b> MEL TILLIS/MCA 2364	24
44	24	<b>GREATEST HITS, VOL. 4</b> TAMMY WYNETTE/Epic KE 35630	4
45	49	<b>VOLUNTEER JAM III &amp; IV</b> THE CHARLIE DANIELS BAND/ Epic E2 35368	9
46	55	<b>JOHNNY DUNCAN'S GREATEST HITS</b> /Columbia KC 35628	4
47	61	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/Monument MG 7616	66
48	40	<b>FACE OF A FIGHTER</b> WILLIE NELSON/Lone Star L 4602	13
49	58	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	155
50	46	<b>LIVE AT THE GRAND OLD OPRY</b> JERRY CLOWER/MCA 3062	5
51	45	<b>THE MARSHALL TUCKER BAND'S GREATEST HITS</b> /Capricorn CPN 0214	7
52	39	<b>OH! BROTHER</b> LARRY GATLIN/Monument MG 7626	26
53	25	<b>THERE'LL BE NO TEARDROPS TONIGHT</b> WILLIE NELSON/ United Artists LA 930 H	3
54	63	<b>OLD FASHIONED LOVE</b> THE KENDALLS/Ovation OV 1733	34
55	50	<b>ENTERTAINERS . . . ON AND OFF THE RECORD</b> STATLER BROTHERS/Mercury SRM 1 5007	36
56	65	<b>CONTRARY TO ORDINARY</b> JERRY JEFF WALKER/MCA 3041	24
57	60	<b>LOVE AIN'T GONNA WAIT FOR US</b> BILLIE JO SPEARS/ United Artists LA 929 H	2
58	67	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1719	66
59	48	<b>RED WINE AND BLUE MEMORIES</b> JOE STAMPLEY/ Epic KE 35443	19
60	52	<b>FALL IN LOVE WITH ME</b> RANDY BARLOW/Republic RLP 6023	7
61	64	<b>SON OF A SON OF A SAILOR</b> JIMMY BUFFETT/ABC AA 1046	36
62	59	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC 33482	167
63	57	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ABC DO 2993	61
64	71	<b>LET ME BE YOUR BABY</b> CHARLY McCLAIN/Epic KE 35448	7
65	74	<b>JOHNNY CASH'S GREATEST HITS, VOL. 3</b> /Columbia KC 35637	5
66	69	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	132
67	72	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/ RCA APL1 2439	66
68	35	<b>I'M ALWAYS ON A MOUNTAIN WHEN I FALL</b> MERLE HAGGARD/MCA 2375	23
69	66	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754	73
70	70	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516	66
71	75	<b>SLEEPER WHEREVER I FALL</b> BOBBY BARE/Columbia KC 35645	5
72	37	<b>PLACES I'VE DONE TIME</b> TOM T. HALL/RCA APL1 3018	4
73	73	<b>OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)</b> JOE SUN/ Ovation OV 1734	4
74	36	<b>WOMANHOOD</b> TAMMY WYNETTE/Epic KE 35442	19
75	54	<b>COLLISION COURSE</b> ASLEEP AT THE WHEEL/Capitol SW 11726	66



APL1/APS1/APK1-2983


**CHARLEY PRIDE**  
The New Album  
**BURGERS AND FRIES**  
Also Featuring:  
**WHEN I STOP LEAVING**  
**(I'LL BE GONE)**



# RECORD WORLD COUNTRY SINGLES CHART


TITLE, ARTIST, Label, Number  
DEC. 9 DEC. 2

WKS. ON CHART

1	2	<b>ON MY KNEES</b> CHARLIE RICH & JANIE FRICKE Epic 8 50616		10
2	4	<b>BURGERS AND FRIES</b> CHARLEY PRIDE/RCA 11391		7
3	5	<b>THE GAMBLER</b> KENNY ROGERS/United Artists 1250		7
4	1	<b>I JUST WANT TO LOVE YOU</b> EDDIE RABBITT/Elektra 45531		11
5	11	<b>ALL OF ME</b> WILLIE NELSON/Columbia 3 10834		8
6	12	<b>DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND</b> WAYLON JENNINGS/RCA 11390		7
7	7	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> CON HUNLEY/ Warner Bros. 8671		11
8	13	<b>FRIEND, LOVER, WIFE</b> JOHNNY PAYCHECK/Epic 8 50621		9
9	9	<b>SLEEP TIGHT, GOOD NIGHT MAN</b> BOBBY BARE/Columbia 3 10831		9
10	14	<b>TULSA TIME</b> DON WILLIAMS/ABC 12425		6
11	3	<b>SWEET DESIRE</b> THE KENDALLS/Ovation 1112		12
12	16	<b>LADY LAY DOWN</b> JOHN CONLEE/ABC 12420		6
13	17	<b>THE BULL AND THE BEAVER</b> MERLE HAGGARD & LEONA WILLIAMS/MCA 40962		7
14	8	<b>THAT'S WHAT YOU DO TO ME</b> CHARLY McCLAIN/ Epic 8 50598		13
15	19	<b>RHYTHM OF THE RAIN</b> JACKY WARD/Mercury 55047		6
16	20	<b>WE'VE COME A LONG WAY BABY</b> LORETTA LYNN/ MCA 40954		6
17	29	<b>DO YOU EVER FOOL AROUND</b> JOE STAMPLEY/Epic 8 50626		6
18	22	<b>PLEASE DON'T PLAY A LOVE SONG</b> MARTY ROBBINS/ Columbia 3 10821		7
19	24	<b>I'VE DONE ENOUGH DYIN' TODAY</b> LARRY GATLIN/ Monument 270		5
20	25	<b>BACK TO THE LOVE</b> SUSIE ALLANSON/Warner/Curb 8686		7
21	26	<b>YOUR LOVE HAD TAKEN ME THAT HIGH</b> CONWAY TWITTY/ MCA 40963		4
22	18	<b>CAN YOU FOOL</b> GLEN CAMPBELL/Capitol 4638		11
23	28	<b>LOVE GOT IN THE WAY</b> FREDDY WELLER/Columbia 3 10837		8
24	6	<b>FADIN' IN, FADIN' OUT</b> TOMMY OVERSTREET/ABC 12408		11
25	31	<b>BABY, I'M BURNIN'/I REALLY GOT THE FEELING</b> DOLLY PARTON/RCA 11420		3
26	34	<b>GIMME BACK MY BLUES</b> JERRY REED/RCA 11407		5
27	37	<b>THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL</b> STATLER BROTHERS/Mercury 55048		4
28	32	<b>POISON LOVE</b> GAIL DAVIES/Lifesong 8 1777 (CBS)		8
29	30	<b>THEN YOU'LL REMEMBER</b> STERLING WHIPPLE/Warner Bros. 8632		9
30	35	<b>FEET</b> RAY PRICE/Monument 267		7
31	36	<b>HIGH AND DRY</b> JOE SUN/Ovation 1117		6
32	33	<b>ONE RUN FOR THE ROSES</b> NARVEL FELTS/ABC 12414		8
33	39	<b>AS LONG AS I CAN WAKE UP IN YOUR ARMS</b> KENNY O'DELL/Capricorn 0309		6
34	42	<b>WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR</b> CRYSTAL GAYLE/United Artists 1259		2
35	40	<b>PLAYIN' HARD TO GET</b> JANIE FRICKE/Columbia 3 10849		5
36	41	<b>DOUBLE S</b> BILL ANDERSON/MCA 40964		5
37	45	<b>TEXAS (WHEN I DIE)</b> TANYA TUCKER/MCA 40976		3
38	46	<b>THE SONG WE MADE LOVE TO</b> MICKEY GILLEY/Epic 8 50631		4
39	44	<b>LOVE AIN'T GONNA WAIT FOR US</b> BILLIE JOE SPEARS/ United Artists 1251		5
40	49	<b>IT'S TIME WE TALK THINGS OVER</b> REX ALLEN, JR./ Warner Bros. 8697		3
41	48	<b>LOVIN' ON</b> BELLAMY BROTHERS/Warner/Curb 8692		4
42	47	<b>THE SOFTEST TOUCH IN TOWN</b> BOBBY G. RICE/Republic 031		5
43	56	<b>YOU DON'T BRING ME FLOWERS</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11436		2
44	23	<b>STORMY WEATHER</b> STELLA PARTON/Elektra 45533		9
45	10	<b>BREAK MY MIND</b> VERN GOSDIN/Elektra 45532		10
46	50	<b>LOVE SURVIVED</b> ROY HEAD/ABC 12418		6
47	15	<b>SLEEPING SINGLE IN A DOUBLE BED</b> BARBARA MANDRELL/ ABC 12403		14
48	27	<b>I'M LEAVING IT ALL UP TO YOU</b> FREDDY FENDER/ABC 12415		9
49	21	<b>LITTLE THINGS MEAN A LOT</b> MARGO SMITH/ Warner Bros. 8653		14

50	38	<b>JUST OUT OF REACH OF MY TWO OPEN ARMS</b> LARRY G. HUDSON/Lone Star 702	10
51	55	<b>LAST EXIT FOR LOVE</b> WOOD NEWTON/Elektra 45528	8
52	59	<b>STONE WALL</b> GARY STEWART/RCA 11416	3
53	60	<b>HOW DEEP IN LOVE AM I</b> JOHNNY RUSSELL/Mercury 55045	3
54	62	<b>I'M GONNA FEED 'EM NOW/OLE SLEWFOOT</b> PORTER WAGONER/RCA 11411	5

## CHARTMAKER OF THE WEEK

55	—	<b>COME ON IN</b> OAK RIDGE BOYS ABC 12434		1
56	61	<b>MAYBE YOU SHOULD'VE BEEN LISTENING</b> JESSI COLTER/ Capitol 4641		6
57	64	<b>YOU WERE WORTH WAITING FOR</b> DON KING/Con Brio 142		3
58	67	<b>I JUST CAN'T STAY MARRIED TO YOU</b> CRISTY LANE/LS 169		2
59	73	<b>MR. JONES</b> BIG AL DOWNING/Warner Bros. 8716		2
60	71	<b>REST YOUR LOVE ON ME</b> BEE GEES/RSO 913		2
61	43	<b>TWO LONELY PEOPLE</b> MOE BANDY/Columbia 3 10820		13
62	72	<b>OLD FLAME, NEW FIRE</b> HANK WILLIAMS, JR./Warner/Curb 8715		3
63	66	<b>GET BACK TO LOVING ME</b> JIM CHESNUT/ABC Hickory 54038		5
64	69	<b>IF I HAD IT TO DO ALL OVER AGAIN</b> STONEY EDWARDS/ JMI 47		7
65	65	<b>SOMEBODY'S GONNA DO IT TONIGHT</b> R. C. BANNON/ Columbia 3 10847		6
66	—	<b>MABELLENE</b> GEORGE JONES & JOHNNY PAYCHECK/ Epic 8 50647		1
67	68	<b>THE GIRL AT THE END OF THE BAR</b> JOHN ANDERSON/ Warner Bros. 8705		3
68	76	<b>BUILDING MEMORIES</b> SONNY JAMES/Columbia 3 10852		2
69	—	<b>FALL IN LOVE WITH ME TONIGHT</b> RANDY BARLOW/ Republic 034		1
70	70	<b>IN MEMORY OF YOUR LOVE</b> DEBBY BOONE/Warner/Curb 8700		4
71	86	<b>THE JEALOUS KIND</b> RITA COOLIDGE/A&M 2090		2
72	91	<b>REACHING OUT TO HOLD YOU</b> DOTTIE WEST/ United Artists 1257		2
73	77	<b>HOW I LOVE YOU IN THE MORNING</b> PEGGY SUE/ Door Knob (WIG) 8 079		3
74	74	<b>THE OTHER SIDE OF JEANNE</b> CHUCK POLLARD/MCA 40965		5
75	80	<b>IT'LL BE HER</b> JOHNNY CASH/Columbia 3 10855		3
76	84	<b>FOOLED AROUND AND FELL IN LOVE</b> MUNDO EARWOOD/ GMC 105		2
77	79	<b>NATURAL LOVE</b> O. B. McCLINTON/Epic 8 50620		3
78	—	<b>ALIBIS</b> JOHNNY RODRIGUEZ/Mercury 55050		1
79	93	<b>YOU DON'T BRING ME FLOWERS</b> BARBRA STREISAND/ NEIL DIAMOND/Columbia 3 10840		2
80	87	<b>TEXAS ME AND YOU ASLEEP AT THE WHEEL</b> Capitol 4659		2
81	51	<b>WHAT HAVE YOU GOT TO LOSE</b> TOM T. HALL/RCA 11376		13
82	58	<b>DOLLY</b> R. W. BLACKWOOD/Scorpion 0561		6
83	—	<b>BEST FRIENDS MAKE THE WORST ENEMIES</b> DAVID HOUSTON/Elektra 45552		1
84	63	<b>SMOOTH SAILIN'</b> CONNIE SMITH/Monument 266		7
85	92	<b>ONE IN A MILLION</b> NATE HARVELL/Republic 033		2
86	52	<b>ANYONE WHO ISN'T ME TONIGHT</b> KENNY ROGERS & DOTTIE WEST/United Artists 1234		15
87	82	<b>HEALIN'</b> AVA BARBER/Ranwood 1087		6
88	89	<b>THERE'LL BE NO TEARDROPS TONIGHT</b> WILLIE NELSON/ United Artists 1254		3
89	—	<b>OOH BABY BABY</b> LINDA RONSTADT/Asylum 45546		1
90	57	<b>DAYLIGHT</b> T. G. SHEPPARD/Warner Bros. 8678		12
91	100	<b>THE GIVER</b> PAUL SCHMUCHER/Star Fox 378		2
92	54	<b>JULIET AND ROMEO</b> RONNIE SESSIONS/MCA 40952		10
93	75	<b>IT'S NOT EASY</b> DICKEY LEE/RCA 11389		8
94	99	<b>A BEAUTIFUL SONG</b> LEE DRESSER/Capitol 4613		2
95	98	<b>SHE WANTED A LITTLE BIT MORE</b> RAY PENNINGTON/ MRC 1022		2
96	—	<b>ME TOUCHIN' YOU</b> LINDA NAILE/Ridgetop 00178		1
97	—	<b>IT'S MY PARTY</b> SHERRY BRANE/Oak 1013		1
98	53	<b>I WANT TO GO TO HEAVEN</b> JERRY WALLACE/4-Star 5 1035		8
99	78	<b>RAINING IN MY HEART</b> LEO SAYER/Warner Bros. 8682		8
100	83	<b>WHAT'S THE NAME OF THAT SONG</b> GLEN BARBER/ 21st Century 21 100		12

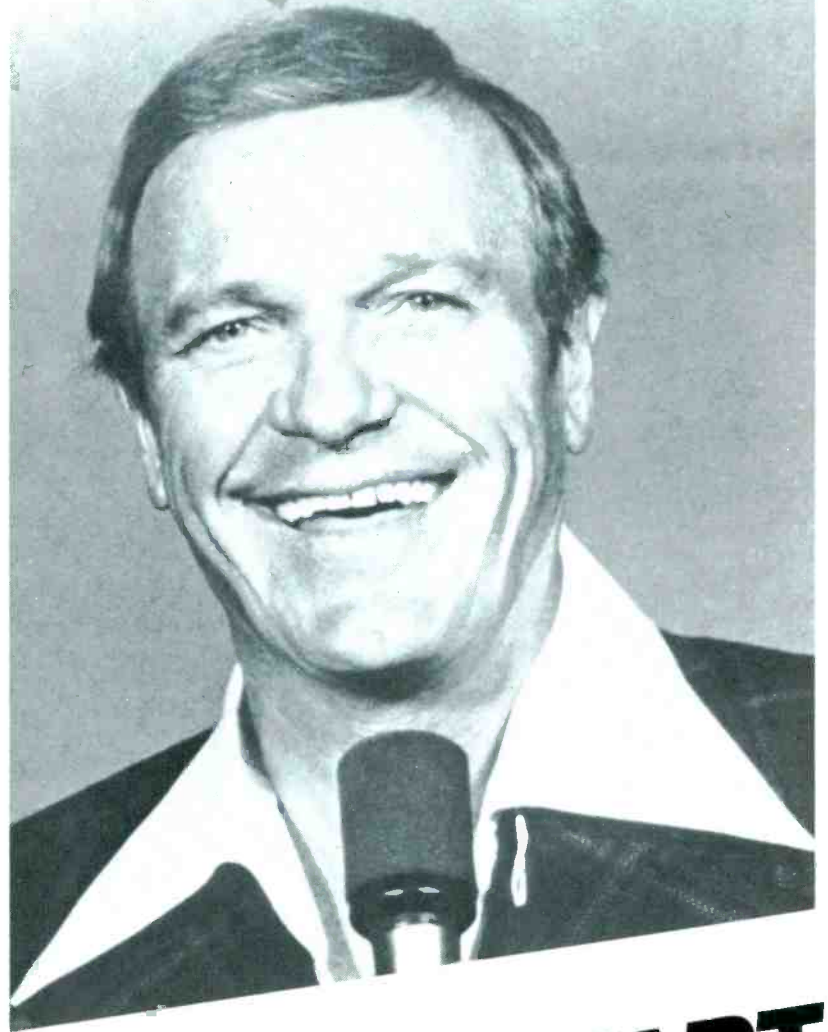
# Country

HITS OF THE WEEK

**EDDY ARNOLD**

**"If Everyone  
Had Someone  
Like You"**

PB-11422  
BB 86\* CB 83\*



**GARY STEWART**  
**"Stone Wall  
(Around Your  
Heart)"**

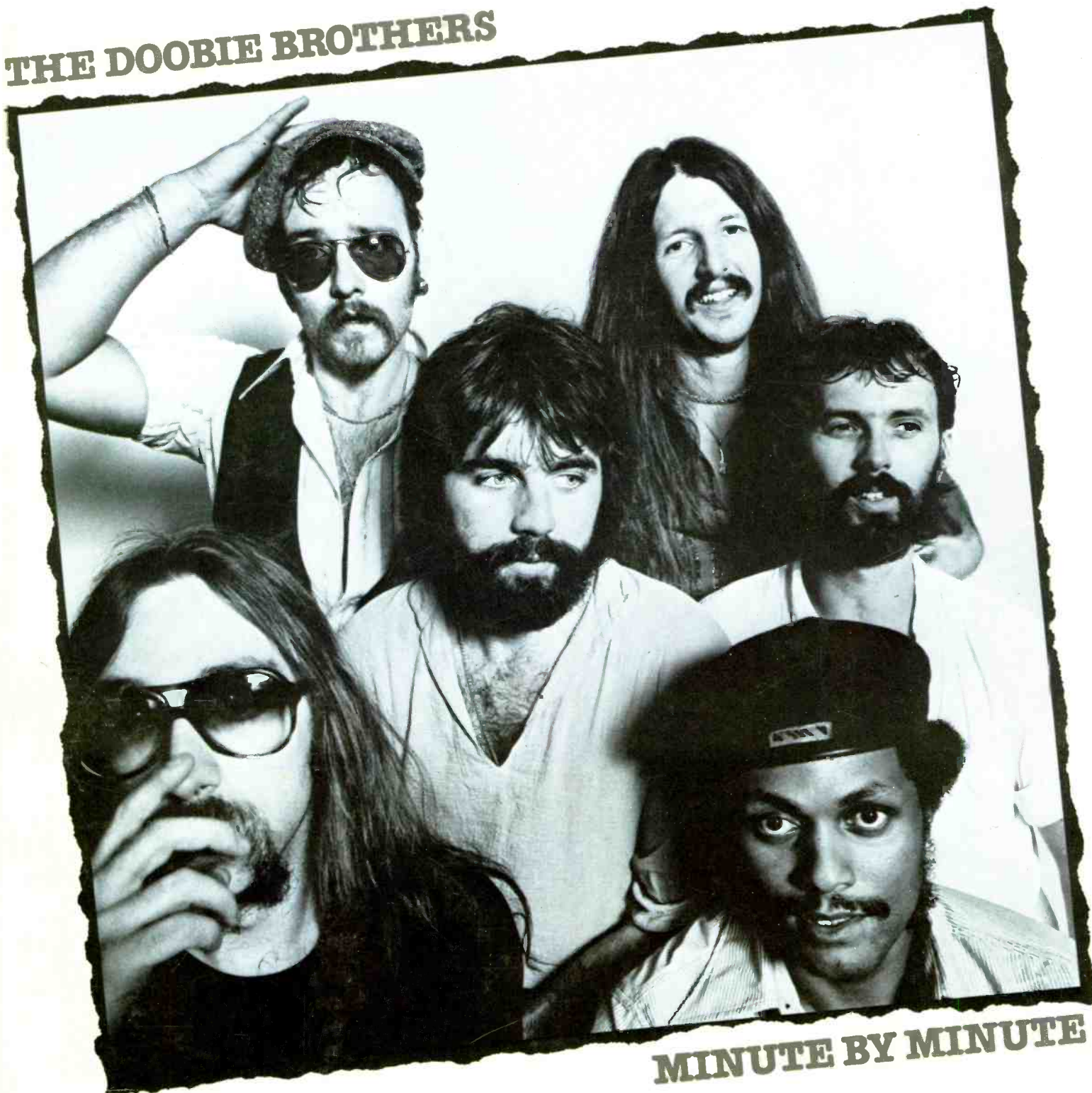
PB-11416  
BB 56\* CB 60\* RW 52\*

RCA  
Records



# Time is on their side.

## THE DOOBIE BROTHERS



**Minute By Minute**, the new Doobie Brothers album, adds up to 35 minutes, 55 seconds of the most expert playing in contemporary rock.

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**Produced by Teddy Templeman.**

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