

RECORD WORLD



HITS OF THE WEEK

SINGLES

KENNY LOGGINS, "EASY DRIVER" (prod. by Bob James) (writers: Ripelle-Piehn) (Blue Tampa/Streamline, BMI) (3:33). Loggins' last single went Top 5 and this harder rocking new disc should follow the same course. His vocals are, as always, crisp and descriptive. Columbia 3-10866.

JOHN PAUL YOUNG, "LOST IN YOUR LOVE" (prod. by Vanda & Young) (writers: same) (E.B. Marks, BMI) (3:08). Young's "Love Is In The Air" was a top charter and this second Scotti Bros. disc has a very similar feel. The Vanda & Young talent complex seems unbeatable. Scotti Bros. 405 (Atl.).

GERRY RAFFERTY, "HOME AND DRY" (prod. by Murphy-Rafferty) (writer: Rafferty) (Hudson Bay, BMI) (3:58). A thick guitar opening kicks off this dramatic and somewhat rockier new single from the "Baker Street" artist. It's a strong cut for Top 40 play. United Artists 1266.

DOLLY PARTON, "BABY I'M BURNIN'" (prod. by G. Klein) (writer: Parton) (Velvet Apple, BMI) (2:36). The only "south" in this record is the feel of early rock and roll from that part of the country. She's absolutely ace at this kind of tune and it could go all the way. RCA 11420.

SLEEPERS

MANDRILL, "TOO LATE" (prod. by C. L. & R. Wilson-C. Cave) (writers: C. L., R. Wilson-C. Cave - Graham) (Mandrill, ASCAP / Blackwood / Tauvir, BMI) (3:33). The veteran jazz/rock group produces a smooth BOE disc here with a broad pop base. The vocal blend is perfect. Aista 0375.

BURTON CUMMINGS "I WILL PLAY A RHAPSODY" (prod. by Cummings) (writer: same) (Shil elagh, BMI) (3:09). Cummings' talent as a baladeer is confirmed again on this big production. The song about songs is delivered with broad arrangements and sparkling vocals. Portrait 6-70024.

GENE SIMMONS, "RADIOACTIVE" (prod. by Delaney-Simmons) (writer: Simmons) (Kiss, ASCAP) (2:54). The Kiss bassist comes up with the solo single that, so far, sounds most like his group's efforts. The vocals are what are make for a thundering Top 40 hook. Casablanca 951.

NICOLETTE LARSON, "LOTTA LOVE" (prod. by T. Templeton) (writer: Young) (Silver Middle, BMI) (3:11). Larson is known for her background work with New Young and The Doobies and here steps out on a pop-rock with a touch of disco. It's a strong debut. Warner Bros. 8664.

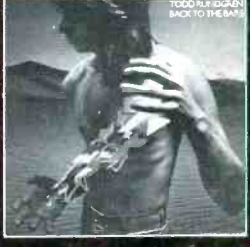
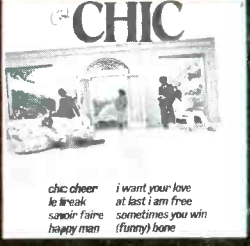
ALBUMS

QUEEN, "JAZZ." The group has reunited with producer Roy Thomas Baker after two self-produced lps and returns to the dense, layered vocal and guitar sound that characterized their earlier releases. The slightly offbeat vision is matched with strong melodies. Elektra 6E-166 (7.98).

CHIC, "C'EST CHIC." The group appears to have successfully followed "Dance, Dance, Dance" with its current single, "Le Freak" and it is that type of chanting, uptempo dance music that has seen this group cross into the pop marketplace. Another stunning lp. Atlantic SD 1920 (7.98).

TODD RUNDGREN, "BACK TO THE BARS." Rundgren and friends were captured live at the Bottom Line, the Roxy and the Agora (hence the title) where they ran through some of his best known songs. The performances are exceptional and inspired on all four sides. Bearsville 2BRX 6986 (WB) (12.98).

"BONNIE POINTER." The first solo album from this Pointer sister is a lively and soulful set sparked by her smooth vocals. "Free Me From Freedom" and the 1966 Motown chestnut, "Heaven Must Have Sent You," are indicative of the fine performances throughout. Motown 911R1 (7.98).



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Includes the hit single "ONE LAST KISS" 8007



RECORD WORLD

Anderson Wants U.S. Help With Taiwan Piracy

By PAT BAIRD

■ MIAMI — Stig Anderson, president of Polar Records and manager of the internationally popular group ABBA, is calling on the United States government to exercise some control over the proliferation of pirated records manufactured and/or distributed in Taiwan.

Anderson and Polar vice president John Spalding were in Miami for the recent Musexpo convention after travelling to Tokyo, Taiwan and the Philippines. According to Anderson, "most" of the ABBA records and tapes they found in record shops in Taiwan and Manila were pirate copies.

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Stiff Records Brings 'Be Stiff Tour '78' To New York City

By BARRY TAYLOR

■ NEW YORK — England's Stiff Records has announced the extension of its "Be Stiff Tour '78" to include an unprecedented week at the Bottom Line from December 17-21. The concerts, which will be co-sponsored by Stiff Records, WNEW-FM and Record World, will feature five of the label's artists, Rachel Sweet, Wreckless Eric, Mickey Jupp, Lene Lovich and Jona

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RCA & Warners To Bow Disco Depts. As Label Interest Continues To Grow

By NOE GOLDWASSER

■ NEW YORK—Major record labels are moving into disco marketing and distribution in a big way. Both RCA and Warners have plans for disco departments, though neither is yet prepared to reveal details about the organization and strategy for these programs.

At RCA—which has already broken ground in the disco field with the release of its own 12-inch disco format records and the distribution of product by disco specialty labels like Salsoul, Solar and Hologram—president Robert Summer has announced the formation of a new department, with former Rocket Records executive vice president Tony King in the newly-created position of director, disco marketing.

Growth Opportunity

"Disco music is now an exciting fact of our industry life," said Summer in announcing the ap-

pointment. "More than a mere phenomenon, disco offers worldwide growth opportunity that must be nurtured and developed to its full potential. Tony King has been an ardent advocate of disco since the term and the music emerged. He'll be responsible for creating fresh merchandising and promotion concepts to match the uniqueness of the music."

Beyond this announcement, however, the company would not reveal details about the new department's organization, presumably since King has just taken the post and will announce his own plans shortly. King was not available for comment at press time. Particulars about who will be in his staff will also be announced shortly, a spokesman said.

Disco Versions

At Warners, details are also being withheld, but sources within the company expect the release of a major announcement on a

new WB disco department or label this week. This section will exploit not only new disco talent that the company acquires, but special disco versions of tunes by artists not heretofore associated with the burgeoning field.

"You can definitely expect that if an act has some material that could be sold in the disco area, this new department will do everything to exploit it," said one Warners executive.

This move reflects a realization by Warners—a company not thus far heavily involved in disco—that disco has become a staple in the entertainment field, one which so large a company cannot safely ignore. "We're in business to make money," was how the WB insider summed it up. He hinted that there would be a few surprises in this week's announcement, including the disclosure that "a major Warners artist you wouldn't expect" will go disco.

No official announcement has been made yet, but it is expected that the new section's director will come from one of the already-established smaller independent disco labels.

Disco Approach

One method by which such a disco orientation within a major label could change recording policy has already been tested—and proven successful — by the Rolling Stones. In the past year, they have released a number of cuts from their "Some Girls" album and from Rolling Stones act Peter Tosh's "Bush Doctor" lp in

(Continued on page 77)

Stations Take a More Active Role In the Production of Country Records

By WALTER CAMPBELL

■ NASHVILLE — Reacting to listener response and using their own initiative, country radio stations are more frequently involving themselves in the production of the records they play.

A number of stations are now playing "Love Me Tender," a hit

from years back, but this time they are combining Linda Ronstadt's version from her latest lp with the original hit by Elvis Presley. Both recordings are in the same key and pace, making the overdub possible. Tapes of the combination are circulating with increasing frequency among radio stations and are being added to playlists. The first combined version was apparently done by WCBM, a pop/adult station in Baltimore.

The new mixed version is not on an actual record, though, and both RCA and Elektra/Asylum have indicated such a release is not going to happen.

A similar situation occurred with "You Don't Bring Me Flowers," but two records resulted. Radio triggered the duet release by Barbra Streisand and Neil Diamond on Columbia, resulting in an instant hit on the pop charts (number 2 with a bullet on the Singles Chart this week). That success brought about another release of the song last week by a country duo on RCA.

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Risque Poster Spawns Two Queen LP Packages

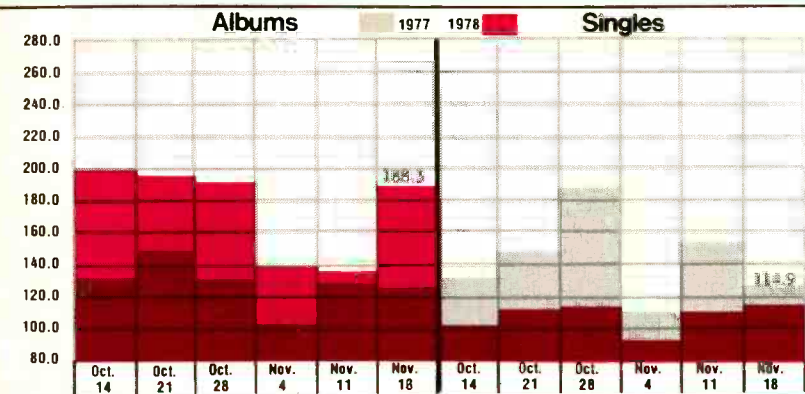
By MARC KIRKBY

■ NEW YORK — Elektra/Asylum Records last week released its new Queen album in two different packages, to allow rack jobbers and retailers to order the album with or without an enclosed poster of a crowd of nude female bicyclists.

Each package has its own serial number, 6E-166 with the poster and 6E-170 without. Albums without posters will contain a prepaid mailer which purchasers may re-

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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.

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■ **Page 14.** Polygram Distribution president John Frisoli was one of the principal speakers at his company's first national singles meeting in New York two weeks ago. Polygram brought together its branch singles specialists—a concept in which Polygram has taken a lead—to look ahead to '79 and back at a year of hits.



■ **Page 20.** Michael Lloyd, at 28, has grown up with the recording techniques of which he is now unquestionably a master. Specializing in pop records for such artists as Shaun Cassidy, Leif Garrett and Debby Boone, Lloyd has come up with some provocative ideas on record production and on hitmaking, as his Dialogue shows.

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POWERHOUSE PICKS

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

Earth, Wind & Fire (ARC/Columbia) "September." This record is jumping up the chart as the majors keep coming in. Black oriented chart shows the same hot activity. Breakout sales are being reported on both ends.

Bob Seger (Capitol) "We've Got Tonight." Already top 10 in Atlanta, movement on this record is strong. This week saw several heavies hit it. Early sales activity can be seen.

Polygram Group Passes \$1 Billion Sales Mark

■ **NEW YORK** — The Polygram Group announced last week that its worldwide sales (January through October, 1978) reached a record high of more than \$1 billion. In making the announcement, Coen Solleveld, worldwide president of the international entertainment enterprise noted that "by year-end Polygram will have passed the billion-dollar mark for the first time by a good margin." He said that current figures do not include Christmas season music sales, which usually amount to 30 percent of annual business.

Group Operations

Solleveld said that passing the billion dollar mark not only "firmly establishes Polygram in the forefront of the music and entertainment business, (but) indicates that we are well on our way toward realizing our goal of a vigorous, well-balanced and truly international enterprise."

The Polygram Group chief executive said that the spectacular growth of the company was in large part due to group record operations, through Polydor International (Deutsche Grammophon and Polydor labels) and Phonogram International (Philips and Mercury labels).

'Sat. Night Fever'

He also pointed to the worldwide sales of over 25 million double albums of "Saturday Night Fever," an industry record, and

(Continued on page 77)

Lundvall Sees '78 As CBS' Best Year

■ **NEW YORK**—CBS Records is now closing in on the biggest year in its history.

According to Bruce Lundvall, president, CBS Records Division, October sales were the largest ever attained by CBS in a single month. From all indications, November will substantially exceed October's figures. CBS Records' performance during the past ten months, coupled with projected sales for the balance of 1978, will probably result in total sales that have more than doubled over the past four years.

Platinum & Gold

Over the past year and a half more than 40 different artists on the CBS Records labels have achieved gold and/or platinum records, and that number will increase dramatically by the end of the year.

During the past 10 months CBS Records finalized some important business arrangements. Columbia announced the formation of ARC/Columbia Records, headed by Maurice White with Bob Cavallo and Joe Ruffalo. This move further strengthens CBS Records' pres-

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VOL. 35, NO. 1638

For
the person
who thought
they had
everything...

everything,
Volume 2.

You Don't Bring Me Flowers
(DUET WITH NEIL DIAMOND)

Love Theme From "A Star Is Born"
(EVERGREEN)

Love Theme From "Eyes of Laura Mars"
(PRISONER)

My Heart Belongs to Me
Songbird

The Way We Were


Sweet Inspiration/Where You Lead

All in Love Is Fair

Superman

Stoney End



Barbra
Streisand's
Greatest
Hits FC 35679
Volume 2.
On Columbia
Records and Tapes 

Warner Bros. Black Music Division Builds Momentum

By SAM SUTHERLAND

■ LOS ANGELES — Warner Bros. Records' three year-old black music marketing division is achieving its broadest penetration of RW's pop and black-oriented charts since the creation of the department. Spearheaded by major crossover hits by Funkadelic, Chaka Khan, Ashford and Simpson, and Rose Royce, Warners' current sweep includes nine singles and five lps representing seven different acts.

While this week's overall chart breakdown shows a slight dip in

Gordon Bossin Bows Merchandising Firm

■ LOS ANGELES — Gordon Bossin has announced the formation of a new merchandising company which will offer an "in-market" field staff. The firm, which is named Field Merchandising, Inc., will have a resident merchandising representative in each of eight major markets.



Gordon Bossin

Bossin stated: "It is my intention to offer, not a consultancy, but actual experienced personnel that can 'work' in the marketplace for our clients. Our service includes all facets of display, retail promotion, artist appearances, research and reports.

"I do not intend to present myself or this service under the guise of a Consultants Service as I feel every record company has the capabilities of creating their own viable artist campaigns. What I do offer is a staff in the field that is ready to implement the campaign."

F.M.I. representatives will be based in the following cities: San Francisco, Seattle, Houston, Atlanta, Baltimore / Washington D.C., Boston, Cleveland, Kansas City/St. Louis.

Bossin was most recently vice president, marketing for United Artists Records prior to which he spent 25 years in the music business in all facets of marketing and promotion. In recent months he has been a consultant to Film-A-Disc, and audio-visual presentation company, with whom he will continue to be associated.

terms of the highest chart entries, several new single releases, including follow-ups by Ashford and Simpson, and Rose Royce, are continuing a sales and airplay presence executives confirm as the most substantial to date.

Best Showing

"This is the best showing we've ever had," commented Tom Draper, vice president and director of black music marketing, who has helmed the division from its inception. "It's the strongest thrust into this area we've achieved; after three years, it's finally coming together at the level we've been working toward.

"What we now find is that we have developed the kind of roster needed to sustain this momentum."

Acts helping establish that presence are led this week by Chaka Khan, whose debut album and single for the label continue to make pop gains. Khan's "I'm Every Woman" is holding down the number one position on RW's

RSO Christmas Push

■ LOS ANGELES — RSO Records is launching an extensive marketing, merchandising and promotion campaign in support of the label's releases for the Christmas season. An elaborate program, including television and print advertising and in-store merchandising aids, has been planned for use throughout the country.

A 30-second television spot has been prepared for use nationwide. The animated cartoon features the RSO cow presenting the smash hit records of 1978. The soundtracks to the original motion pictures "Grease," "Sgt. Pepper's Lonely Hearts Club Band" and "Saturday Night Fever," as well as Player's "Danger Zone," Eric Clapton's "Backless" and Andy Gibb's "Shadow Dancing," will be spotlighted. Time buys have been set in a number of major markets across the United States. The spot will air throughout the broadcast day, including prime time, on network-affiliated and local stations. Major record retailers are also tied in with the television advertising in each market.

The television spots will be accompanied by print advertising in trade and consumer publications, with particular emphasis on major co-op advertising campaigns in each market. Special Christmas posters and mobiles will be used as part of the campaign. In addition, a limited number of long-playing albums featuring a compilation of RSO's 1978 hits, titled "The Best Of RSO," have been prepared for use by program directors and by retailers for in-store play.

black-oriented singles chart for the second week running, while holding its bullet as it rises to 27 on the RW Singles Chart. Her "Chaka" lp is faring even better, rising to a bulleted 12 on the RW album chart while moving up a notch to the number three position on RW's BOA chart.

Funkadelic's "One Nation Under A Groove" is now dipping, having peaked at the top of both the BOA and BOS charts. The title single holds onto its rung in RW's top 10 singles, listed this week at seven, while dropping to number four on the black-oriented singles side; the album, meanwhile, has dropped to 11 on RW's Album Chart, and from three to five on the BOA chart.

Follow-up Singles

Helping broaden the label's singles impact are quick follow-up singles from Ashford and Simpson and Rose Royce, whose previous singles are still crossover chart items. As Ashford and Simpson's "It Seems To Hang On" continues to drop from its top 10 perch on the BOS chart, which helped carry the duo's "Is It Still Good To Ya?" album high on both pop and black-oriented charts, the title single has been released to enter this week's BOS chart at a bulleted 67, just as "It Seems To Hang On" drops out of the top 10 to achieve number 11 on this week's chart. The album drops from 25 to 31 on RW's album chart, while remaining at number five on the BOA side.

Rose Royce, on Whitfield Records, has meanwhile followed its last single, "I'm In Love (And I Love The Feeling)," with "Love Don't Live Here Anymore." The new single is bulleted at 65 on RW's Singles Chart, and this week hits a bulleted number ten slot on the BOS chart, with the "Strikes Again" lp thus holding at five on the BOA chart while slipping two points to 28 on The Album Chart.

The group's earlier single continues to garner chart attention, dropping three spots to 21 on this week's BOS chart.

Also shaping up as a potential jazz and r&b crossover is Al Jarreau, whose "All Fly Home" album continues to climb on both the pop and BOA lp charts spurred by the singles success of "Thinkin' About It Too." Rounding out Warners' BOS performance are The Staples' "Unlock Your Mind," and Island's Third World, with "Now That We Found Love."

For Draper, the correlation between album and single success, as well as the mainstream crossover success attained by the top

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Ostroff to Infinity

■ LOS ANGELES — Alan Ostroff has joined Infinity Records as director of merchandising, according to the label's vice president and general manager, Bud O'Shea.



Alan Ostroff

Ostroff comes to Infinity from E/P/A where he served first as manager of merchandising and sales administration and later west coast product manager, responsible for campaigns for Boston, Starcastle, Lynda Carter, and George Duke, among others. He was previously a producer in Columbia Records' Special Products Department where he produced and developed concept packages for television, radio, premium, educational and private label marketing clients.

Ostroff, who reports directly to O'Shea, is based at the Infinity Records west coast offices in Universal City, California.

Capricorn's 10th Year Is Also Strongest

By WALTER CAMPBELL

■ MACON, GA.—With its 10th anniversary around the corner (next July 1) and its first anniversary with Polygram Distribution this fall, Capricorn Records is having the best year in its history, according to executive vice president Frank Fenter, and the future continues to look bright.

Switching from WEA to Polygram a year ago, Capricorn changed its distribution relationship as well, allowing for more flexibility and resulting in a promotion staff increase from three to 20 and the establishment of a sales force of four people. The result has also been the charting of 80 percent of album releases this year (12 out of 15) and increased diversity, with inroads into country, jazz and r&b as well as rock and roll.

"Under our agreement with Polygram all our promotion guys are ours," Fenter told RW. "We have 20 people there in all, only Capricorn, and we have four in sales who dovetail with the Polygram sales force. In other words all our sales plans are implemented by us, and they carry through with the Polygram sales

(Continued on page 81)

Get caught up in Crosswinds
where love and Peabo Bryson meet ♡



The new Peabo Bryson album **Crosswinds** ST-11785 featuring the single *I'm So Into You* 4656

Produced by Peabo Bryson and Johnny Pate



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RECORD WORLD CHART ANALYSIS

Summer Maintains Hold on Top Spot As Crossover Discs Exhibit Strength

By PAT BAIRD

While Donna Summer (Casablanca) held her #1 spot on the RW Singles Chart for a second week on strong sales and #1 radio playlist positions, the rest of the Top 100 reflects more crossover records and simultaneously bulleting albums than in the past few weeks.

Singles

Barbra Streisand and Neil Diamond (Col) moved to #2 bullet in a five-week pre-holiday chart sprint. Ambrosia (WB) moved to #6 bullet and Gino Vannelli (A&M), already a top charter on the Black Oriented Singles Chart and an add this week at WLS, entered the Top 10 at #9. Dr. Hook (Capitol) also entered the top 10 at #10 bullet.

Olivia Newton-John's first non-"Grease" single in some time (MCA) is this week's Chartmaker at #69 bullet on immediate radio adds and a good national spread.

Rounding out the top of the chart are: Anne Murray (Capitol) #3, Nick Gilder (Chrysalis) #4; Barry Manilow (Arista) holding at #5; Funkadelic (WB) added at KILT and maintaining the #7 sales position, and Foreigner (Atlantic) holding at #8.

Alicia Bridges (Polydor) was added at KFRC and KHJ and entered the Top 10 of several markets for the #11 bullet spot, and Chic (Atlantic), added this week at #15 on WABC, claimed the #1 spot at a number of majors for #12 bullet; Chicago (Col), whose album is #10 bullet, maintained its strength for #13 bullet, and Al Stewart (Arista) picked up good numbers and sales for #14

bullet. Firefall (Atlantic) filled in airplay holes with WABC and elsewhere for #15 bullet and Paul Davis (Bang) garnered major adds and moves for #17 bullet. Billy Joel (Col) moved into the Top 10 at a number of majors and secondaries for #19 bullet.

The Bee Gees (RSO), last week's Chartmaker and one of the Powerhouse Picks, moved to #21 bullet this week, filling in airplay holes with WLS and other majors and starting to pick up sales. The record is the most added of the past two weeks with 48 out of RW's 52 reporting majors on the record.

A number of records in the next part of the chart are strong movers, including: Andy Gibb (RSO), with sales starting, #22 bullet; Pablo Cruise (A&M) #24 bullet; Fogelberg/Weisberg (Full Moon) #25 bullet; Village People (Casablanca), #42 bullet BOS and an album at #27 bullet added at WABC and Top 10 regionally in the northeast, #26 bullet; Chaka Khan (WB), #1 BOS and an album at #19 bullet, went Top

10 in Detroit for #27 bullet. Toto (Col), another Powerhouse Pick last week and with an album at #48 bullet, moved into the Top 10 at a number of majors and secondaries for #29 bullet; Linda Ronstadt (Asylum) #31 bullet; Bob Seger, one of this week's Powerhouse Picks, (Capitol), picking up a lot of majors, #32 bullet; Elton John (MCA), moving into the south this week, #33 bullet; Alice Cooper (WB), Top 10 in New Orleans and making healthy jumps elsewhere, #33 bullet; Ace Frehley (Casablanca), with an album at #49 bullet, #37 bullet, and Eric Clapton (RSO) with this week's album Chartmaker at #57 bullet, #38 bullet here.

Still moving well this week are: Dan Hartman (Blue Sky), #60 bullet BOS and a major U.K. hit single, picking up WABC and WFIL this week for #41 bullet; Gene Cotton (Ariola) regaining a bullet at #47; Glen Campbell (Capitol), picking up major and secondary adds, #48 bullet; (Continued on page 75)

chart positions have been 33.4, 31.125, 31.29, and 34.65, in the same periods. The averages, however, are not particularly meaningful, due to the limited sampling period and the sometimes compensatory movement of albums rising and falling from a

Joel, Summer, Martin Have Top 3 Albums As Higher Priced LPs Show Penetration

By MIKE FALCON

Albums with a list price higher than the prevailing \$7.98 suggested tag dominate the top 10 this week, with the top three spot going to Billy Joel's "52nd Street" (Columbia, 1 lp, \$8.98 list price), Donna Summer's "Live And More" (Casablanca, 2 lps, \$12.98), and Steve Martin's "A Wild And Crazy Guy" (Warner Bros, 1 lp, \$9.98). This is the first time the top three spots have been occupied by selections with a suggested price over \$7.98. Additionally, albums with a price exceeding \$7.98 now garner a full 20 percent of the top 100 slots, up from 17 percent last week.

Albums

However, it should be pointed out that while higher list price albums are doing well, the \$8.98 lps are all releases by proven sellers. The six \$8.98 lps releases from Columbia and affiliated labels, as well as Warner's Steve Martin, have strong track records. For the past three weeks, six of these seven albums have been in the top 25, but this does not differ significantly from previous success and/or predictions by many retailers. This week also marks the first time that the seven releases have not improved their average chart position: following average marks of 33.57, 16.85, and 14.14 in the previous three weeks, the aforementioned releases levelled at the same 14.14 this week. Their median position, however, moved up two, to 10, after recording marks of 13, 12 and 12. What does it mean? Probably that the consumer jury is still "out" as far as \$8.98 releases from lesser known acts are concerned.

priced albums.

Tenuous Arguments
These arguments are admittedly tenuous, as many retailers have stated, and an examination of all albums exceeding the \$7.98 mark on the top 100 album chart

is equally inclusive. Starting with the week of Nov. 4, there have been marks of seven, nine, eight, and again nine higher-priced lps in the top 25. The total number of these albums in the top 100 has moved from Nov. 4, through marks of 16 and 17, to the present 20 albums, while the average

chart positions have been 33.4, 31.125, 31.29, and 34.65, in the same periods. The averages, however, are not particularly meaningful, due to the limited sampling period and the sometimes compensatory movement of albums rising and falling from a

REGIONAL BREAKOUTS

Singles

East:

Bee Gees (RSO)
Elton John (MCA)
Queen (Elektra)
Ace Frehley (Casablanca)
Earth, Wind & Fire (ARC/Columbia)
Barry White (20th Century Fox)

South:

Chic (Atlantic)
Elton John (MCA)
Alice Cooper (Warner Bros.)
Eric Clapton (RSO)
Queen (Elektra)

Midwest:

Chic (Atlantic)
Bee Gees (RSO)
Elton John (MCA)
Toto (Columbia)
Ace Frehley (Casablanca)

West:

Chic (Atlantic)
Bee Gees (RSO)
Dan Hartman (Blue Sky)
Queen (Elektra)
Earth, Wind & Fire (ARC/Columbia)

Albums

East:

Eric Clapton (RSO)
Jimmy Buffett (ABC)
Outlaws (Arista)
Stargard (MCA)
Brass Construction (UA)

South:

Eric Clapton (RSO)
Jimmy Buffett (ABC)
Brides of Funkenstein (Atlantic)
Ian Matthews (Mushroom)
Outlaws (Arista)
Lou Rawls (Phila. Intl.)

Midwest:

Eric Clapton (RSO)
Pat Travers (Polydor)
Ian Matthews (Mushroom)
Outlaws (Arista)
Commodores (Motown)
Devo (Warner Bros.)

West:

Eric Clapton (RSO)
Outlaws (Arista)
Stargard (MCA)
Cameo (Casablanca)
Devo (Warner Bros.)

*This Thanksgiving
the RSO Record Family
extends a
sincere and personal thank you
to Radio and Retail.*

*You have made this
a record-breaking year.*



A Courty would like to take the opp
a personal thank you to every
for outstanding contributions toward

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MICHAEL DUNDAS

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Assistant

MARC RATNER

National Secondary Promotion Director

JON KONJOYAN
Assistant

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National Sales Manager

JUDY AXLER

Assistant to National Sales Manager

SHERI BABER
Secretary

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National Field Sales Manager

ART GELLES

Eastern Regional Marketing

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Midwest Regional Marketing

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CANDY DENGROVE
Secretary

We made recording industry history in 1978. 19 Gold

*ortunity this Thanksgiving week to extend
member of the RSO Record Family
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Director of Creative Services

ELLEN NEITLICH
Director of Production

TIM OWENS
Assistant to Glenn Ross

CONNIE HAMILTON
Secretary to Ellen Neitlich
KATIE KAISER
Secretary to Glenn Ross

JAY LEVY
Artist Relations Coordinator/A & R Coordinator
ROWENA CLAPPER
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JASON MINKLER
PATT MORRISS
MIKE ROSE
MICHAEL ROWLEY
JULIE SHERR

BOBBI SILVER
LONG JOHN SILVER
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JULIE LARSON
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Records 12 Platinum Records Congratulations



Independent To Add Five Stores In '79; Rose Bows Store With 'Adult' Appeal

By DAVID MCGEE

■ NEW YORK—Independent Records has unveiled a new expansion plan that will result in the five-year-old, five-store company becoming the dominant retail record chain in Colorado. Over the next 12 months, Independent will add five new full-line stores, bringing its total number of outlets to 10. Ranging in size from between 2000 and 4500 square feet, the new stores will also feature extensive paraphernalia departments. (Independent owner Bruce Bayer and veteran paraphernalia dealer Art Stratman are co-owners of The Toke Shop, a chain of head shops located in Colorado.)

Bayer indicates that an undetermined number of the new stores will be offered on a franchise basis to industry veterans only. Of the current Independent stores, one, in Colorado Springs, is franchised to Orville and Louis Lambert, former owners of Eucalyptus Records, a major retail chain with locations in northern California and the Pacific Northwest.

Bayer feels expansion is necessary at this time in order to assure Independent's future in the state. "I think there's going to be competition coming in here from California," he says, "and I want to be established when it gets here. I can't keep another chain out of the state, but when it gets here I'm going to have a strong hold in Colorado."

Aside from the extensive selection of records available in his stores, Bayer feels his trump card may be the paraphernalia departments. For one, he explains, "no one discounts paraphernalia," and two, "when you have price wars in records, paraphernalia sales pay your rent and then some." Despite there being no laws against it, Independent will not sell paraphernalia to children under 16.

■ NEW YORK—Rose Records of Chicago, through its Sounds Good retail outlets, has gone into competition with itself on the city's near north side. In September Rose opened a Sounds Good store at 3155 North Broadway, across and down the street slightly from a Sounds Good store at 3176 North Broadway.

Competition

"Competition" may be a misleading term here, since the uniqueness of this move lies in the nature of the stores: the new store's inventory consists solely of MOR, classical, jazz, soundtrack, original cast, easy listening and children's records while the older location caters almost exclusively to the punk rock-disco-rock audience (and is currently expanding its country section).

Why Two Stores?

But the question remains: why two stores? One might discern by glancing at the stores' respective inventories a desire on the owners' part to attract specific groups of customers to each location. Which is half the answer.

Over a year ago, the original Sounds Good on North Broadway began stocking punk and disco titles heavily, and soon became one of Chicago's leading outlets for these types of music. Consequently customers who came in to shop for classical or MOR records were put off by the store's atmosphere. Knowing that the store was located in a section of the city populated primarily by both affluent married couples and upwardly mobile young singles, as well as the punk-disco crowd, and that a 2400 square foot location was for rent across the street, the Rose braintrust decided on the novel approach of opening a store and tailoring it to meet the needs of a specific, older clientele, one totally distinct in its listening habits from that which

frequented the other Sounds Good.

Identity Problem

According to Jim Rose, a major problem has been establishing an identity for the new store. "The store seems to attract a lot of tourists, a lot of people from the suburbs and a lot of people from outside the area who come to New Town to go to the bars," Rose says. "There's a constant influx of new faces, new people always coming in and asking for rock records. We have to say 'Our rock department is across the street.' We're trying to treat it as one store, but at the same time to really establish a separate identity, and by that I mean not only a separate identity as a Sounds Good store. The store in many instances is more like a Rose Records store, a complete, full-line store."

Advertising Helps

Advertising has become one of the most effective vehicles for countering the identity conundrum. For example, when Rose Records advertises a sale on classical titles, the new Sounds Good store is mentioned as a location where these records can be purchased. But there are two other Sounds Good stores besides the one on North Broadway, both of which carry classical records and which must be mentioned in the ads.

Nevertheless, Rose has no regrets about opening the new store. While it is too early to tell if the concept will be successful, he feels that the public will respond to the chain's recognition of differences in musical tastes—differences that are reflected in store environments as well as in the sound of the music.

WB Promotes Emmer

■ LOS ANGELES—Sue Emmer has been appointed to the position of national secondary promotion manager for Warner Bros. Records, it was announced by Russ Thyret, vice president and director of promotion for the label.



Sue Emmer

Prior to her appointment, Emmer worked in WBR's adult contemporary department and at 20th Century Records in the publicity department.

Phonogram Ups Cordray

■ CHICAGO—Lou Simon, senior vice president/director of marketing for Phonogram, Inc./Mercury Records, has announced the appointment of Wayne Cordray to the position of national singles secondaries promotion manager for the firm. He will be based in Phonogram's home office in Chicago.

In his new position, Cordray will be maintaining contact with all secondary and tertiary markets.

Cordray comes to the national staff after two years as local promotion manager for Phonogram in the northwest area. Prior to that he was a promotion manager for Polydor Records in Canada. Cordray also has spent 15 years in radio, including six years as program and music director of K149 (KJIN) in Louisiana.

Arista Honors Stewart



Prior to his appearance at New York City's Palladium Theatre, Al Stewart had a reception held in his honor by Arista Records at the Four Seasons restaurant. "Time Passages," Stewart's lp debut for the label, is certified gold. Celebrating Stewart's success at the pre-concert party are (from left): Rick Dobbis, vice president, artist development, Arista Records; Luke O'Reilly, Stewart's manager; Clive Davis, president, Arista; Al Stewart; Richard Palmese, vice president, national promotion, Arista.

"There isn't a weak cut on the album." —Colin McEnroe, Hartford Courant

Frank Weber
...as the time flies



RCA

AFL1-2963

The daily press has discovered Frank Weber — Have you?

The single:

"71"

PB 11402

RCA



Todd Rundgren. Back To The Bars.

A DOUBLE LIVE ALBUM

Includes:

Real Man

Love Of The Common Man

The Verb "To Love"

Love In Action

A Dream Goes On Forever

Sometimes I Don't Know What To Feel

The Range War

Black And White

The Last Ride

Cliché

Don't You Ever Learn?

Never Never Land

Black Maria

Zen Archer

Medley:

I'm So Proud

Ooh Baby Baby

La La Means I Love You

I Saw The Light

It Wouldn't Have Made Any Difference

Eastern Intrigue

Initiation

Couldn't I Just Tell You

Hello It's Me



2BRX 6986

**On Bearsville records and tapes.
Produced by Todd Rundgren.**

Manufactured exclusively by Warner Bros. Records Inc.

NMPA Meet Examines Videodiscs, Cut-Outs

By MIKE FALCON

■ LOS ANGELES—The infant videodisc industry and adequate policing of secondary markets were primary concerns at the west coast general meeting of the National Music Publishers' Association, held Tuesday (14) at the Bel Air Hotel.

Al Berman, president of the Harry Fox Agency, which collects and distributes mechanical royalties for NMPA clients, told the audience that "discontinued records" are becoming a big business. There are hundreds of millions of records being sold in secondary markets," explained Berman, "but they are extremely difficult to control." These secondary markets include the various cut-out and deletion specialists which are tough to monitor because of their bulk buying deals. The executive further urged members to take an active part in monitoring royalties, arguing that "just because you're represented doesn't mean you can surrender your responsibilities."

The videodisc market, the other principal topic of discussion, saw Berman explain that "it's a problem that will take a wholesale education: that royalties are necessary to this field." Berman stated that publishers should not close their minds to establishing rates for videodisc usage, as he predicted the field would burgeon and possibly represent "the one field which I think will gradually cause the rerecording of existing works, just like the stereo made the phonograph obsolete."

Berman also covered in-flight programs, stating that "if somebody makes a business from providing music, they should be compensated." He noted that two of the three major services in this field do not presently agree with this analysis.

In the field of syndicated programs, Berman said that progress for royalty payments is "moving very slowly, but if any of these programs go off the air it will not

be because of the publishers."

NMPA president Leonard Feist told the meeting that the organization has pledged \$25,000 to fight piracy "worldwide." Other business covered at the meeting included briefing on copyright infringement through organized methods, including post office drops and box numbers; the effect of California's Proposition 13 in reducing school music purchases; and the inception of Music Publishers' Forum.

Polygram Distrib. Meetings Maps Singles Strategies

■ NEW YORK—Polygram Distribution's first national singles meeting, held here Nov. 1-3, brought together the company's 14 branch singles specialists with executives of all the Polygram-distributed labels to map strategies for the fourth quarter and for 1979.

The gathering was told that Polygram has sold an average of over 5 million singles a month in 1978, including six gold singles (one million sold).

Rick Bleiweiss, national singles director for Polygram, chaired the meetings, and called the singles specialists — the posts were created just over a year ago — the "unsung heroes" in Polygram's success at the account level.

John Frisoli, Polygram Distribution president, spoke to the gathering Thursday (2) about the maturing process the company is still going through. "The best is more important than the biggest," he said.

The next speaker, Jack Kiernan, vice president of sales, described the evolution of the singles specialist position—Don Studley, in Atlanta, was Polygram's first, hired last year. Kiernan underscored the importance of singles to the record business, accounting for about 15 percent of a \$3.5 billion annual business.

Herb Greene, national singles supervisor, and Victoria Carlotti, national singles sales coordinator, then explained their work to the meeting. Kay Ayres, director of production, and Anita Bernstein, singles production coordinator,

7" Pic Disc Released

■ LOS ANGELES — Pic-Disc, a division of the Fitzgerald/Hartley Company, announces the release of the first seven-inch, 45 rpm, Pic-Disc single, manufactured in the U. S. for promotional purposes.

Toto Is First

First artists to use the new promotional vehicle are Columbia recording artists, Toto, for their current single, "Hold The Line." Company plans an immediate release of a special limited edition.

CBS Ups Amico

■ NEW YORK—Peter Teed, director, product coordination, CBS Records, has announced the appointment of Robert T. Amico to manager, new release product coordination.

Responsibilities

In his new position, Amico will work directly in coordinating all departmental efforts from the initial stages of artwork and musical approvals through printing, mastering and manufacturing of CBS Records Division album, tape and seven-inch new release product.

detailed all phases of record production from the studio to the warehouse. Bernstein discussed initial production quantities and release dates on singles as they are given by the labels and carried through by Polygram.

Ed Simek, director of inventory and production, and Steve Duning, supervisor of inventory management, went on to explain the process of inventory control in determining which presses to use and how many records to press. Duning noted that Polygram has a new computer which can track what is on press at any time.

Speakers

Bert Franzblau, vice president of operations, discussed the improvement of Polygram's service turnaround at the depot level, and described the new eastern region facility in Edison, N.J., which he said should be ready by January 1, 1979. Maurice Thibodeau, national traffic manager, outlined the streamlining of Polygram's shipping, chiefly through the use of trucks.

Jules Abramson, Polygram vice president of planning, underscored the need to make FM cuts into AM singles to bring gold albums to the platinum level.

Sterling Devers, director of sales administration, and June Silverman, national sales administrator, explained the functions of their newly-created department. Larry Brickens, national credit manager, explained credit responsibilities as they pertain

to receivables, the establishment of credit lines for new accounts and existing account maintenance.

Each of the Polygram-distributed labels offered a panel discussion and product presentation, with participants as follows:

Label Reps

Casablanca: Al DiNoble, national director of singles sales; Russ Regan, Parachute president and Don Jenner, Millennium director of promotion. Casablanca presented the singles specialists with gold records for the Donna Summer single "MacArthur Park."

Phonogram / Mercury: Harry Losk, vice president of national sales; Bernie Block, marketing and sales director for De-Lite; Frank Leffel, national promotion manager, country, for Phonogram in Nashville; Carmen LaRosa, DJM general manager and Harry Palmer, Polygram label manager.

Polydor: Harry Anger, senior vice president of marketing; Dick Kline, executive vice president and Randy Roberts, national singles manager.

Capricorn: Frank Fenter, executive vice president; Phil Rush, vice president of promotion and Lynn Adam, national singles sales director.

RSO: Bob Edson, executive vice president; Mitch Huffman, national sales director and Art Gelles, regional sales director.

The singles specialists attended the Nov. 2 Donna Summer concert at the Felt Forum courtesy of Casablanca.

THE
**MONKEY
JOE**
and
Burl Ives
**CHRISTMAS
HIT KIT**
has shipped
Look for yours



Shown at Polygram Distribution's national singles meeting, held in New York Nov. 1: (left photo, from left) Polydor panel members Dick Kline, executive VP, and Randy Roberts, national singles manager; Capricorn panel members Phil Rush, promotion VP, and Frank Fenter, executive VP; Casablanca panel members Bobby Ragona, Millennium national sales and marketing, Al DiNoble, Casablanca national director of singles sales, Steve McCormick, director of Parachute promotion, and Russ Regan, Parachute president.

MORE OF THE INTOXICATING SOUND OF

Evelyn "Champagne" King

**"I Don't
Know If It's
Right"** PB-11386



Smooth Talk...
Evelyn "Champagne" King



RCA I DON'T KNOW IF ITS RIGHT
and the Disco Version of SHAME

AFL1-2466

The new hit single from her
smash Gold Album

"Smooth Talk"

- Also available in 12" disco version
- See Evelyn on **THE MIKE DOUGLAS SHOW**

Nov 20: Dothan, AL Sacramento/San Diego, CA Tampa, FL Springfield, IL
Louisville, KY Kansas City, MO Buffalo, NY Scranton, PA Milwaukee, WI

Nov 27: Los Angeles/San Francisco, CA Denver, CO Washington, D.C. St. Louis,
MO New York, NY Cleveland, OH Philadelphia, PA Rock Springs, WY

RCA



Produced and arranged by T. Life for Sunbar Productions, Inc. A Life's Galaxy Production Executive Producer: Warren Schatz

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At Musexpo '78 ...



The fourth annual Musexpo convention held recently in Miami Beach drew an estimated 2500 registrants. Pictured here during the four-day meet are, top row, from left: Bob Edson, senior vice president of RSO Records, accepting the first annual Musexpo award given to the Robert Stigwood Organization for "Outstanding Contribution to the International Music Industry" with Hal Jackson, vice president and program director of WBLS-FM, Karolyn Ali of the Musexpo staff and Roddy Shashoua, president of Musexpo looking on; panelists of the music publishing workshop/seminar included Peter Kirsten of Global Music/GMG Records Germany, Shashoua, David Reiner, assistant vice president of the third national Band, Nashville, ABC Music president Jay Morgenstern, Lowery Music Group president Bill Lowery, Cedarwood president Bill Denny, Arista Music vice president Billy Meshel, Italy's Curci Music general manager G. Gramitto Ricci, Chappell Music president Irwin Robinson and April/Blackwood vice president Rick Smith; Distributing and marketing seminar panelists included Record Bar president Barrie Bergman, E/P/A vice president Jim Tyrrell, Disc Records president John Cohen, Korvettes vice president David Rothfeld, Shashoua,

CBS Records International vice president Fritz Hentschel and Canadian Recording Industry Association president Brian Robertson; Hal Jackson is shown speaking at the radio programming seminar with panel moderator Claude Hall, England's Beacon Broadcasting managing director Jay Olivor and Capitol Radio London program director Aidan Day looking on. Bottom row, from left: shown with Shashoua following the record production workshop are Canadian producer Pat Desario, Todd Rundgren, Recording Studio Equipment Company president Seth Snyder, Big Boro Records president Jeff Lane, Phoenix Records president David Chackler, Silver Convention producer Michael Kunze and artist/writer Edwin Birdsong; CBS Records vice president, black music marketing, LaBaron Taylor is shown addressing the a&r and artist development seminar which also include Epic director of talent acquisition Larry Schnur, RCA a&r vice president Warren Schatz and Decca/London vice president Marcel Stellman; shown on stage during the Country Music Association night at Musexpo are Bill Anderson and Mary Lou Turner, and The Keane Brothers (Phoenix Records) are shown performing at the first night gala.

ABC, MCA Join In 'Animal House' Promo

■ LOS ANGELES—ABC Records and MCA Records will participate in a cross-merchandising campaign on behalf of their respective involvements with the soundtrack for "Animal House," the Universal Pictures' box office smash. ABC recording artist Stephen Bishop wrote and performed the title track, which ABC will rush-release as a single. The single is shipping to radio stations on November 22, with its commercial release following on November 29.

The joint "Animal House" campaign will involve the cooperation of ABC and MCA's pro-

motion, merchandising and field personnel. Arnie Orleans, vice president of sales and merchandising, will coordinate activities for ABC, while Bob Siner, MCA Records' executive vice president, will direct that label's campaign.

ABC is issuing the "Animal House" single in a special 4-color sleeve depicting a scene from the film featuring Stephen Bishop and actor John Belushi. ABC's promotion of the single will be in conjunction with MCA's promotion of the lp, with special "Animal House" T-shirts and other merchandising items being issued.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ WHO SAYS: Any doubts about the future of one of the United Kingdom's most valuable exports—and we're not talking about coal from Newcastle, tweed from Harrod's, or stiff upper lips, we're talking about **The Who**—following the death of **Keith Moon** can be utterly laid to rest. Not only the remaining three members committed to keeping the band together; they are at this point busier than they've been in a long while.

"We simply felt that we had too many responsibilities—to our fans, to our crew, to everyone—to give up now," **John Entwistle** told us not long ago, "so we're definitely going to carry on. We'll finish our immediate projects, and then step back and have a look at the future."

Those "immediate projects" include two—count 'em, two—films, "The Kids Are Alright" and "Quadrophenia." The former, said John, is "in a sense" a history of The Who, "but not a chronological documentary." It will contain interviews from as early as 1965, old TV appearances, and lots of live concert footage, featuring the band's near-legendary performances at Monterey in '67 and Woodstock in '69; the most recent material includes a concert "played for a private audience" just three months ago, as well as a clip from the "Who Are You" sessions. "It's an honest film," musical director Entwistle said, "mistakes and all. In some cases we found that the sound was inadequate; some of the tracks didn't even have bass on them, but I went back and added the parts in only one take, so it would still have a live feel." A double soundtrack album is due next spring.

"Quadrophenia," obviously, is based on the band's 1974 album of the same name. "The only film we ever intended to make was 'Tommy,' but we had so much positive feedback from it that we decided to go ahead with this one," John explained. Currently about half finished, the film has a cast of "unknown actors" and a script that's "true to the vision" of "Quadrophenia" creator **Pete Townshend**; it will include "about 75%" of Townshend's original songs, as well as three new ones that are in the recording process even, um, as we speak. "It's very '60s," laughed Entwistle. "Lots of rudeness, drugs and profanity—and very funny."

As for Moon's replacement, Entwistle puts it this way: "We're not
(Continued on page 68)

"No doubt about it, the kid has the looks and talent to go far."

—The Aquarian

Frank Weber
...as the time flies



The alternative press has discovered Frank Weber—Have you?

The single:

"71"

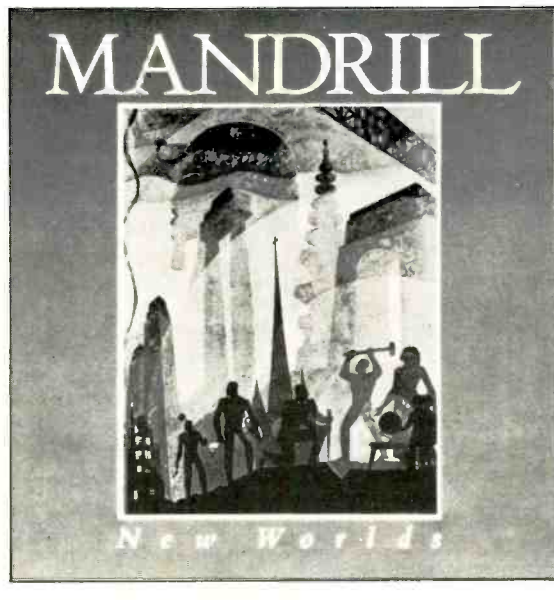
PB 11402

RCA

RCA

AFL1-2963

"New Worlds." The electrifying new musical horizons of Mandrill.



AB 4195

From disco to funk...from island rhythms to soulful ballads...take a trip through Mandrill's NEW WORLDS. It's the most exciting album yet by one of the world's most electrifying bands—Mandrill. Once you hear the music, you may never want to come back.

Mandrill's NEW WORLDS. Featuring the hit single "Too Late." On Arista Records and Tapes. ^{AS 0375}



DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Michael Lloyd: From the Studio to the Charts

By PAT BAIRD

■ At the age of 28, Michael Lloyd has already acquired a prestigious list of credits in the producing, arranging, composing and performing fields. As a producer he has worked with such artists as Donny & Marie Osmond, Shaun Cassidy, The Supremes, Lou Rawls, Debby Boone, Leif Garrett, and The Bellamy Brothers among others. As an arranger and performer he is currently working with Shaun Cassidy and as a composer for television and films, he is responsible for the scores to "Zabriski Point" and "The Van,"



Michael Lloyd

also among others. By the age of 19 he was vice president of a&r for MGM Records and, since leaving the label in 1973, has been affiliated with Warner/Curb Records as an independent producer. Over the years he has been associated with 21 charting albums, 25 charting singles, 43 gold albums and singles and has won one Grammy Award. In the following Dialogue, Lloyd discusses his career in music and his current theories on record production.

Record World: You were very young when you started in the entertainment business.

Michael Lloyd: When I was 16, 17 I was doing motion picture scores for Mike Curb like "Wild In The Streets." Maybe I was 18. Later I played in bands and all that kind of stuff. Then I kind of got into record producing because I would do that for my own records and I would kind of tell everybody what to do. I would be the one that was hated. "You gotta do this" . . . and all that business. So I would be the one that ended up being hated. It just kind of gradually evolved I suppose, into producing records because I never set up to be a record producer. I had no idea what that was. I try to do a little of everything now. I do a little singing, I sing on all the people's records that I record, I play on them . . . I just . . . I'm really very weird.

RW: Don't most producers contribute something on every record whether it's a vocal, or if they're a musician, they do something.

Lloyd: Yeah. There's a lot of people who work on these records. To make it successful. It's not just the record producer or the artist, but good engineers, good musicians, arrangers, all those. So I just do whatever is necessary. Since I play a lot of instruments, I can fill in for someone who doesn't show up or if we have trouble getting someone, or it's a last minute thing then at least I can do it somewhat. It's a lot of fun. It's good because it gives you an outlet for a lot of things. Like you can use some music for films. So you can do all these things and you get ideas one from the other, you know. I sing a little bit, I play a little bit, I produce records. It's all music, but it's a little different. So it's good.

RW: You're a songwriter also. Do you write with the artist that you work with?

Lloyd: Strangely enough, no. I haven't really written with them, I've written for them, I've written songs for Shaun and Leif but never really with them. I guess there's not enough time. I'm writing some songs for Howie Greenfield and Al Kasha and Joel Hirshorn. Some of the friends that I have are really good close friends and they're incredibly talented, so maybe I can skate along and learn something from them. I sure don't know it all.

RW: Are all the artists that you work with on Warner/Curb?

Lloyd: No, the Osmonds are Polydor, and Leif is Atlantic and Hero is with 20th. We have a real good situation. We've been fortunate just about everywhere in having good relationships with the record companies. The bottom line is you have to be successful. But still we've had good relationships with all the people. It's been nice. I've been working for Mike Curb for a long time. Mike was just elected Lieutenant Governor in California.

RW: Will he continue to run the company?

Lloyd: I don't know.

RW: It seems to be that would be two tremendously difficult jobs to try and maintain at the same time.

Lloyd: Well, we do have people that work at Warner Bros. for us. So it's possible that it will stay just the way it is.

RW: Does Warner/Curb have its own offices?

Lloyd: At Warners. We only have three or four people working for us.

RW: For a label that's putting out that much material, it's astonishing.

Lloyd: Yeah, we've had incredible luck. Well, Shaun of course is a superstar. Sales, it's hard to believe. Frankie Valli's new album is on Warner/Curb, that's doing very well. Debby Boone's album is doing well. We have a new group called Exile. They're doing well. We have Sammy Davis' "Stop The World" original cast album, which is doing well for a cast album. We have some country artists that are doing real well. Susie Allanson is doing well, Hank Williams, is starting to do some stuff, the Bellamy Brothers have had some success recently in country. We have some new things that are coming out. So you know it's a small label but we try to do as much good product as we can and really concentrate on it. Warners is a good organization. So it's a great situation.

RW: A lot of the artists that you mentioned that you personally produce seem to have something in common with each other.

Lloyd: The only ones that have anything really in common would be Shaun and Leif just from the standpoint of being in the fan magazines. But they really have nothing in common. Shaun is real rock and Leif is more an actor who's become a singer. Shaun is real rock and roll, an incredible entertainer. You gotta see him to really comprehend him. But that's really all. I don't think the Bellamy's are too much like any other. Shaun and Leif may seem similar because of the fan magazines and I think because they are so visible. You see them everywhere. They're on television, they're on magazine covers, they're everywhere.

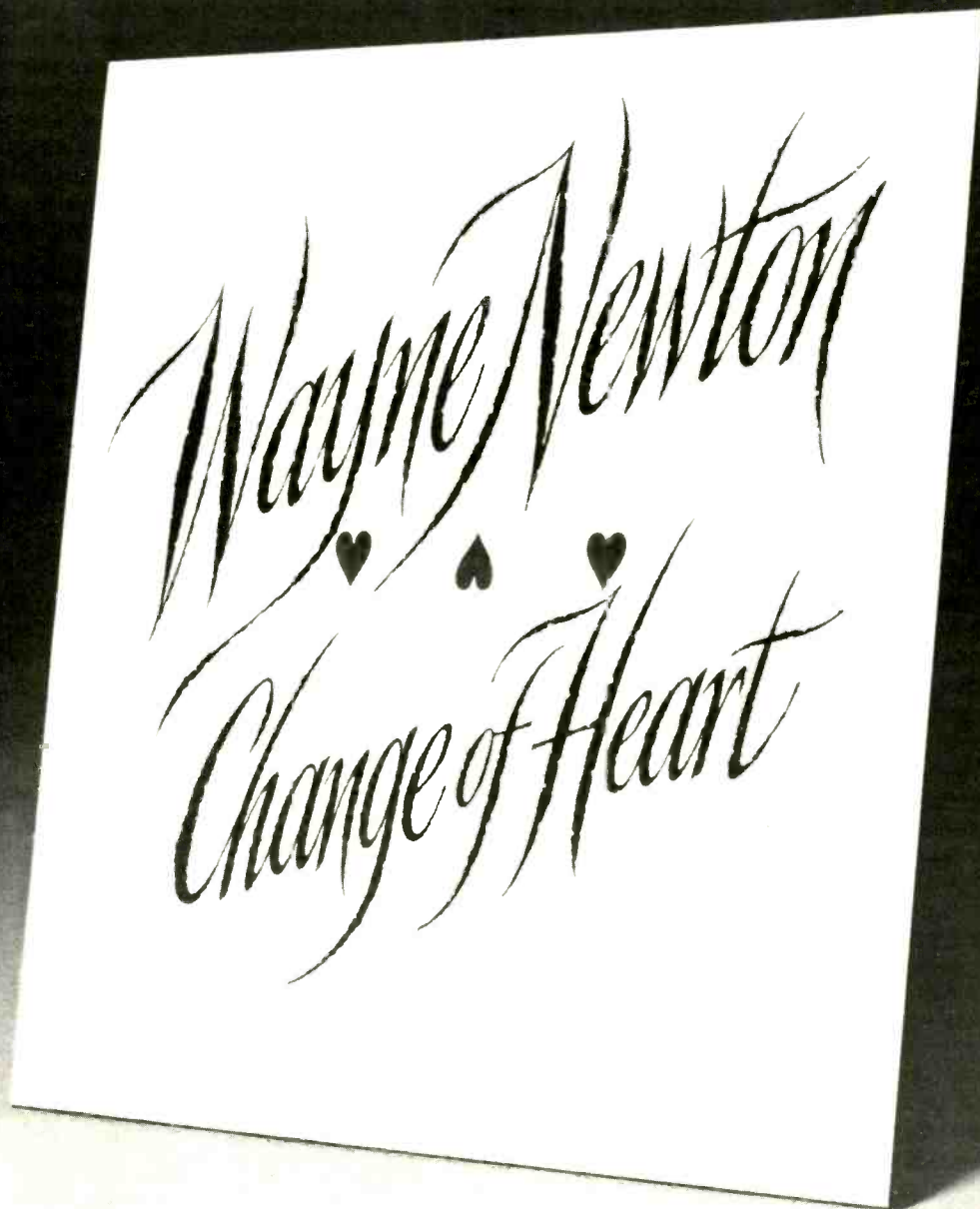
“ . . . I notice when I'm listening to a station to somebody's record, and they play a record of mine, mine generally sounds louder. ”

RW: The Osmonds also.

Lloyd: Yeah, to a certain extent. They're not too much in the magazines anymore. But I've been working with the Osmonds for like eight years. They were virtually nothing when they started off; they've just evolved into this. It wasn't like we set out to make them anything special, we just tried to make them successful. It's hard to know what someone is going to be from the very beginning, outside of knowing that they're talented. That they have ability. Shaun had obvious talent, obvious ability. So I guess I'm attracted to people I can work with but a lot of them there are certain similarities in them, there are certain obvious differences. I think within the next couple of months with some of these other things coming up, like Hero, Virgin, these other groups you know, there might be . . . and Lisa Hartman, Lisa is very good . . . greater singer. The best female singer I have ever heard not now having hits. I mean she is really incredible. Again she was almost like Shaun that she got into the acting as a side-line. You know she came out to California, was a singer down in Houston actually, didn't really do any acting, did a little bit of stage or something like it, but primarily as a singer. Then she came to California and got a part in a "Police Story" and all of a sudden got a series. I mean it just was incredible. So she is a real singer and could be monstrous because she's good looking but you know, she's really good as a singer. Which is a bottom line. It doesn't matter if you're good looking or on television shows, you can't fool people. You've seen a lot of actors and actresses trying to get into singing, recently. Unless the record is good, unless the record is really a record that is going to sell, it doesn't matter. They can't be in the magazines

(Continued on page 65)

You've changed and so has Wayne.
20th Century-Fox Records Announces
The New Wayne Newton Album.



T-576

With material by Leon Russell, Buddy Holly,
Billy Joel and David Gates
and featuring Wayne's new single
"Housewife" TC-2393

Produced by Clayton Ivey and Terry Woodford
For Wishbone, Inc.
Recorded in Muscle Shoals, Alabama



CPME Honors Lundvall



Bruce Lundvall, president, CBS Records Division, was recently honored by the Conference of Personal Managers East as Man Of the Year at a luncheon attended by over 750 industry executives and artists. Pictured here, top row from left, are WNEW-FM program director Scott Muni and host of "Soul Train" Don Cornelius, masters of ceremonies for the luncheon, flanking Lundvall; Lundvall being presented with the Humanitarian Award by president of the CPME Gerry Purcell and last year's recipient

Ahmet Ertegun; senior VP and GM of marketing for CBS Paul Smith with chairman of the board of T-Neck Records Kelly Isley and senior VP and GM of Epic/Portrait/Associated Labels Don Dempsey. On the bottom row, from left, are Ertegun, Walter Yetnikoff, James Taylor and Mo Ostin; Andy Williams with senior VP and GM of Columbia Jack Craigo and president of CBS Records International Dick Asher; Lundvall surrounded by Barry White, Glodine White, Williams and Cy Coleman.

Ad Budget's Rise Doesn't Match Sales

By MIKE FALCON

■ LOS ANGELES — While major mass merchandiser retail chain ad budgets continue to expand, it appears that the budgets, when viewed as a percentage of total sales, are decreasing. According to the yearly report issue by Advertising Age magazine, the top 50 retailers spent \$3.01 billion on ads last year, up from \$2.55 billion in 1975. The major period of growth, however, was from 1975 to 1976: Ad sales to the top 50 retailers grew only four percent since 1976's total of \$2.9 billion.

Even Sears Roebuck & Co., which hiked its ad budget from \$543,000,000 in 1976 to \$650,000,000 in 1977, will apparently

make a switch in the future. Sears chairman Edward R. Telling recently told a security analysts meeting that he expected the ad to sales ratio to decrease in the coming years. Sears was one of only nine retailers in the top 25 that increased this ad expenditure ratio since 1975.

Few Increases

In 1975 the average ad budget, at the top 25 retailers, represented as a percentage of total sales, was 3.422 percent. The 1977 average ad budget represents 3.243 percent of total sales for the top 25 retail chains, although there was an increase in ad costs, from 1975's \$2,084,530,500 to 1977's \$2,346,750,000.

New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ ROXY ROLLER: As guitarist with **Roxy Music** and later 801, not to mention the occasional solo album, **Phil Manzanera** has established a solid reputation for his musicianship, an uncompromising attitude and a unique musical vision. Lately, Manzanera has been involved with a Roxy Music reunion album, his next solo project, "K-Scope," and the formation of **GCM**, a group he will front with **Kevin Godley** and **Lol Creme**.

While in New York last week to mix the Roxy Music album he spoke to Nut Central and shed some light on his activities. "Actually, Roxy never split, although everybody seemed to make the assumption it did. We all did other projects, most of which were with each other. Recently, we all found ourselves relatively free and we all seemed to ring each other up at the same time."

Manzanera described the new Roxy material as "totally new and quite different" but admitted that it still sounded like Roxy Music. "I think this will be the best album that the band has done in ages," he said. Manzanera is looking forward to a late January release for the album in this country, probably through Atlantic Records, and hopes to tour by March.

Manzanera's own "K-Scope" should be released by Polydor this week. He admitted that the title is "a phrase without literal meaning. I've been trying to get away from things meaning other things," he said. "I had originally planned to do another 801 album but I found that the material that was emerging was a bit too normal. **Bill and Ian MacCormick** and I then wrote the album in about a month and went in and recorded it in about six weeks. Unlike 'Listen Now' this album does not have a theme." The album does have a strong song orientation with a couple of instrumental tracks ("K-Scope," "N-Shift") but makes good use of the vocal dexterity of Manzanera, Godley, Creme and **John Wetton** on "Numbers." It is unlikely that Manzanera is on the verge of a commercial breakthrough with "K-Scope," but the material is consistent and at least three tracks, "Hot Spot," "Gone Flying" and "Walking Through Heaven's Door" rank alongside his best work apart from Roxy Music.

PARTIES AREN'T SUPPOSED TO END LIKE THIS: New York, N.Y. (Continued on page 81)

"Weber can write with the best of them...almost irresistible."

—Mickey Turntable's Addendum

Frank Weber
...as the time flies



The trade press has discovered Frank Weber — Have you?

The single:

"71"

PB 11402

RCA

RCA

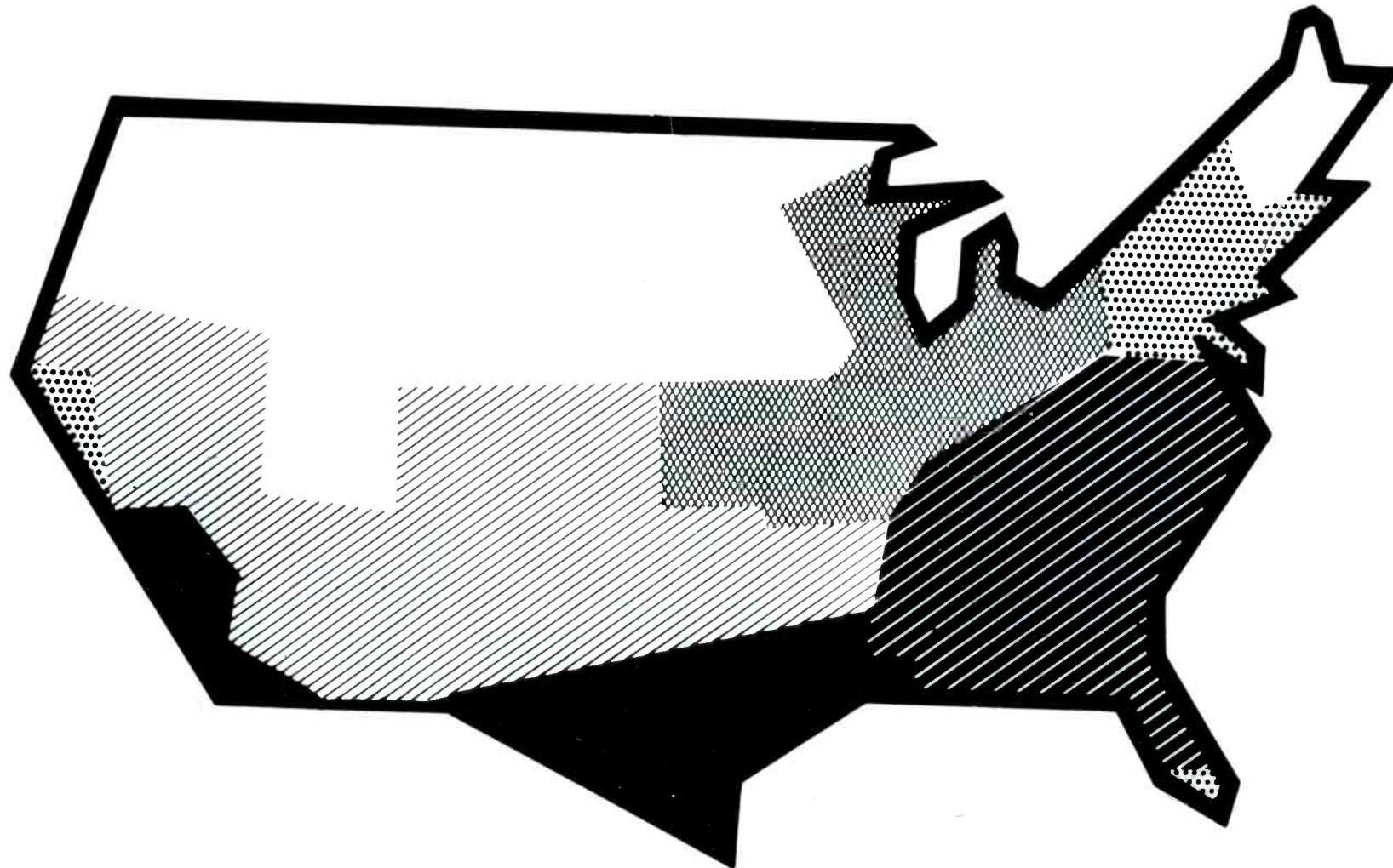
AFL1-2963

RECORD WORLD

November 25, 1978
Pullout Section

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists





Tony Orlando

"...there is another voice in him that evokes Brother Wilson and Brother Ben E. and Brother Sam and Brother Ivory Joe... the time has come to unleash this voice and give it full cry." -- Jerry Wexler

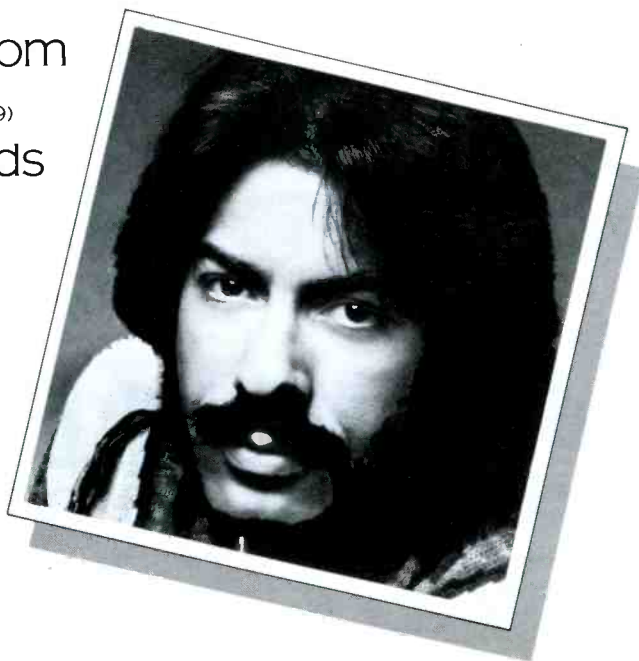
"A Lover's Question"

(E-45542)

The new single from
"Tony Orlando" (6E-149)
on Elektra Records
and Tapes.
Produced by
Jerry Wexler and
Barry Beckett



© 1978 Elektra/Asylum Records
A Warner Communications Co



HOT ADDS

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

Most Added Records at Major Markets:

Bee Gees (RSO)	48
Earth, Wind & Fire (Arc/Columbia)	19
Chic (Atlantic)	18
Toto (Columbia)	17
Linda Ronstadt (Asylum)	16
Billy Joel (Columbia)	15
Bob Seger (Capitol)	15
Elton John (MCA)	14
Pointer Sisters (Planet)	14
Paul Davis (Bang)	13

Most Added Records at Secondary Markets:

Bee Gees (RSO)	35
Earth, Wind & Fire (Arc/Columbia)	17
Queen (Elektra)	11
Hot Chocolate (Infinity)	10
Bob Seger (Capitol)	10
Ian Matthews (Mushroom)	10
Olivia Newton-John (MCA)	9
Linda Ronstadt (Asylum)	9

Most Added R&B:

Earth, Wind & Fire (Arc/Columbia)	27
Peabo Bryson (Capitol)	11
Bonnie Pointer (Motown)	9
Hot Chocolate (Infinity)	7
Three Degrees (Ariola)	7
Evelyn "Champagne" King (RCA)	7
Peaches & Herb (Polydor)	6

Most Added Country:

Conway Twitty (MCA)	55
Statler Brothers (Mercury)	53
Dolly Parton (RCA)	43
Tanya Tucker (MCA)	37
Mickey Gilley (Epic)	33
Jerry Reed (RCA)	32
Larry Gatlin (Monument)	31
Bellamy Brothers (Warner/Curb)	29
Rex Allen, Jr. (Warner Bros.)	27

ACTION MUSIC

By CHRISTY WRIGHT

■ **Toto** (Columbia). Even more great jumps and adds on this record this week. Our Powerhouse Pick of last week is really coming through and looking like a hit. New adds are 99X, 96KX, WRKO, WOKY, WIFI, KBEQ, WGUY, WNOX, WEFM. Moves are 13-10 KFRC, 10-4 KYA, 16-6 94Q, 17-10 Z93, 9-4 KJR, 13-9 KRTH, 17-9 B100, 12-6 KING, 18-10 KCBQ, 13-8 KTOQ, 29-23 WKBW, 27-22 13Q, HB-28 WPEZ, 20-15 WPGC, HB-25 WQXI, 36-15 WGCL, 33-25 WDRQ, 37-30 KSLQ, 26-22 KLIF, 21-17 WCAO, HB-24 WZUU, 30-26 KFI,



Ace Frehley

HB-25 KNUS, 23-20 KNOE-FM, 15-12 KAKC, HB-27 KLEO, 22-14 WANS-FM, 33-29 WFLB, HB-27 KXX106, 32-13 V97, 29-23 WICC, 36-28 WTIC-FM, 20-16 WLYT, 33-28 WBBF.

Ace Frehley (Casablanca). This song is taking good moves wherever it is receiving airplay. It also picked up some good adds this week.

Adds are 96KX, WLAC, KFI, and moves were 7-6 99X, 9-4 KSLQ, 15-5 KBEQ, 14-10 WANS-FM, 19-12 WKBW, 36-32 96X, 26-22 WZZP, 22-19 WGCL, 30-27 Q102, 38-35 WTIK, 30-22 WNOE, 35-31 KRBE, 26-23 WIFE, 34-29 KCBQ, 23-18 WGUY, 29-25 WNOX, 34-31 V97, HB-31 WINW, 23-21 WYLT.



Bob Seger

Bob Seger (Capitol). His new song really came across with strong new adds this week. It is taking excellent moves on both the secondary level and major market level. Adds for this week were WPEZ, WRKO, KFRC, WPGC, WLAC, KHJ, WCAO, WZUU, KFI,

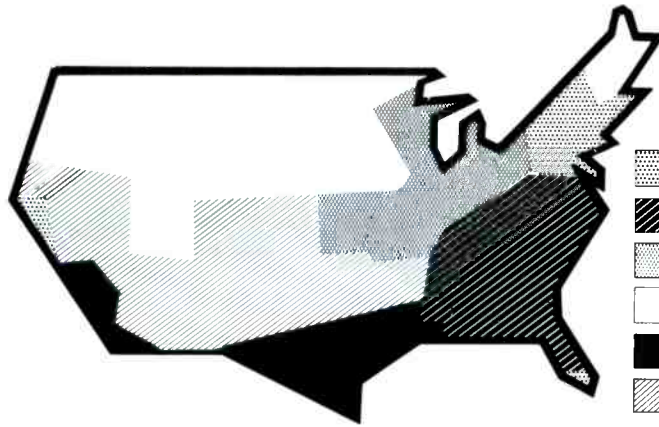
KNOE-FM, WRFC, WSGA, and moves were 21-10 WQXI, 30-20 WKBW, 22-17 94Q, 25-17 Z93, 27-24 WZZP, HB-32 KXOK, 33-29 Q102, 25-17 KDBW, 27-23 KSTP, 40-30 WTIK, 34-27 KRBE, HB-30 KRTH, HB-26 KNUS, HB-29 WEAQ, HB-29 WGUY, 33-24 WANS-FM, 32-26 WFLB, HB-20 WNOX, 29-26 WCGQ, HB-30 KXX106, HB-31 WGSV, 35-25 V97, HB-29 WPRO-FM, 27-24 WYLT, 33-29 WTIC-FM, HB-30 WICC.

Olivia Newton-John (MCA) "A Little More Love." This single has gained great initial acceptance with radio stations after her past hits with the "Grease" sound track. Adds for this week were WKBW, Z93, WLAC, WZZP, WMET, KJR, KLIF, KING.

Pointer Sisters (Planet) "Fire." Their first single in a long time is going on stations like crazy this week. Really looks good. Adds for this week were WHBQ, WQXI, 94Q, KSTP, KRBE, WCAO, WIFI, KCBQ, WRFC, WCGQ, WANS-FM, WGSV, WBSR, WSGA, WEFM and is already on 99X, WRKO, KFRC, Z93, KSLQ.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

WEAQ WGUY WJBQ WJON WOW WSPT
KCPX KDWB KFYZ 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:

1	1	Donna Summer
5	2	Dr. Hook
3	3	Ambrosia
4	4	Foreigner
8	5	Barbra & Neil
6	6	Gino Vannelli
9	7	Barry Manilow
13	8	Chicago
7	9	Paul Davis
15	10	Firefall
11	11	Al Stewart
14	12	Heart
17	13	Fogelberg/Weisberg
19	14	Andy Gibb
23	15	Billy Joel
2	16	Billy Joel (She's)
22	17	Eric Carmen
26	18	Alice Cooper
18	19	Pablo Cruise
27	20	Eric Clapton
30	21	Village People
28	22	Elton John
31	23	Linda Ronstadt
29	24	Alicia Bridges
16	25	Stephen Bishop
10	26	Anne Murray
12	27	Styx
Add	28	Bee Gees
Ex	29	Chic
Ex	30	Queen

Adds: Ian Matthews
Olivia Newton-John
Nicolette Larson

Extras: James Walsh Gypsy Band
Bob Seger
Toto
Melissa Manchester

LP Cuts: Rolling Stones (Shattered)
Steely Dan (Here)

Also Possible: Hot Chocolate
Lindisfarne
Glen Campbell
Joe Cocker
Earth, Wind & Fire
Cooper Bros.
Pointer Sisters
Livingston Taylor

Last Week: This Week:

5	1	Dr. Hook
1	2	Donna Summer
3	3	Ambrosia
7	4	Gino Vannelli
10	5	Barbra & Neil
9	6	Al Stewart
11	7	Chicago
6	8	Foreigner
2	9	Nick Gilder
13	10	Toto
15	11	Andy Gibb
12	12	Styx
4	13	Anne Murray
18	14	Billy Joel
19	15	Firefall
16	16	Heart
17	17	Fogelberg/Weisberg
8	18	Barry Manilow
21	19	Village People
27	20	Linda Ronstadt
26	21	Pablo Cruise
22	22	Funkadelic
24	23	Eric Carmen
29	24	Chic
28	25	Elton John
Add	26	Bee Gees
Ex	27	Chaka Khan
Ex	28	Bob Seger
Ex	29	Joe Cocker
Ex	30	Nick Gilder

Adds: Eric Clapton
Earth, Wind & Fire

Extras: Alicia Bridges
Ace Frehley
Queen
Paul Davis
Alice Cooper

LP Cuts: Rolling Stones (Shattered)

Also Possible: Leif Garrett
Dan Hartman
Justin Hayward
Cheryl Lynn
Rick James
Boston
Pointer Sisters

Last Week: This Week:

2	1	Ambrosia
1	2	Donna Summer
5	3	Foreigner
7	4	Dr. Hook
9	5	Gino Vannelli
4	6	Captain & Tennille
6	7	Barry Manilow
10	8	Barbra & Neil
11	9	Firefall
3	10	Anne Murray
8	11	Kenny Loggins
16	12	Alicia Bridges
15	13	Andy Gibb
14	14	Styx
17	15	Chicago
18	16	Fogelberg/Weisberg
13	17	Stephen Bishop
19	18	Eric Carmen
20	19	Al Stewart
21	20	Pablo Cruise
30	21	Billy Joel
24	22	Alice Cooper
29	23	Linda Ronstadt
23	24	Heart
31	25	Elton John
12	26	Nick Gilder
Add	27	Bee Gees
Add	28	Bob Seger
Add	29	Toto
Ex	30	Eric Clapton

Adds: Glen Campbell

Extras: Chaka Khan
Gene Cotton
Joe Cocker
Earth, Wind & Fire
Chic

LP Cuts: None

Also Possible: Ace Frehley
Jacksons
Melissa Manchester
James Walsh Gypsy Band
Ian Matthews
Nicolette Larson
Olivia Newton-John

Hottest:

Country Crossovers:

Glen Campbell

Teen:

Leif Garrett

LP Cuts:

Rolling Stones (Shattered)
Steely Dan (Here)

Exile Comes Home All Over Again



WITH THE RADIO-ACTIVE FOLLOW-UP TO ONE OF
1978'S MOST PLAYED, GOLDEST POP SINGLES...

"You Thrill Me"

(WBS 8711)

FROM THE GOLD-PLUS EXILE ALBUM MIXED EMOTIONS

FEATURING "KISS YOU ALL OVER"



CURB
RECORDS

PRODUCED BY MIKE CHAPMAN
ON WARNER/CURB RECORDS & TAPES (BSK 3205)
MANAGEMENT JIM MOREY, KATZ-GALLIN ENTERPRISES



There's no holding back Toto!

"Hold the Line," Toto's first single, is already lining up major stations across the country: WBBF; WPJB; WYSL; WTRY; WPRO/FM; WPGC; WWDC; WCAO; 94Q; Z93; Z96; WAKY; KLIF; KAKC; KELI; KLAZ/FM; KNOW; WHB; KHJ; KIIS/FM; KEZY; KRTH; 10Q; KFI; KCBQ; B100; KMJC; KINT; XEROK; KUPD; KTKT; KFRC; KYA; KLIV; KROY; KJOY; WBJW; WLPL; WROV1; KNKC; KELI; WFOM; WBBQ; WHHY; KQWB; KTAC; KPAM; KJRB; KYYX; KJR; KSTN; KTLK; WKXX; WKIX; WQXI; WRQK; WMET; WGCL; WZZP; WPEZ; 13Q; CKLW; 96KX; WDRQ; Q102; KNUS; KILT; KSLQ and KLEO for example.

And "Hold the Line" has quickly lined up bullets in all three trades: #33 *Billboard*, #33 *Cash Box* and #34 *Record World*.

"Hold the Line."

3-10830
Toto's hit single.

From their debut album

"Toto."

JC 35317

On Columbia Records and Tapes.

Produced by Toto.
Career Direction:

THE FITZGERALD HARTLEY CO



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Software Technology

By LEN FELDMAN

■ **WILL THE REAL VIDEO DISC PLEASE STAND UP!:** Remember the battle between the LP and the 45 rpm disc in the early 1950s? Fortunately for the record industry, those disc formats finally settled down into a sort of grudging co-existence, with the LP used for multiple-selection recordings or "albums" (a misnomer if ever there was one) and the 45 filling the need for hit "singles."

The situation is not nearly as clear cut when it comes to the question of video discs, several of which also offer the potential for super-hi-fi audio reproduction in what has come to be known as PCM (Pulse Code Modulation), or "digital" recording.

To date, there have been at least four highly publicized types of video discs announced. Of the two earliest announced formats, those by MCA/Philips and RCA, the latter has already been "phased out"—before it ever reached first production. The RCA disc was, theoretically, the simplest of these two. It had real grooves, just like a present day audio disc (except many more of them, more closely spaced) and used a physically-tracking stylus or needle in the tried and true fashion. Yet, the very conventional approach of this first RCA video disc imposed limitations upon it, such as eventual record wear, the inability to reproduce "step-frame" action, slow motion, fast motion, or selectively cued portions of the picture with precision.

For a while, it looked as if the MCA/Philips version of the video disc would be the clear winner, despite its technically more complex operation. This disc has become known as the "laser" disc because, unlike the RCA video disc, it is tracked optically, by a tiny laser beam mounted in the player's pickup arm. The surface of the disc is mirror-smooth and contains no grooves at all. In fact, the video information isn't inscribed on the surface at all, but is "buried" on the inside of the lower surface of the disc. The concentrated laser beam shines through the disc and minute light and dark areas on the inner surface cause the beam to be reflected up and out of the disc, where the variations in light intensity are picked up through a series of mirrors and prisms and translated to a video signal.

The chief advantage of this system is that, with no physical contact made to the disc itself, its life should be "infinitely long." Dust or dirt settling on the upper surface of the disc would have no effect on picture quality, since the laser beam is so precisely focused to the inside, lower surface of the disc that such dust and dirt would be far out-of-focus and would not add noise or "snow" to the picture. Additionally, because the pickup arm is controlled and moved electronically (and not pushed along by any grooves in the disc), stop-motion, selective cueing and the like are all achievable.

There have been several announcements regarding first production of this disc. Since Magnavox is a wholly owned subsidiary of Philips, they were, of course, to be involved in production of laser video disc players. More recently, Pioneer Company of Japan (best known as the leading seller of hi-fi equipment in this country) has indicated that it, too, will produce the hardware needed to play the laser disc, under license from MCA/Philips. And of course, MCA, being involved as it is in film production and distribution, would have ready access to a large library of movies, both of entertainment and educational subject matter.

BACK IN THE GROOVE: But an orderly industry agreement concerning video disc standards was not to be. This past summer Matsushita Electric (Panasonic and Technics are their brand names here) introduced its VISC video/audio disc player system. The big advantage of this disc is that it can be pressed (from regular PVC material) using existing record plant facilities. Thirty or sixty minutes per side can be recorded on a 12" diameter disc which looks very much like an ordinary phonograph record. In the video disc version, two audio tracks are provided for, in anticipation of stereo TV. Furthermore, the disc can also be used for super-fi PCM audio recording (analogous to the PCM tape recorders that are already being offered for home and industrial use), with such outstanding performance specs as less than 0.1% distribution, 85 dB of available dynamic range and virtually "zero" wow-and-flutter. The disc rotates at 450 rpm but is tracked by a mechanical "twist stylus" system that does ride along in grooves. The company estimated that the retail price of a one-hour VISC disc would run between 20 and 50 percent over that of conventional audio records, which would be quite an accomplishment. In the same

breath, however, they said that they would only market the new disc system after receiving support of software companies throughout the world in the fields of music, publishing, sports, entertainment, education and the movie industry. To date, there has been no groundswell of acceptance of the VISC system by these industries and the system remains pretty much in the laboratories and on display at electronic trade shows.

A GROOVELESS CONTACT SYSTEM: And now, Victor Company of Japan, Ltd., known here as JVC, has come up with yet another video/audio disc system which they call their VHD/AHD, grooveless, capacitive pickup system. The player for this system, hooked up to any TV set, plays a 12-inch, grooveless plastic disc which contains up to a total of two hours (both sides) of color programs with 2-channel sound. The player is also capable of playing digitally recorded (PCM) super hi-fi discs, also developed by JVC.

The goals achieved by this system include random access and special effects such as still, slow and quick-motion. They claim that both the player and the disc are economical to manufacture yet highly reliable. While there are no actual mechanical grooves in the record's surface to guide the stylus, it does glide along the surface, guided electronically to pick up the recorded signals. Information and tracking (guidance) signals are simultaneously picked up electronically as capacitance variations between the disc surface and an electrode on the tracking stylus. The cantilever arm which holds the stylus is servo-controlled to track the imaginary grooves in the disc and to correct for any timing error of the disc, which rotates at the highest of any of the speeds proposed for video/PCM audio discs: 900 rpm!

Several combinations of player and auxiliary units could be made available to the consumer to provide different video and audio functions.

In the case of video operation (VHD), normal, special effect (still, slow and quick motion) and fast search modes are performed by the player itself. The system is capable of locating a pre-selected single track so that recorded programs can be played back automatically in pre-programmed order by the user.

In the case of audio operation (AHD), super hi-fi stereo music can be reproduced by connecting a PCM decoder to the player. In conjunction with a random access unit, the system can then search the disc automatically and play music recorded on the disc in the order preselected by the user. Wireless remote control of the random access unit would also be available.

It would seem to us that JVC has sought to come up with the best of both video-disc worlds: a grooveless disc (hence, little or no wear) that is tracked by a stylus that nevertheless rides along the smooth surface of the record (no tricky laser beams and optical system to go out of alignment). The electro-conductive PVC material used to make the disc requires no additional processing after being pressed by presently available record-pressing equipment.

So, here we are, standing at the threshold of what everyone predicts could be as big a business as the audio record industry, and faced with three opposing systems. Moreover, the systems are so different from each other is concept, that it is most unlikely that the industry will get together on a "common" system before the first discs and players are brought to market. Does that portend another debacle similar to the four-channel fiasco? We certainly hope not!

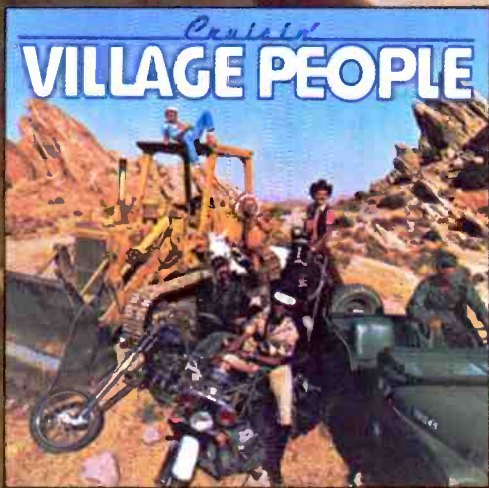


VHD/AHD System

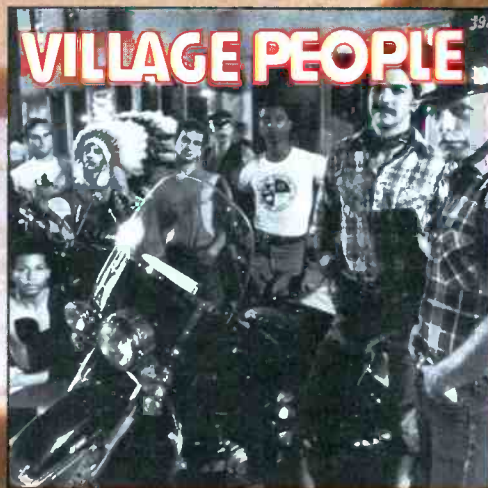
Puttin' The Pedal To The Metal...
The Dynamic

VILLAGE PEOPLE

September 25, 1978
Certified Gold NBLP 7118



September 18, 1978
Certified Gold NBLP 7064



August 7, 1978
Certified Gold NBLP 7096



Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS, INC. Executive Producer: HENRI BELOLO

Village People, from Casablanca Record and FilmWorks.



20th Holds Sales/Promo Meetings



20th Century-Fox Records sales and promotion personnel recently gathered in Las Vegas for a weekend-long series of meetings to discuss current and upcoming releases and marketing and promotions plans for these releases. The festivities culminated in a special reception at the home of Wayne Newton in Las Vegas. 20th personnel were also Newton's guests for his show at the Frontier Hotel. Shown above, in the picture at left, are, standing, from left: Rod Linnum, Detroit-based; Jim Francis, Atlanta-based; Bob Peale, Houston-based; Wendy Grasberg, promotion department, home office; Marie Bachrach, national promotion coordinator; Tom Rogan, New York-based; Vicki Leben, Los Angeles-based; Cindy Hobbs, Seattle-based; Judy Stearns, national secondary/MOR promotion; Lenny Lufman, Chicago-based; Timothy D. Kehr, Minneapolis-based; Harvey Bruce, director of a&r acquisition and development; Phillip Rauls, Memphis-based; (seated, from left) Dom Silvi, Boston-based; Maria Polivka, national album director; Alan Livingston, president, 20th Century-Fox Records; and Barry Goldberg, national promotion director. In the photo at right, Alan Livingston chairs an informal meeting in the promotion suite at the Frontier Hotel. From left are Livingston, Jim Francis, Timothy D. Kehr, Wendy Grasberg and Dom Silvi.

Cover Story:

Chaka Khan Goes Solo

■ LOS ANGELES—From an outstanding background fronting Rufus, one of the most successful r&b/pop crossover groups, Chaka Khan has turned her considerable energies to a solo career that has quickly placed her among music's most innovative and stylish artists. Released only last month, "Chaka," her debut Warner/Tattoo lp, produced by Arif Mardin, has already been certified platinum and yielded "I'm Every Woman," a number one black-oriented single. Carrying on the crossover tradition established by Ms. Khan with Rufus, both the album and single are making strong, early showings on pop charts as well.

Singing Pro At 16

25-year-old Chaka Khan began her musical career in Chicago, her hometown, at age 16, singing in supper clubs with small groups. In 1972 she met Rufus and her distinctive vocal style became the cornerstone of that group's consistent platinum status. Aside from singing, she is also actively engaged in songwriting, co-authoring tunes with Rufus, including one on her solo album.

Her decision to take a solo direction was part of a natural progression. "I'm ready to do a solo act now, thanks to the support

and love Rufus has given me in the past six years. Our mutual admiration society remains intact."

"Chaka," which features songwriting contributions from labelmates George Benson and Ashford and Simpson, who penned "I'm Every Woman," is currently the focus of a major marketing, advertising and promotional push by Warner/Tattoo. Coinciding with Khan's first major national tour as a solo performer, highlights of the merchandising campaign will include red lip pillows and a special "lighted" t-shirt featuring album cover art.

An exotic, free-spirited vocalist, Chaka Khan gives every indication of having matured into a major talent in her own right.

Chappell Acquires RSO Print Rights

■ NEW YORK—Chappell Music, administrators for the Stigwood group of publishing companies, has acquired the exclusive print rights for these catalogues in the U.S. and Canada. The announcement was made jointly by Irwin Z. Robinson, president of Chappell Music, and Eileen Rothschild, vice president of the Stigwood group of publishing companies.

Releases On Way

With the acquisition of these new rights, Chappell Music now has worldwide print rights for the Stigwood catalogues. Print rights in the U.S. and Canada were formerly held by Warner Bros. Music.

A full range of vocal sheets, song folios and educational publications will be released shortly through Theodore Presser Company of Bryn Mawr, Pennsylvania, exclusive print distributor for Chappell.

MIDEM '79 Reports Increased Reservations

■ NEW YORK—Officials of the 13th annual MIDEM, scheduled to be held in Cannes, France January 19-25, have announced that 95 percent of the available surface area provided for floor stands has been reserved. This indicates an increase over last year's participation with some 5500 international music industry representatives set to attend.

Among the scheduled gala presentations is a country music night featuring Roy Clark, Don Williams and The Oak Ridge Boys mounted by country entrepreneur Jim Halsey the evening of Jan. 21. Chuck Mangione will stage his first European concert at MIDEM Jan. 24.

B'nai B'rith Lodge Plans 'Rap' Session

■ NEW YORK — "Filling the Distribution Pipeline of Consumer Needs" will be the topic discussed by music industry executives at the second in a series of annual "End-of-the-Year" Trade Rap Sessions presented by The Music & Performing Arts Lodge of B'nai B'rith.

Panel Members

Serving on the panel of industry guests will be: Paul Smith, sr. vice president, gen. mgr., marketing, CBS Records; Dick Carter, vice pres., mgr., sales, RCA Records (representing the manufacturer); Phil King, co-president, King Karol Records; Bob Menashe, vice president, Sam Goody, Inc.; Bernie Boorstein, owner, Double B. Records; and Eliot Mavora, owner, Disc-O-Mat Stores (representing the retailer). Chairing the panel will be Herb Goldfarb, Herb Goldfarb Associates, marketing consultants.

The "Rap Session" will follow the business portion of the regular monthly meeting on Monday evening, December 4, 1978, 7:00 p.m., at The Sutton Place Synagogue, 225 East 51st Street, New York City.

Ariola Signs Beverly & Duane

■ LOS ANGELES — Scott Shannon, senior vice president of Ariola Records, has announced the signing of Beverly and Duane, a Detroit based husband and wife team.

RSO—Korvette's Promo



Prompted by the success of the recent week-long promotion designed to celebrate Korvette's 30th anniversary—described as "one of the most successful promotions ever in the history of Korvette's"—the retail chain and RSO Records have announced a repetition of the campaign, due to take place before the end of the year. As with the first promotion, all 50 Korvette's stores will feature the entire RSO record and tape catalogue, with the product to be displayed in separate wall sections and with browser bin cards listing the catalogue. In addition, special wall displays and other merchandising aids including the 20" x 60" silk-screen displays with the slogan "Korvette's Salutes RSO Records and Tapes . . . The Biggest Selling Albums in the History of the Phonograph Record Are Available on RSO"—have been prepared for each store's record department. Only RSO product will be heard in the departments during the week-long promotion, via special tapes. Pictured (from left): Howard Schisler, record buyer, Korvette's; Mitch Huffman, RSO national sales manager; David Rothfeld, Korvette's vice president; and Art Gelles, RSO east coast regional marketing.

The Aragon Ballroom
Orchestra
is coming





**Guess who's
created
a masterpiece.**

Melba Moore introduces
the perfect musical mix.

Featuring the disco hit
now streaking up the charts,

**"You Stepped
Into My Life."*** 28-50601*

"Melba."
JE 35507

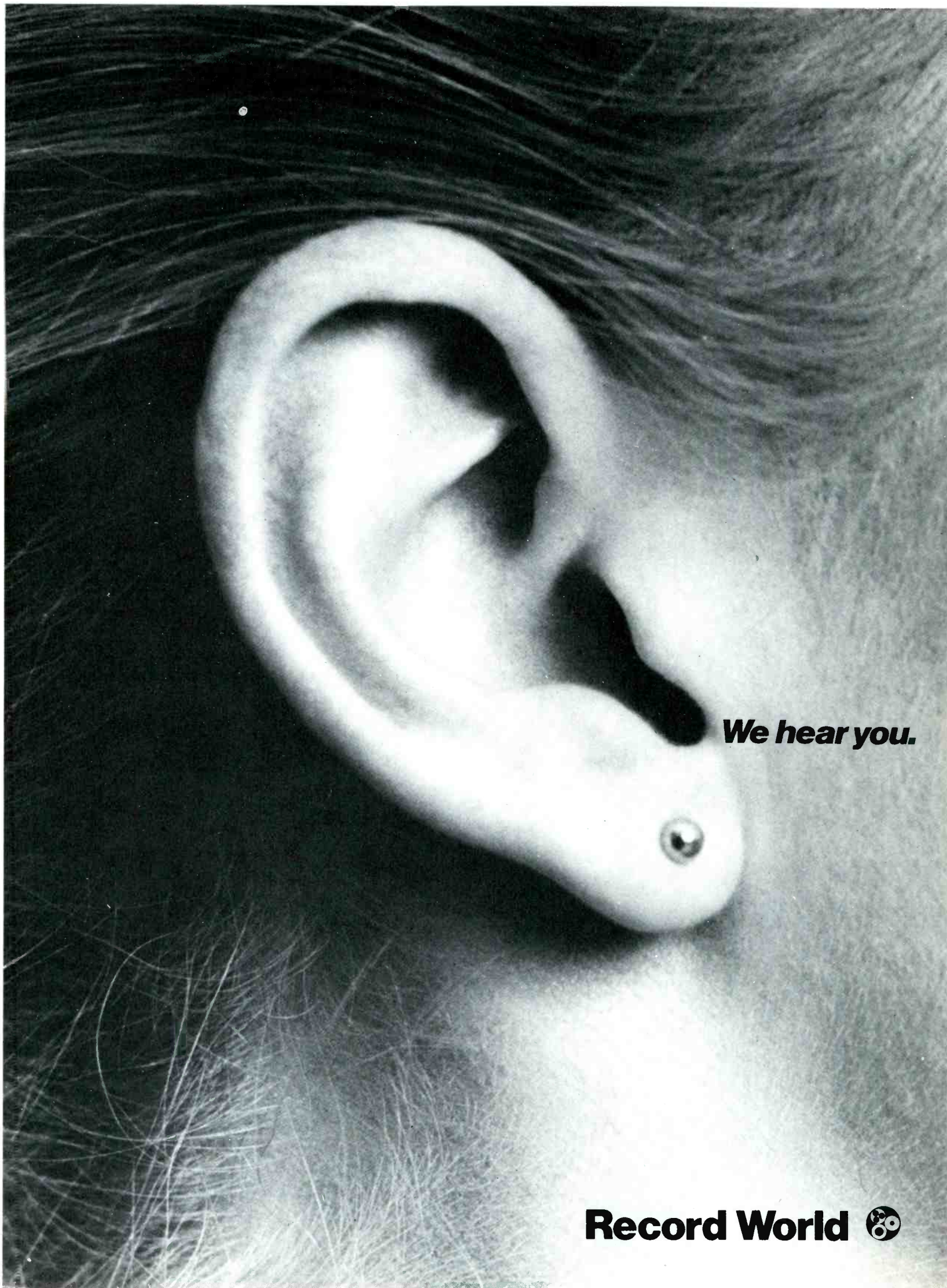
**The most colorful album of
Melba Moore's career.
On Epic Records and Tapes.**

*Special Disco Mix: John Luongo.
Produced by Gene McFadden and John Whitehead

RUSH PRODUCTIONS, INC.

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We hear you.

Record World 

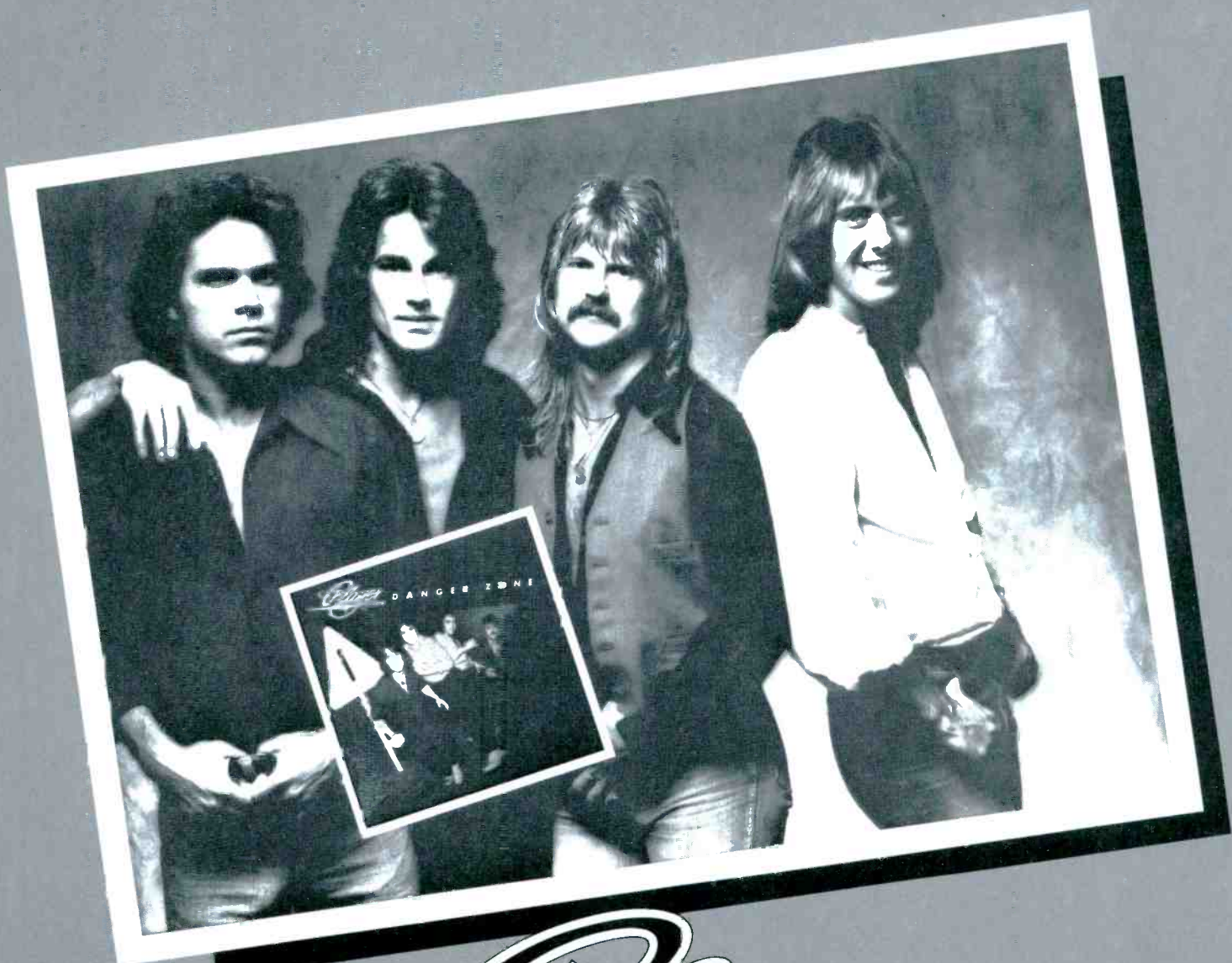
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALIVE AGAIN Phil Ramone & Chicago (Make Me Smile, ASCAP)	13
A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP)	95
A LITTLE MORE LOVE John Farrar/Irving, BMI	69
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP)	70
BACK IN THE U.S.A. Peter Asher (Arc, BMI)	97
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP)	66
BICYCLE RACE/FAT BOTTOMED GIRLS Queen & Roy Thomas Baker (Queen/Beechwood/Intro-Cold/Close Fade, BMI)	49
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP)	55
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stygian Songs, ASCAP)	34
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI)	36
CAN YOU FOOL Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP)	48
CHANGE OF HEART Carmen (Camex, BMI)	23
CUZ IT'S YOU GIRL James Walsh Gypsy Family (Gypsy Family, BMI)	68
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	28
DISCO TO GO George Clinton & Bootsy Collins (Rubber Band, BMI)	90
#1 DJ Vincent Montana, Jr. (Bud Ross, ASCAP)	89
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	71
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP)	67
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI)	24
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansongs/WB, ASCAP)	8
DREADLOCK HOLIDAY E. Stewart & G. Gouldman (Man-Ken, BMI)	50
DRIFTWOOD T. Clarke (Bright, ASCAP)	88
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	92
EVERYBODY NEEDS LOVE S. Bishop (Stephen Bishop, BMI)	40
EVERY I'S A WINNER M. Most (Finchley, ASCAP)	62
FIRE Richard Perry (Bruce Springsteen, ASCAP)	58
FLYING HIGH J. Carmichael & Group (Jobete/Commodores, ASCAP)	85
FOREVER AUTUMN Jeff Wayne (Duchess, BMI)	45
FUNK N' ROLL G. Goins (Jumpshot, BMI)	99
FUN TIME Allen Toussaint (Marsaint, BMI)	39
GET OFF Cory Wade (Sherlyn/Lindseyanne, BMI)	59
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	83
GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone/MTB, SESAC)	81
GREASED LIGHTNIN' L. St. Louis (E. H. Morris, ASCAP)	72
HERE COMES THE NIGHT P. Coleman (Beechwood, BMI)	52
HOLD ME, TOUCH ME P. Stanley (Kiss, ASCAP)	54
HOLD THE LINE Toto (Hudmar, ASCAP)	29
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI)	4
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI)	6
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP)	35
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI)	9
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	11
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP)	27
INSTANT REPLAY Dan Hartman (Silver Steed, BMI)	41
IN THE BUSH Patrick Adams (Pap/Leeds/Phylmar, ASCAP)	44
IT'S A LAUGH David Foster (Hot-Cha/Six Continents, BMI)	82
IT'S OVER J. Lynne (Unart/Jet, BMI)	100
I WAS MADE FOR DANCIN' M. Lloyd (Michael's/Scot Tune, ASCAP)	64
I WILL BE IN LOVE WITH YOU Nick DeCaro (Morgan Creek, ASCAP)	53
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	16
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	12
LIKE A SUNDAY IN SALEM S. Gibson (United Artists, ASCAP)	47
LONG STROKE Johnny Mae Mathew (Woodsong's/Bus, BMI)	98
LOTTA LOVE Ted Templeman (Silver-Fiddle, BMI)	75
LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane)	65
LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	80
MAC ARTHUR PARK Giorgio Moroder & Pete Bellotti (Canopy, ASCAP)	1
MARY JANE Rick James & Art Stewart (Stone Diamond, BMI)	60
MY BEST FRIENDS GIRL Roy Thomas Baker (Lido, BMI)	56
MY LIFE Phil Ramone (Impulsive/April, ASCAP)	19
NEW YORK GROOVE Arif Mardin (April/Russell Ballard, ASCAP)	37
ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI)	7
ON THE SHELF M. Curb & M. Lloyd (ATV, BMI)	74
ONE LAST KISS Joe Wissert (Center City, ASCAP)	94
OOH BABY BABY Peter Asher (Jobete, ASCAP)	31
OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI)	22
PART TIME LOVER Elton John & Clive Franks (Jodrell/Leeds, ASCAP)	33
PROMISES G. Johns (Narwahl, BMI)	38
READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/Kamikaze, BMI)	5
REMINISCING John Boylan & Group (Screen Gems-EMI, BMI)	42
RIGHT DOWN THE LINE Hugh Murphy & Gerry Rafferty (Hudson Bay, BMI)	84
RUN FOR HOME Gus Dudgeon (Crazy/Chappell, ASCAP)	63
SEPTEMBER Maurice White (Saggsfire/Irving/Charleville, BMI/Steelchest, ASCAP)	51
SHAKE IT Robertson Matthews (Steamed Clam, BMI)	76
SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI)	10
SHE'S ALWAYS A WOMAN Phil Ramone (Impulsive/April, ASCAP)	83
STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilsongs/Know, ASCAP)	20
STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI)	15
SUMMER NIGHTS Louis St. Louis (Edwin Morris, ASCAP)	91
SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP)	17
TALKING IN YOUR SLEEP Allen Reynolds/Christwood, BMI)	93
THE DREAM NEVER DIES G. Cape (Welbeck, no license)	87
THE GAMBLER L. Butler (Writers Night, ASCAP)	86
THEMES FROM THE WIZARD OF OZ Meaco Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP)	43
THE POWER OF GOLD Fogelberg/Weisberg (Hickory Grove, ASCAP)	25
THERE'LL NEVER BE Bobby DeBarge & Bewley Bros. (Jobete, ASCAP)	46
THIS IS LOVE David Wolfert (Camerica, ASCAP)	77
TIME PASSAGES Alan Parsons (Dum/Frabiou/Approximate, No license)	14
TOO MUCH HEAVEN Bee Gees, Karl Richardson & Alby Galuten (Music For UNICEF, BMI)	21
WAVELENGTH Van Morrison (Essential, BMI)	61
WE'VE GOT TONITE B. Seger (Gear, ASCAP)	32
WHATEVER HAPPENED TO BENNY SANTINI Gus Dudgeon (Magnet/Interworld, BMI)	78
WHENEVER I CALL YOU "FRIEND" Bob James (Milk Money, ASCAP/Rumanian Pickelworks, BMI)	30
WHO ARE YOU Glyn Johns Jon Astry (Eel Pie/Towser, BMI)	79
YMCA Jacques Morali (Green Light, ASCAP)	29
YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP)	2
YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	3
YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddie/Don Kirshner/Blackwood, BMI)	18
YOUR SWEETNESS IS MY WEAKNESS Barry White (Sa-Vette/January, BMI)	57
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/Neverland/Peg, BMI)	96

101 THE SINGLES CHART 150

NOVEMBER 25, 1978

NOV. 25	NOV. 18	
101	106	TAKE ME TO THE RIVER TALKING HEADS/Sire 1032 (WB) (Jec/Al Green, BMI)
102	101	LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
103	108	MILES AWAY FOTOMAKER/Atlantic 3531 (Fotomaker-Adrien Leighton, BMI)
104	—	I BELIEVE YOU CARPENTERS/A&M 2097 (Musicways/Flying Addrisi, BMI)
105	105	DOWN SOUTH JUKIN' LYNRYD SKYNYRD/MCA 40957 (Duchess/Hustlers Ink, BMI)
106	107	HOLLYWOOD & VINE KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)
107	—	YOU'VE REALLY GOT A HOLD ON ME EDDIE MONEY/Columbia 3 10842 (Jobete, ASCAP)
108	109	TULSA TIME DON WILLIAMS/ABC 12425 (Bilbo, ASCAP)
109	110	WELL, ALL RIGHT SANTANA/Columbia 3 10839 (MPL, BMI)
110	104	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669 (Muscle Shoals Sounds, BMI)
111	115	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/Clouds 11 (TK) (Sherlyn/Lindseyanne, BMI)
112	114	I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI)
113	116	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA) (Rosy, ASCAP)
114	117	REMEMBER GREG KIHN/Beserkley 5749 (Janus) (Rye Boy, no licensee listed)
115	118	IF THIS IS LOVE JOEY TRAVOLTA/Millennium 623 (Casablanca) (Rocket/Unichappell, BMI)
116	120	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 3656 (CBS) (Mighty Three, BMI/Fountain, ASCAP)
117	119	SAVANNAH MATHEW MOORE/Caribou 9025 (CBS) (Skyhill, BMI)
118	—	BEFORE THE RAIN LEE OSKAR/Elektra 45538 (Far Out/Ikke-Bad, ASCAP)
119	122	ANGEL DUST GIL SCOTT-HERON/Arista 0366 (Broyhala, ASCAP)
120	128	GET DOWN GENE CHANDLER/Chi-Sound/20th Century Fox 2386 (Gaelana/Cachand/Cissi, BMI)
121	124	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista) (Electrocard, ASCAP/Intense, BMI)
122	123	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (Atlantic) (Jobete, ASCAP)
123	111	ALL I WANNA DO DOUCETTE/Mushroom 1036 (Andorra, ASCAP)
124	112	YOU FOOLED ME GREY & HANKS/RCA 11346 (Bright Eyes/Nouveau, BMI)
125	121	WHAT GOES UP ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/Careers/Irving, BMI)
126	125	NEVER BE THE SAME CHILLIWACK/Mushroom 7038 (Chilliwack/Mushtunes, BMI)
127	126	PARTY LEON HAYWOOD/MCA 40941 (Jim Edd, BMI)
128	127	WHEN YOU FEEL LOVE BOB McGILPIN/Butterfly 1211 (Rateo, BMI)
129	—	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)
130	—	SO EASY CON FUNK SHUN/Mercury 74024 (Val-le-Joe, BMI)
131	129	VICTIM CANDI STATON/Warner Bros. 8582 (Daan, ASCAP)
132	—	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600 (Stigwood/Unichappell, BMI)
133	139	GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Hermosa, BMI)
134	130	INTO THE NIGHT TOBY BEAU/RCA 11388 (Texongs/BoMass, BMI)
135	131	THE ROBOTS KRAFTWERK/Capitol 4620 (King Kloug, ASCAP)
136	133	TAKE GOOD CARE OF MY BABY/WHAT'S A GIRL TO DO PAUL JABARA WITH PATTI BROOKS/Casablanca 937 (Screen Gems/Primus/Olga/Ricks, BMI)
137	137	HEART OF SATURDAY NIGHT DION/Lifesong 1765 (CBS) (Fifth Floor, ASCAP)
138	140	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047 (Warner-Tamerlane, BMI)
139	141	SAVE ME, SAVE ME FRANKIE VALLI/Warner/Curb 8670 (Stigwood, BMI)
140	142	WHAT A NIGHT CITY BOY/Mercury 14032 (Zamba/City Boy/Chappell, ASCAP)
141	144	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403 (Pi-Gem, BMI)
142	143	ROWENA MYLON LEFEVRE/Warner Bros. 8673 (Blackwood, BMI)
143	—	CHANGE ZULEMA/Le Joint/London 34001 (Double Joint/Zu-Grace, BMI)
144	—	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
145	146	ALL YOU NEED IS THE MUSIC NEIL SEDAKA/Elektra 45525 (Kiddio/Don Kirshner/Blackwood, BMI)
146	147	LAST KISS FANDANGO/RCA 11367 (Dunbar/Life & Times, BMI)
147	148	SINGLE AGAIN/WHAT TIME DOES THE BALLOON GO UP ODYSSEY/RCA 11399 (Blackwood/Randell/Featherbed, BMI)
148	—	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647 (Old "Eye"/Buckwheat, ASCAP)
149	134	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397 (Tree/Cross Keys, BMI)
150	132	SGT. PEPPER'S LONELY HEART CLUB BAND/WITH A LITTLE HELP FROM MY FRIENDS THE BEATLES/Capitol 4612 (Maclen, BMI)



Player

874-2611
Jack

JUST RELEASED
BY POPULAR DEMAND... THE SINGLE
"SILVER LINING"

RS-914

FROM THE
CERTIFIED GOLD ALBUM

"DANGER ZONE"

RSO-3036

ON TOUR WITH "HEART"

Produced by
Dennis Lambert and Brian Potter



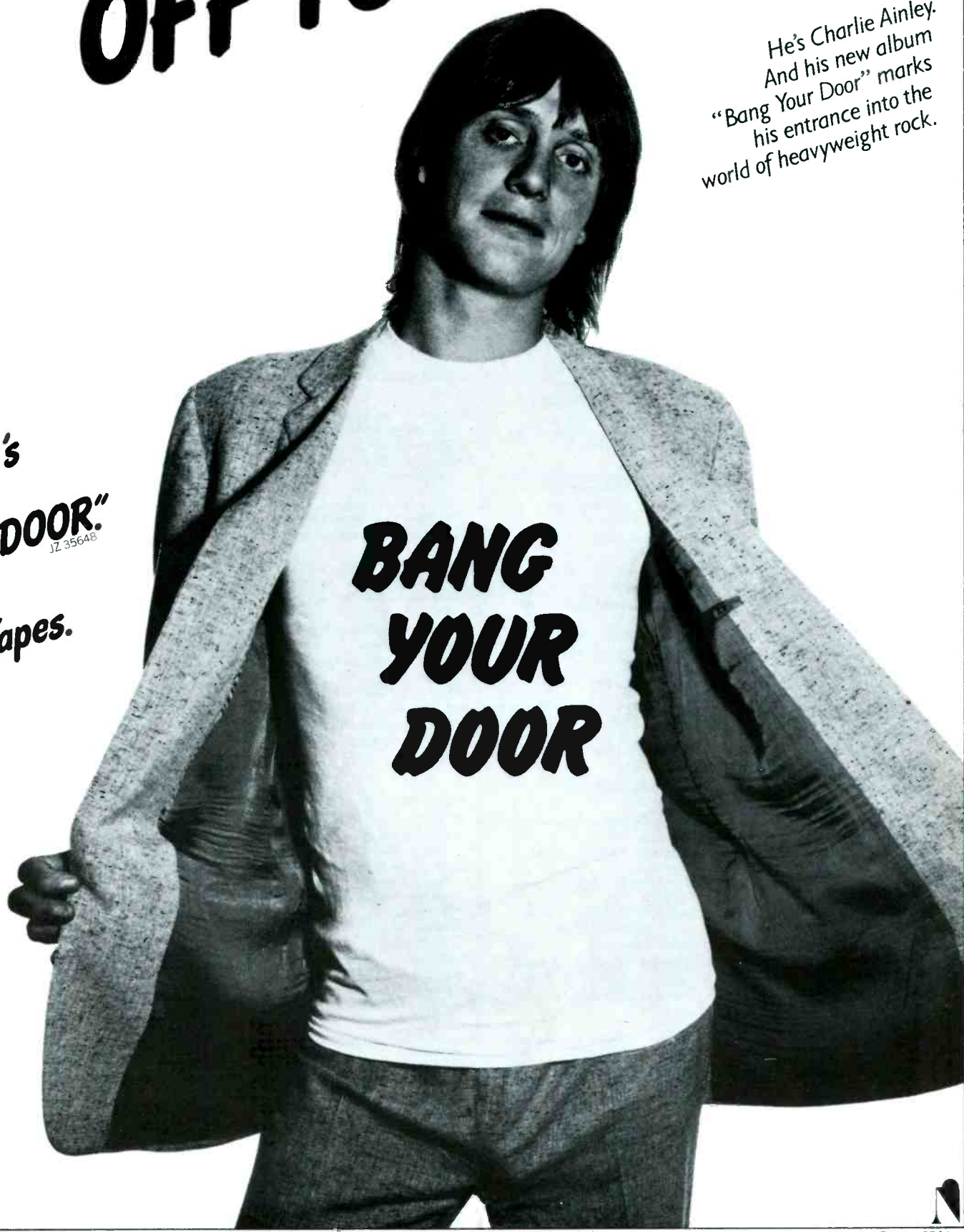
Records, Inc.

Direction/Management
Palmer, Roswell & Company Ltd.

HE'LL KNOCK YOU OFF YOUR HINGES.

He's Charlie Ainley.
And his new album
"Bang Your Door" marks
his entrance into the
world of heavyweight rock.

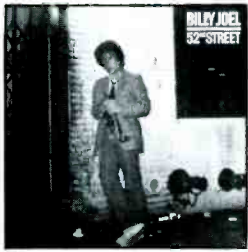
Charlie Ainley's
new album
"BANG YOUR DOOR."
On Nemperor
Records and Tapes.



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 (34)
- LIVING IN THE USA—Linda Ronstadt—Asylum (20)
- BACKLESS—Eric Clapton—RSO (19)
- TIME PASSAGES—Al Stewart—Arista (18)
- INNER SECRETS—Santana—Col (17)
- ELAN—Firefall—Atlantic (17)
- TWIN SONS—Fogelberg/Weisberg—Full Moon (16)
- COMES A TIME—Neil Young—Reprise (14)
- WHO ARE YOU—The Who—MCA (14)
- WAVELENGTH—Van Morrison—WB (12)

WKDF-FM/NASHVILLE

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - BACK TO THE BARS—Todd Rundgren—Bearsville
 - COLISEUM ROCK—Storz—Capitol
 - DESIRE WIRE—Cindy Bullens—UA
 - JAZZ—Queen—Elektra
 - JUNGLE FEVER—Neil Larsen—Horizon
 - SANCTUARY—J Geils—EMI—America
 - TNT—Tanya Tucker—MCA

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

- 52ND STREET—Billy Joel—Col
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- LIVING IN THE USA—Linda Ronstadt—Asylum
- DON'T LOOK BACK—Boston—Epic
- TWO FOR THE SHOW—Kansas—Kirshner
- ELAN—Firefall—Atlantic
- BACKLESS—Eric Clapton—RSO
- BROTHER TO BROTHER—Gino Vannelli—A&M
- SOME GIRLS—Rolling Stones—Rolling Stones
- TIME PASSAGES—Al Stewart—Arista

WQFM-FM/MILWAUKEE

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - DESIRE WIRE—Cindy Bullens—UA
 - ENERGY—Pointer Sisters—Planet
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - LEGEND—Poco—ABC
 - PLEASURE AND PAIN—Dr Hook—Capitol
 - TANTRUM—Ovation

HEAVY ACTION (airplay in descending order):

- 52ND STREET—Billy Joel—Col
- COMES A TIME—Neil Young—Reprise
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- BROTHER TO BROTHER—Gino Vannelli—A&M
- WHO ARE YOU—The Who—MCA
- SOME GIRLS—Rolling Stones—Rolling Stones
- BURSTING OUT—Jethro Tull—Chrysalis
- DOUBLE VISION—Foreigner—Atlantic
- LIVING IN THE USA—Linda Ronstadt—Asylum
- HOT STREETS—Chicago—Epic

KZEW-FM/DALLAS

- ADDS:**
- ANTHOLOGY—The Band—Capitol
 - BACK TO THE BARS—Todd Rundgren—Bearsville
 - BLUE VALENTINE—Tom Waits—Asylum
 - CRAZY MOON—Crazy Horse—RCA
 - JAZZ—Queen—Elektra
 - NEVER SAY DIE—Black Sabbath—WB
 - PARALLEL LINES—Blondie—Chrysalis
 - SANCTUARY—J Geils—EMI—America
 - YOU CAN DO IT (single)—Dobie Gray—Infinity

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

- LIVING IN THE USA—Linda Ronstadt—Asylum
- DOG & BUTTERFLY—Heart—Portrait
- 52ND STREET—Billy Joel—Col
- INNER SECRETS—Santana—Col
- WAVELENGTH—Van Morrison—WB
- ELAN—Firefall—Atlantic
- TIME PASSAGES—Al Stewart—Arista
- JAZZ—Queen—Elektra
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- BACKLESS—Eric Clapton—RSO

KHFI-FM/AUSTIN

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - BACK AND FOURTH—Lindisfarne—Atco
 - BICYCLE RACE (single)—Queen—Elektra
 - JUST PLAYIN' ALONG—Steve Fromholtz—Lone Star
 - PAGES—Epic
 - PARTNERS IN CRIME—Bandit—Ariola
 - WILD CHILD—Valerie Carter—Arc/Col

HEAVY ACTION (airplay in descending order):

- WAVELENGTH—Van Morrison—WB
- COMES A TIME—Neil Young—Reprise
- BACKLESS—Eric Clapton—RSO
- INNER SECRETS—Santana—Col
- ELAN—Firefall—Atlantic
- ENERGY—Pointer Sisters—Planet
- STEALIN' HOME—Ian Matthews—Mushroom
- TO THE LIMIT—Joan Armatrading—A&M

- 52ND STREET—Billy Joel—Col
- WHO ARE YOU—The Who—MCA

KLOL-FM/HOUSTON

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - DIRE STRAITS—WB
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - I RESERVE THE RIGHT—Stillwater—Capricorn
 - SANCTUARY—J Geils—EMI—America

HEAVY ACTION (airplay in descending order):

- PLAYIN' TO WIN—The Outlaws—Arista
- LEGEND—Poco—ABC
- ELAN—Firefall—Atlantic
- TRANSCENDENCE—Shawn Phillips—RCA
- 52ND STREET—Billy Joel—Col
- A SINGLE MAN—Elton John—MCA
- GREATEST HITS—Steely Dan—ABC
- THOROUGHFARE GAP—Stephen Stills—Col
- INNER SECRETS—Santana—Col
- NICOLETTE—Nicolette Larson—WB

KGB-FM/SAN DIEGO

- ADDS:**
- BACKLESS—Eric Clapton—RSO
 - FROM TOKYO TO YOU—Cheap Trick—Col
 - HEARTS OF STONE—Southside Johnny—Epic

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

- HOMEGROWN'S GREATEST HITS—KGB
- LIVING IN THE USA—Linda Ronstadt—Asylum
- SOME GIRLS—Rolling Stones—Rolling Stones
- 52ND STREET—Billy Joel—Col
- THE CARS—Elektra
- DOUBLE VISION—Foreigner—Atlantic
- DON'T LOOK BACK—Boston—Epic
- HOT STREETS—Chicago—Col
- PIECES OF EIGHT—Styx—A&M
- DOG & BUTTERFLY—Heart—Portrait

KSJO-FM/SAN JOSE

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - DON'T LOOK BACK (single)—Peter Tosh—Rolling Stones
 - DUCK FEVER—James Montgomery—Waterhouse
 - FACE TO FACE—Angels—EMI (import)
 - HUSH—ASI
 - IF YOU WANT BLOOD—AC/DC—Atlantic (import)
 - PRIVATE PRACTICE—Dr. Feelgood—UA (import)
 - SANCTUARY—J Geils—EMI—America
 - SYSTEMS OF ROMANCE—Ultravox—Antilles
 - UP IN SMOKE—Cheech & Chong—WB

HEAVY ACTION:

- COMES A TIME—Neil Young—Reprise
- HEAT IN THE STREET—Pat Travers—Polydor
- INNER SECRETS—Santana—Col
- MOVE IT ON OVER—George Thorogood—Rounder

- PHOTO FINISH—Rory Gallagher—Chrysalis
- Q: ARE WE NOT MEN—Devo—WB
- ROAD TO RUIN—Ramones—Sire
- SOME ENCHANTED EVENING—Blue Oyster Cult—Col
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- TRACKS ON WAX 4—Dave Edmunds—Swan Song

KNAC-FM/LONG BEACH

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - JAZZ—Queen—Elektra
 - LEGEND—Poco—ABC

HEAVY ACTION (airplay, sales in descending order):

- LIVE BOOTLEG—Aerosmith—Col
- BACKLESS—Eric Clapton—RSO
- 52ND STREET—Billy Joel—Col
- MOLLY HATCHET—Epic
- ELAN—Firefall—Atlantic
- COMES A TIME—Neil Young—Reprise
- TOTO—Col
- HOT STREETS—Chicago—Col
- TIME PASSAGES—Al Stewart—Arista
- DON'T LOOK BACK—Boston—Epic

KWST-FM/LOS ANGELES

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - BUSH DOCTOR—Peter Tosh—Rolling Stones
 - DIRE STRAITS—WB
 - HERE COMES THE NIGHT (single)—Nick Gilder—Chrysalis
 - JAZZ—Queen—Elektra
 - SANCTUARY—J Geils—EMI—America

HEAVY ACTION (airplay, sales in descending order):

- TWIN SONS—Fogelberg/Weisberg—Full Moon
- WEEKEND WARRIORS—Ted Nugent—Epic
- A SINGLE MAN—Elton John—MCA
- WHO ARE YOU—The Who—MCA
- INNER SECRETS—Santana—Col
- JAZZ—Queen—Elektra
- 52ND STREET—Billy Joel—Col
- TOTO—Col
- LIVING IN THE USA—Linda Ronstadt—Asylum
- PIECES OF EIGHT—Styx—A&M

KZAP-FM/SACRAMENTO

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - HOG HEAVEN—Elvin Bishop—Capricorn
 - LEGEND—Poco—ABC
 - SANCTUARY—J Geils—EMI—America
 - TWO FOR THE SHOW—Kansas—Kirshner

HEAVY ACTION (airplay in descending order):

- WAVELENGTH—Van Morrison—WB
- BLOODY TOURISTS—10cc—Polydor
- INNER SECRETS—Santana—Col
- PARALLEL LINES—Blondie—Chrysalis
- ALONG THE RED LEDGE—Hall & Oates—RCA

- TIME PASSAGES—Al Stewart—Arista
- HEARTS OF STONE—Southside Johnny—Epic
- NEXT OF KIHN—Greg Kihn—Beserkley
- Q: ARE WE NOT MEN—Devo—WB
- BACKLESS—Eric Clapton—RSO

KSAN-FM/SAN FRANCISCO

- ADDS:**
- EVERY 1'S A WINNER (single)—Hot Chocolate—Infinity
 - GIVE 'EM ENOUGH ROPE—The Clash—Epic
 - I'LL BE WAITING (single)—Robert Johnson—Infinity
 - SANCTUARY—J Geils—EMI—America
 - TNT—Tanya Tucker—MCA
 - TWO FOR THE SHOW—Kansas—Kirshner

HEAVY ACTION:

- ALONG THE RED LEDGE—Hall & Oates—RCA
- BLOODY TOURISTS—10cc—Polydor
- PARALLEL LINES—Blondie—Chrysalis
- Q: ARE WE NOT MEN—Devo—WB
- STAGE—David Bowie—RCA
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- THE CARS—Elektra
- TRACKS ON WAX 4—Dave Edmunds—Swan Song
- WAVELENGTH—Van Morrison—WB
- WHO ARE YOU—The Who—MCA

KZAM-FM/SEATTLE

- ADDS:**
- AFROVISION—Manu Dibango—Island
 - AMERICAN DREAMS—Jesse Colin Young—Elektra
 - BRING ON THE NIGHT—Racing Cars—Chrysalis
 - BROTHER TO BROTHER—Gino Vannelli—A&M
 - CHICK DONALD WALTER AND WOODROW—Woody Herman—Century
 - DESIRE WIRE—Cindy Bullens—UA
 - FREE SMILES—Mainieri/Bernhard—Arista
 - HANDSWORTH REVOLUTION—Steel Pulse—Mango
 - Q: ARE WE NOT MEN—Devo—WB
 - SANCTUARY—J Geils—EMI—America

HEAVY ACTION:

- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- AMERICAN DREAMS—Jesse Colin Young—Elektra
- BACKLESS—Eric Clapton—RSO
- COMES A TIME—Neil Young—Reprise
- 52ND STREET—Billy Joel—Col
- HEARTS OF STONE—Southside Johnny—Epic
- LIVING IN THE USA—Linda Ronstadt—Asylum
- TO THE LIMIT—Joan Armatrading—A&M
- TIME PASSAGES—Al Stewart—Arista
- WAVELENGTH—Van Morrison—WB

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

- WBAB-FM WQDR-FM KBPI-FM
- WBLM-FM ZETA 4-FM KFML-AM
- WCMF-FM WWWF-FM KAWY-FM
- WYDD-FM WZMF-FM KOME-FM
- WHFS-FM KQRS-FM KZEL-FM

**"LIGHT THE SKY ON FIRE"
JEFFERSON STARSHIP
THE NEW SINGLE FROM
THEIR FORTHCOMING
GREATEST HITS
ALBUM
"GOLD"**

**AS SEEN AND HEARD ON THE CBS-TV "STAR WARS"
HOLIDAY SPECIAL FRIDAY, NOVEMBER 17th
ESTIMATED VIEWING AUDIENCE 50 MILLION PEOPLE**

Produced by Larry Cox



JB-11426

Manufactured and Distributed by RCA Records, New York, N.Y.

RECORD WORLD SINGLE PICKS

DOBIE GRAY—Infinity 5003
(MCA)



YOU CAN DO IT (prod. by R. Hall) (writers: Sands-Weisman-Germina) (Top of the Town/American Dream/Blen/Evie Sands, ASCAP) (3:34)

Gray has a knack for capturing the best mood in each succeeding musical era and this disc could easily be as successful as "The In Crowd" and "Drift Away." It's a slick BOS/disco/pop offering with a Bee Gees influence.

CERRONE—Cotillion 44244 (Atl.)



JE SUIS MUSIC (prod. by Cerrone) (writer: same) (Cerrone, SACEM) (3:45)

The master producer/writer/artist/arranger here releases another in his series of overwhelming disco records. The arrangements are unusual and absolutely compelling and the vocals, spirited by the French and English lyrics are full-bodied and singable. It could cross.

CRAWLER—Epic 8-50628



HOW WILL YOU BREAK MY HEART (prod. by G. Lyons) (writers: Whitehorn-Rutherford) (Zygate, BMI) (3:19)

This English/American group has already exhibited vast potential on the AOR level and this single could break them top 40. The disc, keyed by Terry Wilson-Slessor's vocals, captures the best of both the Anglo and American commercial appetites and Gary Lyon's production is substantial.

SANTA ESMERALDA—Casablanca 948



LEARNING THE GAME (prod. by De Scartano-Skorsky) (writers: Kay-Skorsky) (JEDO/Cafe Americana/ASCAP) (3:27)

A strong Spanish flavor opens this record but it quickly becomes a prime disco offering by the group that did "Don't Let Me Be Misunderstood." The new lead singer has a powerful delivery that works well here. It has lots of radio potential.

Pop

LEVON HELM—ABC 12416

AIN'T NO WAY TO FORGET YOU (prod. by D. Dunn) (writers: Quillen-Smith) (Muscle Shoals, BMI) (3:20)

The former member of The Band doesn't stray far from that group's music on his solo effort here. The beat is decidedly rock and roll and Helm's familiar vocals are fight for Top 40.

KC AND THE SUNSHINE BAND—TK 1031

WHO DO YA LOVE (prod. by Casey-Finch) (writers: same) (Sherlyn/Harick, BMI) (3:45)

The familiar KC instrumentation is here but the vocals are somewhat more melodic and glide over the instantly memorable hook. It's right for pop with BOS to follow.

LEGS DIAMOND—Cream 7831

YOU'VE LOST THAT LOVIN' FEELIN' (prod. by Marriner) (writers: Spector-Weil-Mann) (Screen Gems, BMI) (3:23)

The L.A. group chose the Righteous Brothers' classic for their first Cream single. It adapts well to their heavy metal delivery and the lead vocal is pop perfect.

WEATHER REPORT—Arc/Columbia 3-10861

RIVER PEOPLE (prod. by J. Zawinul) (writer: Pastorius) (Haapala, ASCAP) (4:04)

The group is known for their esoteric jazz albums but this new single has surprising commercial appeal. The bass line is hypnotic and the rest of the instrumentation inspiring.

JIM CAPALDI—RSO 912

DAUGHTER OF THE NIGHT (prod. by Peter Sullivan) (writers: Rickfors-Huss) (April, ASCAP) (3:15)

The title track from Capaldi's RSO debut album combines his usual vocal urgency with a danceable, well-arranged rhythm track. Various keyboards stand out.

APRIL WINE—Capitol 4660

ROLLER (prod. by Myles Goodwyn) (writer: Goodwyn) (Goody Two-Tunes) (3:34)

This seasoned Canadian rock group, now with Capitol, has lost none of its energy, as this hard-rocking, guitar-dominated single shows.

DEBBY BOONE—Warner-Curb 8700

IN MEMORY OF YOUR LOVE (prod. by Ray Ruff) (writer: Chase) (Yatahey/MC, BMI) (3:06)

Debbi Boone should reach both pop and country radio audiences with this lost-love ballad. There's just a hint of pedal steel, with the emphasis on a big-production sound.

URIAH HEPP—Chrysalis 2274

COME BACK TO ME (prod. by Bron-Hensley) (writers: Kerlake-Hensley) (WB, ASCAP) (3:08)

The veteran English group debuts for a new label with a surprisingly melodic ballad. The harmony hook vocals are lush and geared for top 40 and a/c play.

KATHY BARNES—Republic 032

OFF (prod. by D. Burgess) (writers: Stevenson-Henn) (Stevenson, ASCAP) (2:55)

The label is known for country music but this disc is a pure pop release. Barnes vocals are silky and this mid-tempo ballad has cross-format appeal.

LEON REDBONE—Warner Bros. 8706

PLEASE DON'T TALK ABOUT ME WHEN I'M GONE (prod. by J. Dorn) (writers: Clare-Stett-Palmer) (Warner, ASCAP) (2:52)

It's said that Redbone has surface noise in his voice and this single sounds as though it were recorded through a megaphone. The combination makes for a quasi-faithful '20s blues number.

YES—Atlantic 3534

RELEASE, RELEASE (prod. by group) (writers: Anderson-White-Squire) (Topographic, ASCAP) (5:43)

Already a much programmed AOR cut from their "Tormato" lp, this new single has a load of rhythm changes and their characteristic thoughtful lyrics.

B.O.S./Pop

THE RAES—A&M 2091

A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) (prod. by H. Hinde) (writers: Fekaris-Perren) (Perren Vibes, ASCAP) (3:08)

The discos forced this cut out of the album and it should find a fast home on BOS and pop playlists as well. It's an ultra-strong entry with radio active hook.

HERB ALPERT/HUGH MASEKELA—A&M 2107

FOREIGN NATIVES (prod. by Alpert-Masekela-Gwangwa) (writer: Gwangwa) (Irving/Ndebele, BMI) (4:10)

This second single from the two jazz/rock masters is an up-tempo instrumental with slight Latin overtones and stunning horn combinations. Right for dancing or listening.

WILLIE BOBO—Columbia 3-10862

ALWAYS THERE (prod. by W. Henderson) (writers: Allen-Laws-Jeffrey) (Fizz/At Home, ASCAP/Relaxed, BMI) (3:49)

Bobo is a legend in the Latin community and here teams up with some new generation musicians for an up-the-minute instrumental ready for the dance floor or the airwaves.

INSTANT FUNK—Salsoul 2078

I GOT MY MIND MADE UP (prod. by B. Sigler) (writers: K., S. Miller-Earl) (pub. not listed) (3:20)

Bunny Sigler's expert touch is obvious on this talk-sing disc aimed straight at the discos with vocals ripe for radio and a super hook.

BEN E. KING—Atlantic 3535

SPOILED (prod. by Stewart-Crutcher) (writers: King-Bailey-Brandon) (Smiling Clown/New Born, BMI) (3:37)

Kings' classic BOS style is displayed here with a flourish. His vocals are as searing as ever and are complimented with full background chorus and strong arrangements.

SANDRA FEVA—Venture 103

CHOKING KIND (prod. by Camillo-Barker) (writer: Howard) (Tree/Harlan Howard, BMI) (3:23)

There's a bit of Marvis Staples in this new artist's voice and she uses it here to her best advantage. It's a strong BOS debut keyed by an early rock guitar.

JORGE SANTANA—Tomato 10006

LOVE THE WAY (prod. by Bonjiovi-Quinn-Clearmountain) (writer: Bean) (Ojo, BMI) (4:19)

The mood here is light enough to qualify as "beautiful music" but it's ripe to cross BOS and pop. The vocals are airy and play well over the smooth guitar line.

Country/Pop

BECKY HOBBS—Mercury 55049

THE MORE I GET THE MORE I WANT (prod. by J. Kennedy) (writers: Hobbs-Raleigh) (Gallico, BMI/Galleon, ASCAP) (2:39)

Hobbs is already known in the pop-a/c fields and ventures firmly into country here. The message is good-timey and keyed by Hobb's strong soprano and Bergen White's delightful arrangements.

JIM ED BROWN/HELEN CORNELIUS—RCA 11425

YOU DON'T BRING ME FLOWERS (prod. by T. Collins) (writers: Diamond-A. & M. Bergman) (Stonebridge/Threesome, ASCAP) (3:02)

This cover of the Streisand/Diamond charter is guaranteed country play for the artists but should pick up back-to-back programming at the a/c level.

A "September" song you'll play in November, December, January...



"September" is the new single from Earth, Wind & Fire.
³⁻¹⁰⁸⁵⁴ It's one of two new songs from their forthcoming album
"The Best of Earth, Wind & Fire Vol. I." ^{FC 35647}

And before the coming days turn into months,
"September" will become a standard that you'll hum
and dance to.

Courtesy of those modern standard-bearers,
Earth, Wind & Fire.

It's going to be "September" for a long time to come.
Earth, Wind & Fire's new hit single.

On ARC Records. Distributed by Columbia Records.

PolyGram Tele

REF: WORLDWIDE
CAS OF NOV

ONE BILLION DOL

ogram No. 040

S A L E S

EMBER 20, 1978)

LLARS.

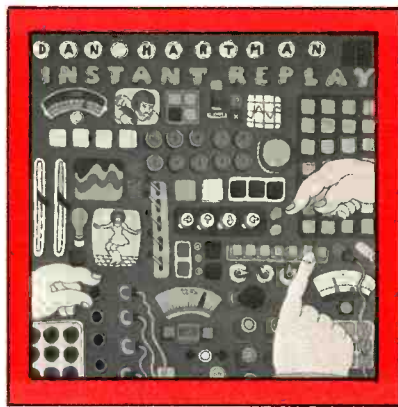
RECORD WORLD ALBUM PICKS



RETURN TO FOREVER LIVE

Columbia C4X 35350
(24.98)

Eight sides recorded at the Palladium in New York, May 20-21, 1977 and a 12 page tour booklet comprises this deluxe package. A combination of new material and extended versions of familiar RTF material gives this unique set an appeal that should further an already substantial following.



INSTANT REPLAY

DAN HARTMAN—Blue Sky JZ 35641
(CBS) (7.98)

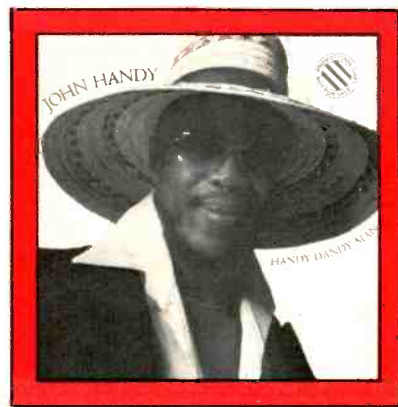
Hartman is currently enjoying one of the biggest and the best disco hits of the year with his "Instant Replay." The long awaited album by the former Edgar Winter Group member contains more of that spirited music with infectious melodies and an underlying pop sensibility.



MISPLACED IDEALS

SAD CAFE—A&M SP 4737 (7.98)

Sad Cafe is one of the more interesting bands to emerge from England over the past year and this compilation of the best tracks from their two British lps makes for a strong set. Their solid musicianship and vocals excell on the Fleetwood Mac-sounding "Run Home Girl" and "Here Come The Clowns."



HANDY DANDY MAN

JOHN HANDY—Warner Bros. BSK 3242
(7.98)

Handy's second album for the label finds him at his funky best. Working with producer Bobby Martin (the man behind LTD) he has finally found a niche for himself in the jazz/funk medium where his talents as a saxophonist can be fully exhibited on "Play the Music (I Feel Like Dancing)."

THE BEST OF EARTH, WIND & FIRE, VOL. I

Arc/Columbia FC 35647 (8.98)



Earth, Wind & Fire is one of the most successful cross-over stories in popular music and never has it been more apparent than with the release of this lp. Material ranges from their "Sgt. Pepper" hit, "Got To Get You Into My Life," to the current "September."

GIVE 'EM ENOUGH ROPE

THE CLASH—Epic JE 355543 (7.98)



The group has been called one of the most important bands to be spawned by the new wave in the U.K. and this debut American lp (of all new material) shows they have not lost their sting. Political comment runs hand in hand with the fiery music.

TANTRUM

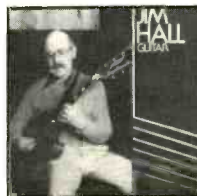
Ovation OV 1735 (7.98)



Ovation's first venture into the rock music field is a powerful seven piece group fronted by three dynamic female vocalists. The music covers a wide spectrum of rock which will appeal to many listeners and many formats.

JIM HALL/RED MITCHELL

Artists House AH 5 (8.98)



One of five releases by the new label, showing an obvious flair for packaging and quality pressing. Guitarist Hall and bassist Mitchell were captured live in N.Y.C. in an exemplary performance which is enhanced by the accompanying notes and information.

BODY META

ORNETTE COLEMAN—Artists House AH 1
(8.98)



Coleman and a quartet of two guitarists, bassist and drummer recorded this lp in Paris in 1976 and mixed it in New York in 1978. It is one of his more accessible albums despite the free form quality of some of the compositions.

GET DOWN

GENE CHANDLER—20th Century Fox/
Chi-Sound T 578 (7.98)



Chandler has created an lp with a slick disco sound that he offsets very well with his soulful vocals on several interspersed r&b ballads. The lush arrangements on such tracks as "Get Down" and "Lovequake" should make this hot at the discos.

PROFILE/BEST OF EMMYLOU HARRIS

Warner Bros. BSK 3258 (7.98)



Harris' first greatest hits package features some of her best material culled from her four Warner lps. Her sensitive, powerful vocals dominate as she breezes through such numbers as "Hello Stranger," "To Daddy" and "Sweet Dreams."

CRYSTAL GREEN

RAINBOW—Inner City IC 6001



Recorded in 1976, ostensibly for Japanese release, the group fronted by keyboardist Will Boulware demonstrates an easy, flowing style. Members of Stuff, Ralph MacDonald and Eric Gale flavor the sound with their distinctive soloing and steady accompaniment.

YOU AIN'T NO FRIEND OF MINE

IDRIS MUHAMMAD—Fantasy F 9566
(7.98)



Muhammad scored big on his last outing with his masterful jazz/funk sound and his latest promises to deliver more of the same. The scintillating rhythms of "Disco Man" and the title track should garner much attention.

AMERICAN DREAMS

JESSE COLIN YOUNG—Elektra 6E 157
(7.98)



The latest from this highly acclaimed singer/songwriter is a provocative work divided into two parts. Side one features four new songs penned by Young and a cover of "Rave On," while side two features his "American Dream Suite."

DANCING IN THE AISLES

PAUL KORDA—Janus JXS 7038 (7.98)



Korda is an English songwriter who has worked with Roger Daltrey among others and has made a very musical debut as an artist himself. Most of the material is top notch with strong melodies and good vocals and should be picked up by AOR and top 40 stations.

PATRICK ADAMS PRESENTS PHREEK

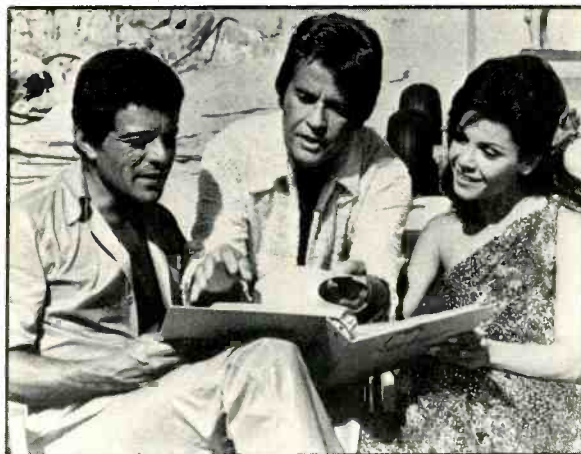
Atlantic SD 19213 (7.98)



A solid and lively set of dance music produced and arranged by the veteran Adams. The "freak" quality takes a back seat to the straightforward percolating rhythms which should score well in the discos.

(Continued on page 75)

DICK CLARK'S *Good Ol' Days* PART II



NBC TELEVISION—SATURDAY—NOVEMBER 25 • 9-11 P.M. (EST)

Dick Clark and co-hosts Frankie & Annette, re-live "The Good Ol' Days" of 1955-1965...the music, the fads, the fashions, the movies, the commercials.

GUEST STARS

Little Anthony
Shelley Berman
Chuck Berry
Teresa Brewer
Wilt Chamberlain
Chubby Checker
Dave Clark
Bill Dana
Bob Denver
Fabian
The Four Aces
Bill Hayes
Jan and Dean
James Komack
Brenda Lee
Jerry Lee Lewis
Ed McMahon
Vaughn Meader
Domenico Modugno
Patti Page
Patience and Prudence
Roger Price
Paul Revere & The Raiders
Bobby Rydell
Dee Dee Sharp
Bobby Vee
and
Joey Bishop,
as Roastmaster

SPECIAL APPEARANCES

Steve Alaimo
Keith Allison
The Beatles
The Brothers Four
Petula Clark
Donovan
The Four Esquires
The Four Lads
The Four Preps
The Four Seasons
The Four Tops
Freddie & The Dreamers
Gerry & The Pacemakers
George Gobel
Buddy Hackett
Herman's Hermits
Mort & Alice
The Imperials
The Kinks
The Kirby Stone Four
Jackie Mason
The Moody Blues
James E. Myers
Bob Newhart
Elaine Orlando
Quaker City String Band
The Rolling Stones
Pop Singer
The Smothers Brothers
Sonny & Cher
The Who

A SALUTE TO THE ERA'S IMMORTALS

The Big Bopper
Godfrey Cambridge
Eddie Cochran
Sam Cooke
Bobby Darin
Buddy Holly
Johnny Horton
Milt Kamen
Frankie Lymon
Clyde McPhatter
Otis Redding
Richie Valens
Gene Vincent
and
Elvis Presley



a dick clark television special

Capitol's Video Center Strives To Keep Ahead of Changing Market

By MIKE FALCON

■ LOS ANGELES — Capitol Records' Film and Video Production Center, which began operation July 1, has already established itself as one of the industry's most aggressive producers of in-store video tapes. Director Varley Smith and Dan Davis, vice president of creative services, press and artists relations, merchandising and advertising, film and video, have based the Center on the belief that the market for video product may expand by quick leaps into previously unexplored areas.

"There's an entire area that's unexplored in the video arena," explained Davis, "and the Center exists as a base for recognizing and utilizing what's happening in the video field. That means that the Center has to remain flexible and attuned to the needs of both the industrial and retail communities."

The present needs of the video market do not include consumer tapes or discs on a large scale, but rather embrace all areas of industrial footage: commercial television productions featuring Capitol acts; multimedia film and slide presentations for both Capitol conventions and meetings, as well as retail conventions and trade meetings; video cassettes for in-store use; and the responsibility for obtaining and editing footage about Capitol artists in conjunction with independent film companies. Additionally, the Center provides much footage for use overseas, and in turn, edits and releases foreign footage destined to be shown domestically in conjunction with the Capitol International Department.

In-store video use, which has assisted in bringing many acts to full sales fruition, is a more complicated process than the casual

observer would at first believe. The various formats used by stores nationwide provide a confusing assortment of sizes and manufacturers, each with a particular strength or drawback. One of Capitol's most innovative moves has been in allowing retailers the ability to choose whatever Capitol artists they wish, program them in any sequence (including endless repeats of one artist), and have the tape provided to them in any existing video format. These tapes are loaned out, and then move to other cities on a rotating basis. As a result, Davis believes, Capitol's in-store tapes often receive more play than those of most other manufacturers. "This only reaffirms our belief that the Center's success is based on forming a product that has been produced as a result of recognition of the needs of the video market," said Davis.

"Sooner or later there's going to be a market in the consumer field," explained Davis, "and the Center will serve as a base for further development there, since the basics are already here. At this point it appears that there's more emphasis on movies, but the video home market may well change radically. With discs and tapes and manufacturers of these products undergoing changes that are usual in any infant industry, the eventual impact on the consumer is a largely speculative thing," said Davis. The executive added the legal and business aspects are being investigated by Capitol, but that it is still too early to tell where the eventual consumer interest and acceptance will lie.

Davis believes, however, that

despite what appears to be a proliferation of video production companies springing up to "sell" the music industry on consumer video tape products, the video disc might hold more potential. "The video disc will advance because of the lack of 'real' time needed in the transfer process, which is not especially appealing to manufacturers," explained the vice president. Additionally, the cost of the video disc will probably be less than for tapes.

Varley Smith, director of the center, has been with Capitol for 10 years, and brings to the Center a knowledge of marketing and advertising that will complement any expansions into the consumer video field. "The consumer video market will happen," said Smith, "and one of our prime concerns with the Center is insuring that we can move with any consumer demand immediately." As a consequence, the Center is set up with virtually all the editing equipment necessary to create a video package, as well as edit commercials. Smith has been responsible for independently contracting with video producers and running the center, including out-of-office productions. Jessi Colter and Dr. Hook recently completed video productions at Nashville's Opryland.

"One of our biggest questions is just what the consumer is going to want as the market develops," explained Smith. "Will they want mini versions of 'The Last Waltz' or will they want less costly productions? Will they want representational product or will they want fantasy-related material? Or will they just want concerts?"

Mark-Almond at The Line



Gathered backstage at New York's Bottom Line after their recent sold-out appearance, Horizon artists Jon Mark and Johnny Almond were congratulated by local dignitaries. Pictured from left: Rick Stone, A&M Records' local promotion manager for New York; Bob Pope, Mark-Almond Band's manager; Johnny Almond; Rich Totoian, A&M national FM promotion director; Scott Muni, WNEW-FM program director; Jon Mark; Richard Neer, WNEW-FM disc jockey; Gil Friesen, A&M president and Harry Aposteleris, Alpha Distributors.

Jazz Discussion Set For NARAS Meeting

■ NEW YORK—A look at "The State of Jazz on Records" will be taken by some of the music's top performers and producers during a membership meeting of the New York chapter of the Recording Academy (NARAS) starting at 6:00 p.m. on Tuesday, November 21 at StoryTowne, 41 East 58 Street in New York.

Already set to appear on the panel are musicians Stan Getz and Dick Katz and producers Bob James and John Snyder, with Randy Brecker, Ron Carter and Grover Washington, Jr. indicating their participation if schedules permit. Dan Morgenstern will be the moderator of the session being produced by George T. Simon.

Discussions will cover numerous and often opposing concerns that have arisen during the past years in jazz recordings, such as acoustic vs. electronic performances, spontaneous vs. structured recordings, the comparative importance and influences of today's producers and performers, what is and what isn't jazz on records, the attitudes of recording companies toward jazz releases, and many other matters affecting the attitudes and careers of jazz artists.

RCA/Salsoul Revive Bethlehem Catalogue

■ NEW YORK—Building on the recent distribution agreement whereby the Salsoul, Gold Mind and Tom n' Jerry labels are being marketed by RCA for the Salsoul Record Corporation, the pact is currently expanded to include the entire Bethlehem catalogue of re-issues of jazz greats from the fifties.

Sparking off the new wholesaling arrangement is the re-release of 15 jazz classics not previously available for upwards of 20 years. The presentation, bearing a suggested retail price of \$6.98 includes recordings by Howard McGhee, Mel Torme, Charlie Persip and the Jazz Statesman, Art Blakely and the Jazz Messengers, Jack Teagarden, Chris Connor, Bennie Green, Ruby Braff, Russ Garcia, Johnny Hartman, Eddie "Lockjaw" Davis, Urbie Green, Stan Levey, Eddie "Cleanhead" Vinson, and Charlie Rouse and Paul Quinchette.

To welcome back the Bethlehem label, and its distribution by RCA, Salsoul is providing consumer, trade and dealer cooperative advertising, reviewer copies and promotional albums to major radio stations across the country. Posters and ad mats are being made available through RCA branches nationwide.

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McGraw-Hill Sets Goldman's Presley Bio

■ NEW YORK — McGraw-Hill Book Company has announced plans to publish in 1980 a biography of Elvis Presley, tentatively titled "Elvis," to be written by Albert Goldman, author of the best-seller "Ladies And Gentlemen, Lenny Bruce!!!" The announcement was made by McGraw-Hill's president Alexander J. Burke Jr. at a press luncheon held at the Four Seasons last week.

World rights to the property were acquired for McGraw-Hill by senior editor Gladys Carr in exclusive negotiations.

John Gillett, publisher of the general book division, said "We regard this project as a major acquisition for McGraw-Hill; Mr. Goldman's book is certain to be an international best seller and the cornerstone of our list in 1980, which marks our 50th year in general book publishing."

"Albert Goldman's book will be not only a literary event but a multi-media happening," said Carr. "It will make obsolete and thoroughly eclipse the trendy Elvis books spawned by his death. It is the definitive Elvis."

Announcement of a major motion picture based on the book is imminent.

The idea for "Elvis" came from Lamar Fike, long-time associate of Presley's, who wanted to pay tribute to Presley with a book that "would tell people that Elvis was a human being." Fike approached his friend Kevin Eggers, president of Tomato Music Company Ltd., with the proposal, and Eggers promptly interested both McGraw-Hill and Goldman in the project. The respected graphic designer Milton Glaser, who is responsible for all visual material produced for the Tomato Music Company, agreed to design the book.

In a prepared statement, Goldman called Presley "the greatest figure in the history of mass culture," and added that "the analysis of his enigmatic personality demands the sort of inimate psychological study that is possible only after a man is dead and the source of his being, especially his family and childhood milieu, are open for examination. As so much of Elvis Presley's unprecedented success came from his ability to find in himself and then project outward in his art the most compelling images of the national psyche, this will be an exemplary life: the story of a man who stood for his age."

Clapton Platinum

■ LOS ANGELES—RSO recording Eric Clapton's new studio album, "Backless," has been certified platinum by the RIAA.

ABC Adds Two To Legal Dept.

■ LOS ANGELES—Don Biederman, vice president, legal affairs and administration, ABC Records, has announced the appointment of Gary D. Culpepper to the position of assistant general attorney and Larry R. Stephens to the position of staff attorney for ABC Records. Both will base in the label's headquarters in the legal affairs department.

Gary D. Culpepper has been with ABC for the past year and a half as a staff attorney. Previously Culpepper was with A&M Records where he was manager of a&r administration. In his new position he will be responsible for the supervision of the legal affairs department. Culpepper will report directly to Don Biederman.

Before joining ABC, Larry R. Stephens was most recently engaged in private entertainment practice in New York. As staff attorney, Stephens' duties will include the drafting of artist and producer agreements. He will report to Gary D. Culpepper.

RCA Taps Jurnovoy

■ NEW YORK — Joyce Jurnovoy has been named manager, international creative services at RCA Records, it was announced by Kelli G. Ross, division vice president, international creative affairs, to whom she will report.

In her new position, Jurnovoy will function as a liaison between international and domestic advertising, audiovisual projects, press activities and international meetings and presentations.

Jurnovoy joins RCA Records international from a position of director of artist relations and promotion for C.A.M.-U.S.A. Productions.

RCA Taps Newman

■ NASHVILLE—Joe Galante, division vice president, marketing—RCA Records Nashville, has announced the appointment of Louis Newman to the post of manager, regional promotion — RCA Records Nashville. Newman will be responsible for the promotion of RCA Records Nashville pop product and will work from Los Angeles.

Newman's experience in the music business began in his home town of Cleveland, Ohio, where he was regional promotion man for a local record distributor. He has served as national promotion director for Blue Thumb Records (1970-74), Discrete Records (1975-77) and Janus Records (1977-78). Most recently he was west coast promotion director for Private Stock.

Newman will report to Galante.

Jukebox List Battle Goes On In D.C.

By BILL HOLLAND

■ WASHINGTON — Even as the 4,000 member Amusement and Music Operators Association proceeded with an upcoming court battle over the legality of submitting "location lists" of their jukeboxes to the Copyright Royalty Tribunal, the Tribunal unanimously passed a ruling recently that no other organization would have direct access to the lists.

Limited Access

The Tribunal unanimously voted on Nov. 9 that only it would have access to the complete lists of the jukeboxes now required by law. However, the Tribunal can release a selected number of locations to music licensers such as ASCAP and BMI who wish to survey the boxes for calculation of royalty shares.

Unfortunately for music copyright owners who are supposed to be paid under the new law requiring all jukeboxes to be licensed at \$8 a year, only 50 licensed operators have submitted lists to the Tribunal, although they were due on Nov. 1st. In addition, there are more than 5,000 operators outside the

AMOA, and Tribunal officials are quick to point out that most of them have not even complied with the copyright law and registered their boxes.

As a result, the jukebox royalty pool is very small—just over one million. Enforcement of the law is a problem.

Enforcement

Neither the Copyright Office nor the Copyright Royalty Tribunal has the authority to enforce the law, and generally speaking, they would prefer not to take on that role.

However, the performing rights organizations could sue any operator who is working outside the law, and it appears that enforcement will go in that direction.

Again, because the royalty pool at this stage is so small, the Tribunal voted to go ahead with the plan to use "random survey of records performed on jukeboxes" as the most useful way to determine shares in the distribution of the royalty fees, but left open the option to use trade magazine charts as a possible alternative method as the pool grows, and again requested all of the performance rights groups to try and settle on a uniform method.

The next meeting concerning the jukebox location list problems, particularly those dealing with claims of the music licensing societies, has not yet been scheduled, although the Tribunal has set a deadline of Feb. 15, 1979 for submission of guidelines.

In the meantime, there will be behind-the-scenes activities as the jukebox owners try to get a court date to fight the Tribunal's regulations concerning the location lists, which they feel is a violation of their confidentiality and a serious impediment to doing business in the marketplace (RW Nov. 11).

Peter Pan Releases 'Lassie' Soundtrack; Begins \$7.98 Line

■ NEW YORK—Peter Pan Records is releasing its first movie soundtrack lp, "The Magic of Lassie" at \$7.98. This price constitutes a new direction for Peter Pan, bringing it into the world of the adult marketplace.

The lp, slated for release on Thanksgiving Day, will be sold in the soundtrack sections of music stores as well as in children's sections.

The lp features Pat and Debby Boone as well as James Stewart on the lead vocals.

Weather Beacon



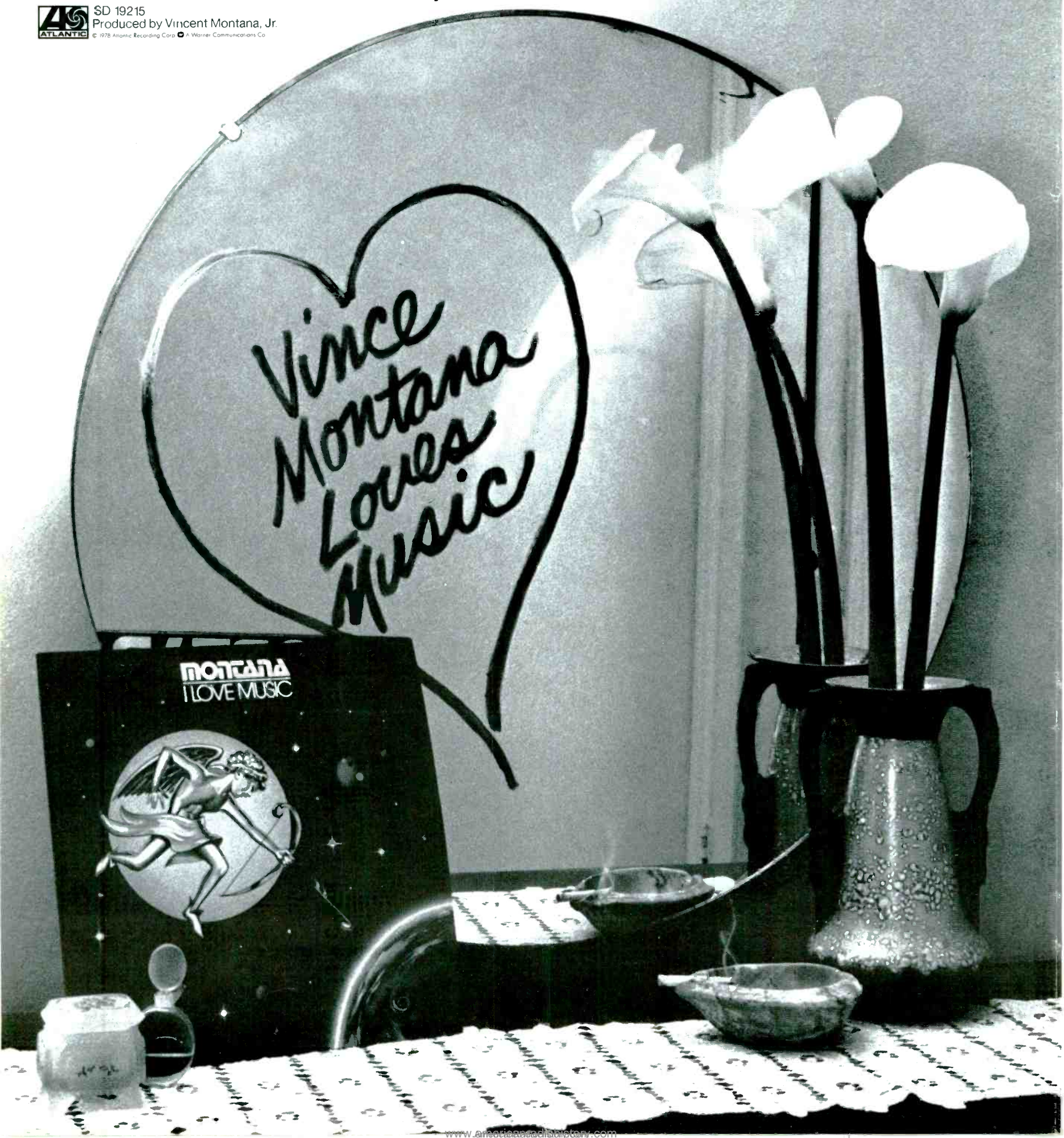
Columbia recording group Weather Report played for two nights before SRO crowds at New York's Beacon Theatre, featuring music from their latest album, "Mr. Gone." Pictured backstage are, from left: Vernon Slaughter, director, jazz/progressive marketing, CBS Records; Bruce Lundvall, president, CBS Records Division; Peter Erskine, Josef Zawinul, Wayne Shorter and Jaco Pastorius of Weather Report.

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UA-LA934-H

101 THE ALBUM CHART 150

NOVEMBER 25, 1978

NOV. 25	NOV. 18	ARTIST/ALBUM
101	83	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/ Columbia JC 35318
102	106	ON THE EDGE SEA LEVEL /Capricorn CPN 0212
103	94	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35390
104	104	GIANT JOHNNY GUITAR WATSON/DJM 19 (Mercury)
105	111	ELVIS: A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065
106	126	GREATEST HITS COMMODORES/Motown M7 912R1
107	119	Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros. BSK 3239
108	120	TO THE LIMIT JOAN ARMATRADING/A&M SP 4732
109	115	JORGE SANTANA /Tomato TOM 7020
110	86	BLAM!! BROTHERS JOHNSON/A&M SP 4724
111	89	COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189
112	127	BRASS CONSTRUCTION IV /United Artists UA LA 916 H
113	88	TAKE IT ON UP POCKETS/Columbia JC 35384
114	90	LUXURY YOU CAN AFFORD JOE COCKER/Asylum 6E 145
115	125	HEARTS OF STONE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488
116	118	STRANGERS IN THE WIND BAY CITY ROLLERS/Arista AB 4194
117	128	LOU RAWLS LIVE /Phila. Intl. PZ 2 35517 (CBS)
118	123	GOIN' COCONUTS DONNY & MARIE/Polydor PD 1 0798
119	121	PAT METHENY GROUP /ECM 1 1114 (WB)
120	122	SONGBIRD BARBRA STREISAND/Columbia JC 35375
121	124	MOLLY HATCHET /Epic JE 35347
122	112	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
123	96	VAN HALEN /Warner Bros. BSK 3075
124	103	THE WIZARD OF OZ MECO/Millennium MNLP 8009 (Casablanca)
125	137	THE GOLDEN TOUCH CERRONE/Cotillion SD 5208 (Atl)
126	113	PYRAMID ALAN PARSONS PROJECT/Arista AB 4180
127	139	MONEY TALKS THE BAR-KAYS/Stax 4106 (Fantasy)
128	—	C'EST CHIC CHIC /Atlantic SD 19209
129	107	AJA STEELY DAN /ABC AA 1006
130	—	I'M A MAN MACHO /Prelude PRL 12160
131	143	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243
132	116	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658
133	—	CHERYL LYNN /Columbia JC 35486
134	—	DESTINY JACKSONS/Epic JE 35552
135	141	OCTAVE MOODY BLUES/London PS 708
136	—	FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)
137	147	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024
138	—	PHOTO-FINISH RORY GALLAGHER/Chrysalis CHR 1170
139	142	MELBA MELBA MOORE/Epic JE 35507
140	—	ALICIA BRIDGES /Polydor PD 1 6158
141	131	THE GRAND ILLUSION STYX/A&M SP 4637
142	—	TNT TANYA TUCKER/MCA 3066
143	145	AGAINST THE GRAIN PHOEBE SNOW/Columbia JC 35456
144	117	YOU SEND ME ROY AYERS/Polydor PD 1 6159
145	134	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 5712 (Arista)
146	138	EVEN NOW BARRY MANILOW/Arista AB 4164
147	129	BOSTON /Epic JE 34188
148	—	JAMES WALSH GYPSY BAND /RCA AFL1 2914
149	—	1994 /A&M SP 4709
150	135	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005

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151	BOBBY CALDWELL /Clouds 8804 (TK)	176	ANYWAY YOU WANT IT DEBORAH WASHINGTON/Ariola SW 50040
152	OTHER PEOPLE'S ROOMS THE MARK- ALMOND BAND/Horizon SP 730 (A&M)	177	WELCOME TO MY ROOM RANDY BROWN/Parachute RRLP 9005 (Casablanca)
153	UNDER WRAPS SHAUN CASSIDY/ Warner/Curb BSK 3222	178	CRY JOHN KLEMMER/ABC AA 1106
154	QUARTZ /Marlin 2216 (TK)	179	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
155	DREAM CAPTAIN & TENNILLE / A&M SP 4707	180	PROFILE/BEST OF EMMYLOU HARRIS Warner Bros. BSK 3258
156	LONG STROKE ADC BAND/ Cotillion 5210 (Atl)	181	HOT BUTTERFLY BIONIC BOOGIE/ Polydor PD 1 6162
157	NO SMOKE WITHOUT FIRE WISHBONE ASH/MCA 3060	182	GRAB IT FOR A SECOND GOLDEN EARRING/MCA 3057
158	PLEASURE AND PAIN DR. HOOK/ Capitol SW 11859	183	FOREIGNER /Atlantic SD 19109
159	NEW DIMENSIONS THE THREE DEGREES/Ariola SW 50044	184	I RESERVE THE RIGHT STILLWATER/ Capricorn CPN 0210
160	THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD/Elektra 6E 144	185	JOURNEY TO ADDIS THIRD WORLD/ Island ILPS 9554 (WB)
161	TRAVOLTA FEVER JOHN TRAVOLTA/ Midsong MTF 001	186	THE BEST OF KEITH JARRETT Impulse IA 9348 (ABC)
162	BLUE VALENTINE TOM WAITS/ Asylum 6E 162	187	HOG HEAVEN ELVIN BISHOP/ Capricorn CPN 0215
163	LIVE SKY CRACK THE SKY/ Lifesong JZ 35620 (CBS)	188	SARAH DASH /Kirshner JZ 35477 (CBS)
164	JANIS IAN /Columbia JC 35325	189	LEGEND POCO/ABC AA 1099
165	INTIMATE STRANGERS TOM SCOTT/ Columbia JC 35557	190	UP IN SMOKE CHEECH & CHONG/ Warner Bros. 3249
166	GOOD THANG FAZE-O/She SH 741 (Atl)	191	SHIPWRECKED GONZALEZ/Capitol SW 11855
167	DISCO GARDENS SHALAMAR/Solar BXL1 2895 (RCA)	192	RED HOT & BLUE RICHARD T. BEAR/ RCA AFL1 2927
168	ENERGY POINTER SISTERS/Planet P 1 (Elektra/Asylum)	193	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7114
169	LIVE AT THE PALAIS MICHAEL NESMITH/Columbia Arts PAC 7 118	194	THE BEST OF CHUCK MANGIONE / Mercury SRM 2 8601
170	YOU'RE GONNA GET IT TOM PETTY & THE HEARTBREAKERS/Shelter DA 52029 (ABC)	195	LES McCANN THE MAN/A&M SP 4718
171	SOFT SPACE THE JEFF LORBER FUSION/Inner City IC 1056	196	GREATEST HITS VOL. II JOHNNY PAYCHECK/Epic KE 35623
172	NEW WORLDS MANDRILL/Arista AB 4195	197	AMERICAN DREAMS JESSE COLIN YOUNG/Elektra 6E 157
173	LARRY GATLIN'S GREATEST HITS, VOL. 1 /Monument M6 7628	198	SIMPLICITY OF EXPRESSION—DEPTH OF THOUGHT BILLY COBHAM/ Columbia JC 35457
174	GET DOWN GENE CHANDLER/ 20th Century Fox/Chi Sound T 578	199	TREVOR RABIN /Chrysalis CHR 1196
175	BONNIE POINTER /Motown M7 911R1	200	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012

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ue (Continued from page 20)

on and hope to have a hit record if the record is a
le who make great records, if they put out a stiff it's
stiff. It's just too sophisticated. Radio is too sophisti-
oo aware of what's good and what's bad. You can't
y need something good. That's really I guess what I
atter if it's country, or r&b, or pop, or rock, or what-
tta be a good record that people can enjoy listening to.
produce records for the radio?

ld say that the only thing I consciously think about
ls that would sound good on the radio. I know they
radio, but it's not that they sound awful on home
little things, little subtle things, the way it hits a sta-
but I don't consciously try to make every record a
r se. On an album they tend to be a little boring or
don't know . . . sometimes it doesn't have a flow.
um is a very listenable album. You can listen to the
ough. You're not going to get one song in the mid-
"what is that?" You know they just all kind of go
ry to make records that are going to sound good on
se that is where everything starts from. Fortunately
way I try to make the records for the radio doesn't
nd awful on the stereo. For some reason whenever
e on the radio, they sound louder on the radio than
records. I don't really know why that is. But I notice
ing to a station to somebody's record, and they play
e, mine generally sounds louder. I don't know why.
rd of your records seems sparser.

For instance the Billy Joel record of "Just The Way
r sounded great to me on the radio. It's very good
ound great. But yet when you hear it on hi-fi it gets
real nice and the fidelity of it is great. So I don't
ange thing, but I work in the same studio. I have a
ouse. So I guess I've just kind of gotten on to a cer-
of there that sounds a certain way on the radio. A
other things that are coming out are a little different.
sting to see what happens to them.

ich of the new electronic equipment do you use?

certain things. Most of the times I try to get things
ause I was brought up in another era. I really was
in the early '60s. '63, '62, and we didn't have any-
ave now. We used 3-track or 4-track the most. So you
ustically. The microphone, you put it in a different
om, you went to a different studio and all kinds of
few of the old techniques and some of the new ones
ry fashionable now to take a sound and process it
ything to it. You just do all kinds of things to it. And
can get that same effect by doing it physically in a
manner. So it amounts to the same thing. Like you
t in a slightly different manner. Years ago you recorded
tion live. And the sounds from the drums could get
and so forth. Then it became fashionable to record
oms where everything is totally isolated, it's like they
vn little booth. So they could process it and deal with
nds of things to it. Well then it turns very sterile and
sed a lot of echo. That didn't quite do it. And then
ig that came along called the digital delay that delayed
illiseconds. Whatever thing you put through, whether
u could make it sound like it was in the back of the
essence all that's doing is putting back in a sense of
was totally taken out by the dead rooms. So it's like
ve made the rooms dead to control everything, and
this other electronic thing to make the room sound
l, to me that's kind of the wrong way to do it. I use
ys in a lot of things and they're great and they add
ingers and they make it sound a little deeper a little
ere's also just a certain way of recording where you
of a real sound out of the instruments. Like I use a
t all the time, certain microphones all the time, because
ter than any drums I've ever come across on record
nd incredibly good to me on the radio, these drums,
great on hi-fi. I don't know what it is, they just sound
taken a long time for me to find this. Up to about
ears ago I never had this. Now that's one of the main
ing into recording studios. "Let's get the drums sound"
takes a hike for an hour. You know, while you sit
on drums. Well, when I record it's like the musicians
(Continued on page 80)

'Music Playoffs' Will Secure Infinity Deal for Manhattan Act

■ NEW YORK — Manhattan Borough President Andrew Stein, who recently announced the formation of a music task force to aid in revitalizing the city's appeal to the music and recording industries, has announced that the newly-formed Infinity label, headed by Ron Alexenburg, is the label pledged to offer a singles recording contract to the winners of the Manhattan Music Playoffs.

The Manhattan Music Playoffs, a borough-wide competition for amateur groups, is the first project of the task force, and will bring together many behind-the-scenes elements of the music industry, including promoters, managers, disc jockeys, publishers, and recording company executives, as audition judges and committee members. Local radio stations are expected to donate free air time for spot announcing contest details, and posters are being distributed in schools, retail outlets, and public transportation facilities.

Infinity Records will sign the winners of the competition, who will be announced after the final auditions some time in January. Alexenburg had this to say about the unprecedented blind offer: "We are confident, even prior to the preliminaries, that many fine musicians will come forward to take part in this Borough 'battle

of the bands.' Infinity is pleased to be making such an offer, and to assist in this significant talent search."

The initial Playoffs, set for December 2 and 9, will be open to self-contained amateur groups of three to seven performers who are residents of the Borough of Manhattan, and not currently under contract to a record label. These Playoffs are open to groups performing contemporary material only. Later competitions are planned for classical, jazz and other musical forms.

Information and applications are available now by writing the Manhattan Borough President's Office, Room 2035, Municipal Building, 1 Center Street, New York, New York 10007; or by calling 566-4976. Applications must be in by Friday (24).

The task force was created by Andrew Stein to develop Manhattan as an industry resource, and thereby stem the flow of entertainment business talents both business and artistic, from the city to the west coast.

The task force numbers among its members Ron Delsener and Sid Bernstein, as heads of the two major committees. Delsener will be responsible for garnering celebrity and financial support for task force projects, while Bernstein will head the cultural committee.

Elektra Releases New Queen LP With and Without Risqué Poster

(Continued from page 3)

turn to E/A for a free poster. Both packages list for \$7.98.

Stan Marshall, Elektra/Asylum's sales vice president, said the posterless package was "basically an accommodation for the rack-jobbing community." E/A asked the largest rack-jobbing companies and retailers before the release of the Queen LP, "Jazz," if they would object to carrying such an album, and planned the second package after some dealers answered in the affirmative.

According to Marshall, "very few accounts" have opted for the posterless albums.

While E/A's plan seems sure to score points with rack jobbers and more conservative retailers, some executives at other labels were calling the separate packages an over-reaction last week. There has been occasional retail outcry over nudity or poor taste in album cover art over the years, and in a few cases—the Blind Faith album, for example, and Roxy Music's "Country Life"—record labels have re-released

such albums with new covers. But there is apparently no precedent for retail or rack objections to something inside the album that is not visible without opening the package.

Moreover, no significant retailer or rack jobber resistance has materialized to even the most provocative album covers of recent months, such as Tomato's Jorge Santana album or Casablanca's Sidney Barnes LP, according to those labels.

Single Sleeve

For Queen, the poster controversy comes just after the brouhaha over the photograph used for trade advertisements and the picture sleeve for "Bicycle Race/Fat Bottomed Girls," the group's latest single. The picture, a rear view of a woman (wearing nothing but socks and sneakers) riding a bicycle, appeared first in several British magazines. For the U.K. picture sleeve, the bottom half of a bikini was drawn on, and for the American sleeve, a bra was added.

RECORD WORLD JAZZ

By ROBERT PALMER

■ Before it became an AOR-type label, A&M's Horizon was the classiest of jazz lines. **John Snyder**, who was creative supervisor for the original Horizon series, has been working at getting his new Artists House venture off the ground since A&M decided to change directions, and now the first five Artists House albums have finally been released. The packaging and sound quality are up to the standards set by Horizon, with full-color double-fold jackets, booklets including liner notes and numerous transcriptions of charts and solos, and so on, and the music is as fine and as eclectic as it was at Horizon. The albums are "Body Meta," the long-awaited second electric band album by **Ornette Coleman**; "As Long As There's Music," duets by bassist **Charlie Haden** and pianist **Hampton Hawes**; "Jim Hall/Red Mitchell" by the guitarist and bassist; "The Thad Jones/Mel Lewis Quartet," featuring pianist **Harold Danko** and bassist **Rufus Reid**; and "Paul Desmond," a live quartet date from 1975.

ECM has released pianist **Keith Jarrett's** "Sun Bear Concerts," an attractively packaged set of no less than ten records chronicling a series of ten solo piano concerts given in Japan . . . GNP Crescendo has released **Dave Pell's** "Prez Conference," a kind of supersax project devoted to swinging readings of transcribed solos by **Lester Young**. The featured improvisers are **Harry "Sweets" Edison** and pianist **Arnold Ross**. GNP/Crescendo, distributed in the east by Record People, is located at 8560 Sunset Blvd., Los Angeles, California 90069 . . . Also swinging is "Some Groovy Fours" by guitarist **Tiny Grimes**, with the wonderful **Lloyd Glenn** on piano, just released by Classic Jazz . . . Classic Jazz's sister (brother) label Inner City has released, under license from Japan's East Wind label, "Crystal Green" by keyboard man **Will Boulware**, featuring contributions from **Mike Brecker** and members of the group **Stuff** . . . **Kharma** (165 William Street, New York, N.Y. 10038) has released two new lps, "Live at the Axis" by the **Roland Alexander Quintet** plus **Kataparusha** and "Variations on a Coffee Machine" by pianist **Burton Greene** . . . "Chick,

Donald, Walter & Woodrow" is not a new supergroup but a new album from the **Woody Herman** band on the Century label. On one side, Herman plays **Chick Corea's** "Suite for a Hot Band," and on the other he plays tunes by **Steely Dan**—that is, **Donald Fagen** and **Walter Becker**. Guest soloists include **Tom Scott** and **Victor Feldman** . . . Pianist **Jay McShann**, who is too often pigeonholed as a Kansas City blues player, proves his mettle on a new Sackville release, "A Tribute to Fats Waller." McShann's forthcoming second lp for Atlantic will also range far from the blues. On that album, the pianist is abetted by **Gerry Mulligan** and **Herbie Mann**, among others.

For those who enjoy ethnic music, three new releases will be of interest: "Music of the Ga People of Ghana" on Folkways; "Music of the Bhutan," from the high Himalayan kingdom, also on Folkways; and "Tahuantinsuyo," the first album by a fine performing group that plays music from the ancient Inca empire, on Adelphi . . . There are four new additions to Arista's Savoy reissue series: "Mad Be Bop" by trombonist **J.J. Johnson**, whose sessions, from 1946-54, feature **Bud Powell**, **Sonny Rollins**, **John Lewis** and **Charles Mingus**; "The Individualism of **Wild Bill Davison**;" "Monday Stroll" by guitarist **Kenny Burrell**, with **Frank Wess** on flute and tenor sax and **Freddie Green** on rhythm guitar; and "Midnight Guitar" by **Charlie Byrd** . . . Guitarist **Ted Dunbar's** very first album as a leader, after years of superb support work with leaders too numerous to mention, is out on Xanadu. Appropriately, it's called "Opening Remarks" . . . Jazz Classics, 150 Fifth Avenue (Suite 717), New York, N.Y. 10011, has released two albums of "Broadcast Performances," one by **Charlie Parker** and one, a double-album, by **Billie Holiday**. The material was previously available on ESP.

TK Records of Miami is using a variety of producers, among them **Sonny Lester** and **Joel Dorn**, for its rapidly expanding jazz line. As is customary with TK, the albums are issued under a bewildering number of label logos. Pianist **Kenny Barron's** "Innocence" is on Wolf, violinist **Michal Urbaniak's** "Ecstasy" is on Marlin, and three albums, organist **Jimmy McGriff's** "Outside Looking In," guitarist **Jimmy Ponder's** "All Things Beautiful," and saxophonist **Joe Thomas' "Get in the Wind,"** are on LRC (Lester Radio Corporation) . . . **David Amram's** latest album for Flying Fish spotlights his "Triple Concerto for Woodwind, Brass, Jazz Quintets and Orchestra" and features people like **Pepper Adams** and **Jerry Dodgion** . . . Two saxophonists have new releases on ABC. "We All Have A Star" is a new solo album by **Wilton Felder** of the Crusaders, and "Cry" is a true solo album—no other instruments—by **John Klemmer**. Speaking of saxophonists, **Eddie Harris' "I'm Tired of Driving"** is on RCA, and **John Handy's "Handy Dandy Man"** is on Warner Brothers . . . Elektra's latest fusion offerings include "Streamline" by **Lenny White**, "Thank You For F.U.M.I. (Funking Up My Life)" by **Donald Byrd**, and "Patrice" by **Patrice Rushen**.

The Jazz LP Chart

NOVEMBER 25, 1978

1. **REED SEED**
GROVER WASHINGTON, JR./Motown
M7 910R1
2. **MR. GONE**
WEATHER REPORT/ARC/Columbia
JC 35358
3. **FLAME**
RONNIE LAWS/United Artists
UA LA 881 H
4. **CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
5. **SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
6. **ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
7. **COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
8. **SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
9. **LEGACY**
RAMSEY LEWIS/Columbia JC 35483
10. **THANK YOU . . . FOR F.U.M.I.**
(FUNKING UP MY LIFE)
DONALD BYRD/Elektra 6E 144
11. **PAT METHENY GROUP**
ECM 1 1114 (WB)
12. **IMAGES**
THE CRUSADERS/ABC AA 6030
13. **HEAVY METAL BE-BOP**
THE BRECKER BROTHERS/Arista AB 4185
14. **INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
15. **CRY**
JOHN KLEMMER/ABC AA 1106
16. **CARNIVAL**
MAYNARD FERGUSON/Columbia
JC 35480
17. **YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
18. **STREAMLINE**
LENNY WHITE/Elektra 6E 164
19. **FEELS SO GOOD**
CHUCK MANGIONE/A&M 4658
20. **THE GREETING**
McCOY TYNER/Milestone M 9085
(Fantasy)
21. **PATRICE**
PATRICE RUSHEN/Elektra 6E 160
22. **WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
23. **WHAT ABOUT YOU?**
STANLEY TURRETINE/Fantasy F 9563
24. **A SONG FOR YOU**
RON CARTER/Milestone M 9086 (Fantasy)
25. **FRIENDS**
CHICK COREA/Polydor PD 1 6060
26. **MANHATTAN SYMPHONIE**
DEXTER GORDON QUARTET/Columbia
JC 35608
27. **SIMPLICITY OF EXPRESSION—DEPTH
OF THOUGHT**
BILLY COBHAM/Columbia JC 35457
28. **TROPICO**
GATO BARBIERI/A&M SP 4710
29. **OUT OF THE WOODS**
OREGON/Elektra 6E 154
30. **BEFORE THE RAIN**
LEE OSKAR/Elektra 6E 150
31. **SOUNDS . . . AND STUFF LIKE THAT!!**
QUINCY JONES/A&M SP 4685
32. **YOU AIN'T NO FRIEND OF MINE**
IDRIS MUHAMMAD/Fantasy F 9566
33. **LES McCANN THE MAN**
A&M SP 4718
34. **THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
35. **ANGELS OF THE DEEP**
SWEET BOTTOM/Elektra 6E 156
36. **I'M TIRED OF DRIVING**
EDDIE HARRIS/RCA APL 1 2942
37. **WIZARD**
MATRIX/Warner Bros. BSK 3260
38. **NEW WARRIOR**
BOBBY LYLE/Capitol SW 11809
39. **TRUE STORIES**
DAVID SANCIOUS & TONE/Arista
AB 4201
40. **EUROPEAN IMPRESSIONS**
LARRY CORYELL/Arista/Novus AN 3005

Metheny Madness



At the recent Pat Metheny concert at the Bottom Line, the ECM artist was visited backstage by several stars and Warner Execs. Pictured from left are: Warner recording artist Flora Purim; Jane Dersheiwitz, Warner promo lady; Bob Hurwitz, ECM president; Ron Goldstein, director of Warner's jazz division; Doug Harris, WRVR DJ; Pat Metheny; Stu Cohen, Warner promo man; Richard Neer, WNEW-FM DJ; Joe Chicago of WPIX; Andre Perry, national marketing director for jazz at WB; directly upfront is Epic jazz artist Bobby Humphries and WB artist Deodato.

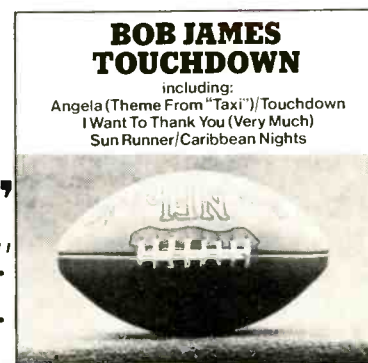


JAMES BREAKS AWAY FROM THE FIELD. TOUCHDOWN!"

When a skilled musician, arranger and producer like Bob James comes to the playing field, the results are well worth hearing. That's why "Touchdown," his exciting new album, ranks as one of the most memorable scores of this or any season. The play selections are dazzling. Featuring Bob James' daring arrangements, hypnotic melodies, and masterful multi-keyboard work. Plus some popular All-Pros like Eric Gale, Hubert Laws, Mongo Santamaria and others.

"TOUCHDOWN!"

Including "Angela (Theme From 'Taxi')." You'll enjoy it replay after replay. On Columbia/Tappan Zee Records and Tapes.



JC 35594

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Produced and arranged by Bob James. Associate Producers: Jay Chattaway and Joe Jorgensen. Talent Director: Peter Paul (212) 765-0580.

Disco File (Continued from page 38)

calculated, Chic has a definite flair for pop disco and one wishes they'd made more extensive use of it here.

CHERCHEZ LES FEMMES: Yet another round-up of work by women singers, beginning with two songs I've been meaning to include for some time now, **Gloria Gaynor's** sensational "I Will Survive" and **Sharon Ridley's** ultra sleazy "Changin'." It was my former west coast correspondent who first alerted me to the Gaynor cut, tucked away on the flip side of "Substitute" (Polydor), but in the weeks since then, it's been discovered with such enthusiasm by so many people that "Survive" jumps into the Top 30 this week at number 23. No wonder—this is Gaynor's very best work in years, a return to the sort of gutsy vitality that brought her to everyone's attention in the first place. Like **Linda Clifford's** "Runaway Love," "I Will Survive" is a final kiss-off song, a wonderfully brutal diatribe addressed to an errant boyfriend ("Go on, now go/Walk out the door/Just turn around now/Cause you're not welcome anymore") and delivered with such relish that one can't help but get caught up in the emotion. But there's little bitterness here, more a fierce pride at pulling through and a determination survive and love again, so the spirit is up, thoroughly exhilarating. The production matches the mood of the message, starting out with a sly, mock-melodramatic intro, and building steadily, but it is Gaynor who's the knockout here. Highly recommended. Ridley's "Changin'," from her "Full Moon" album on Tabu/Columbia, is another end-of-the-affair song, but the feeling here is more melancholy and tender—a strong but sensible let's-end-as-friends number. The lyrics are marvelous, **Jerry Peters'** production nicely understated, and Ridley's vocals—aching, soaring, eccentrically phrased—totally absorbing. Because "Changin'" falls into that measured sleaze pace not all crowds appreciate, it's become something of a cult item (prime boosters: New York DJs Richie Rivera and Sharon White) but it deserves a wider audience as one of the year's classiest falling-out-of-love songs.

Warner Brothers has revived a "lost" cut from the **Candi Staton** "House of Love" album, "Honest I Do Love You," with a **Jimmy Simpson** remix that, at 6:31, may not be that much longer than the original lp cut but has it beat on every other count. Simpson's version cleans up the sound, adds more sparkle to the intro, deletes much of the chorus work so that what's left has maximum effect, and lets the song run into a whimsical riff ending threaded by country-style

Anderson Asks Anti-Piracy Aid

(Continued from page 3)

"What is so depressing," Anderson said, "is that, in the shops in Taiwan, we were lucky if they had one legitimate copy of ours to 30 pirates with different covers. In many cases, there was a big picture of ABBA on the cover and only one track of theirs in a double album. They are cheating the public in a major way."

Anderson and Spalding estimate that \$1 is lost on each of the 30 or more ABBA pirate packages distributed in the Far East and each of those albums could sell between 50 and 100 thousand units each.

One of the main reasons tape and record piracy flourishes in that part of the world is the almost complete lack of copyright laws in Far Eastern countries. The IFPI, an RIAA affiliated organization, has been lobbying for passage of such laws for several years but has thus far been only partially successful.

Anderson consulted with Dr. Ching-Yuan Huang, a lawyer in Taipei, and was told "if there is a new law to protect record copyrights it would also protect printing rights and it would then cost school children too much for school books. He believes, however, that if the U.S. government

really put pressure on the government of Taiwan, we would be successful in getting the pirates out of business."

While Anderson and Spalding contend that "90 per cent" of the cassette tapes for sale in Manila are pirated, they say the problem is hardly limited to that city and Taiwan or the group ABBA. According to Anderson, representatives of RCA Australia recently found 200 thousand pirated cassette tapes in the heart of Melbourne and Anderson himself, a member of IFPI in Sweden, found pirated Roxy Music albums in that country. He feels the monetary loss to the large American companies must be estimated in the millions and has asked such groups as IFPI and the National Music Publishers Association to continue to contribute to an overall effort to stop record/tape piracy all over the world with a concerted emphasis on the Far East.

"I mention Taiwan specifically because of the United States' influence there," he said. "The only way of solving this is for American record companies to get together and get the Carter Administration to look into this problem."

fiddle work and banjo. There's also a noticeably new kick to the overall pace here which might help to nudge it along the path "Victim" blazed so successfully . . . **Sweet Cream's** disco disc follow-up to "I Don't Know What I'd Do" is, coincidentally, an answer to that quandry—"Do A Dance for Love" (Shadybrook), remixed and extended from the track on the "Sweet Cream & Other Delights" album. This new version is also a substantial revamp, not only sharpening up the track and giving it much more thrust, but inserting a new disco chant track of ahh-ooo, ahh-ooos that wells up here and there as well as new punchier vocals and a break to fill things out. Fresh and hot . . . The **Caroline Crawford** album, "My Name Is Caroline" (Mercury), gives us a broader exposure to the woman whose wild vocals made **Bohannon's** "Let's Start the Dance" so exciting. Bohannon produced the lp and points out that Crawford's vocals have been heard on a number of his earlier songs, too ("South African Man," "Have a Good Day," "Foot Stompin' Music") but, unfortunately, none of the songs here have the power of their previous work together. "Coming On Strong" comes closest to "Let's Start the Dance," but, though Crawford has a riveting delivery, Bo's usual hard-pumping production is cut dead by a sudden break toward the end and then drops off again just as it's getting up another head of steam; a disco disc version is promised that might smooth things out here. "Caroline Breakdown," another short cut, also has some of Bohannon's hypnotic appeal but it, too, never quite lets loose. Side two is sweet mood music and one track, "A Nice Feeling"—which is just that—might be great for an early evening warm-up.

The Coast (Continued from page 18)

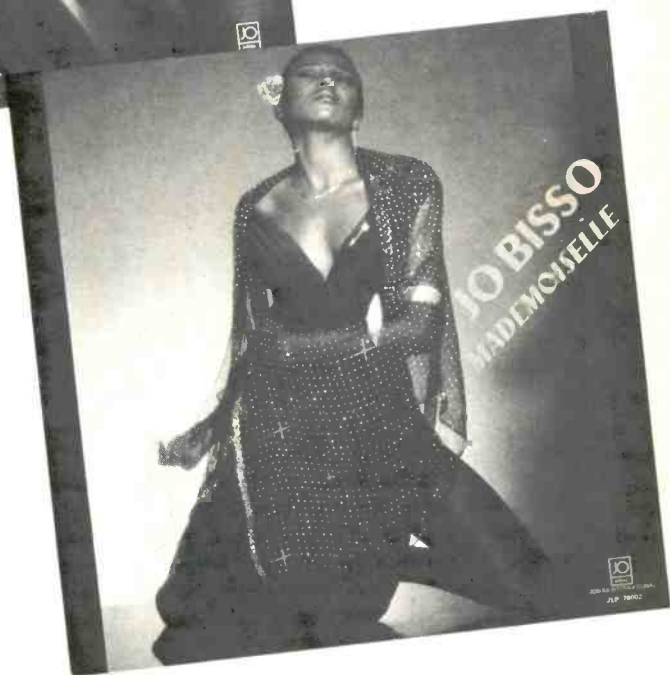
particularly looking for anyone, though plenty of drummers are looking for us." One thing's for sure—it won't be **Aynsley Dunbar** or dinosaur **Ginger Baker**, two of the rumored names. What is possible is what John called "an augmented Who," perhaps with two hired drummers and a keyboardist (although "if any keyboard player started stealing lines from me, I'd probably whack 'im in the head"). As is fairly well known, **Entwistle** and **Roger Daltrey** thrive on touring, while **Townshend** is less than enthusiastic about weeks and weeks of criss-crossing the U.S. with The Who's tons of equipment; a compromise solution whereby the band would agree on a minimum U.S. stay "that would still fit in with Pete's home life" is in the works.

We touched on a number of other topics in our conversation with the dry-witted bass player: his production work for his father's Welsh choir and a band called the **Fabulous Poodles**; his one-time plan to put together a "children's album" featuring his masterpieces of black humor (among them "Boris the Spider," "Whiskey Man" and "Dr. Jekyll and Mr. Hyde"); the fact that all four musicians were promised 500 pounds if they would contribute two songs apiece to "Happy Jack," one of The Who's early classics; and his laughing denial that "Tommy On Ice" is the inevitable next incarnation of **Townshend's** "rock opera" (a new stage production, however, is a reality). In the final analysis, it's clear that The Who, who have contributed one of rock's most appealing and enduring bodies of work, are very much alive; and for that we should all count our blessings.

MISCELLANY: **Leif Garrett** has just turned 17, which finally makes him old enough to see the first movie he appeared in, "Bob & Carol & Ted & Alice." Garrett, no poor boy he, treated himself to a new Porsche . . . We're still trying to figure out last week's performance by "half man/half tape" **Peter C. Johnson**, who was introduced to an audience at the A&M soundstage by admirer **Bonnie Raitt**. Johnson, after performing a number of the odd but engaging songs from his first album—accompanied only by a tape recorder and some nearly-inaudible acoustic guitar—proceeded to kick over the 25 mannequins which so gracefully shared the stage with him. "I'll pay for them," he was heard shouting when it was all over . . . After playing eight sold-out gigs in four nights recently in Lake Tahoe—his first appearances there as a solo—**Kenny Loggins** had to cancel the next night's show in Las Vegas when his equipment truck was disabled by snowy weather . . . **Chuck Mangione** has filmed one of those Memorex tape commercials with **Ella Fitzgerald** at **Seals and Crofts'** Dawnbreaker Studios; Dawnbreaker engineer **Joseph Bogan** appears in the spot . . . November 25th's USC-Notre Dame football game at the L.A. Coliseum will feature a half-time show saluting "The Wiz." **Quincy Jones** will conduct the Trojan marching band in about six songs from the production . . . **Kiki Dee's** recent Roxy dates had quite a turnout: **James Caan**, **Alice Cooper**, **Bernie Taupin**, **Martha Reeves**, **Karla Bonoff**, **Lorna Wright**, **Dee Murray**, **Yvonne Elliman**, **Earl Slick**, and three writers who contributed to Kiki's lp, **Tom Snow**, **Frannie Golde** and **Glen Ballard**.

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RECORD WORLD LATIN AMERICAN

Record World en España

By JOSE CLIMENT

■ Ya, finalmente, estamos terminando nuestra encuesta sobre la nueva ley de Fonogramas, que en breve será presentada en Las Cortes españolas para su aprobación. Hoy precisamente nos ha contestado a una particular entrevista **D. Esteban de la Puente**, Subdirector General de Ediciones Sonoras del Ministerio de Cultura. Queremos terminar la información con unas entrevistas a los directores de las importantes compañías y a los de las multinacionales. Espero que la próxima semana les pueda ofrecer, repito finalmente, la información completa. El DISCO en España va a ser cultura, aunque se contesten cosas de suma importancia con divagaciones o "salidas por la tangente."

Desde el día 16 del presente mes de Octubre, **Frank Andrada** es el nuevo Director Artístico y de Repertorio de EMI-Odeon, según una nota informativa que, firmada por el **Sr. Maget**, he recibido en estos días. El recital que, en la sala Cleofás de Madrid, nos ofreció días pasados **Isabel Pantoja**, fué un verdadero éxito. Isabel está en uno de sus mejores momentos, tiene un amplio repertorio que ejecuta magistralmente. Esa noche se reunió en la sala el todo Madrid del mundo del espectáculo, compañeros de toda la prensa, artistas, compositores. Al terminar su actuación y con toda la sala en pie aplaudiendo sin cesar **Isabel Pantoja** hizo tres nuevas apariciones, a altas horas de la madrugada terminó esta estupenda velada, para ella y todos nosotros.

La artista argentina **Nacha Guevara**, que ha venido en los últimos meses dando recitales, por

diversas localidades españolas, estará ausente durante un año aproximadamente de España y residirá en los Estados Unidos donde se incorporará en algunas de las próximas creaciones del famoso productor y director de teatro **Harold Prince**.

Como ya les habíamos informado el grupo **Matias Bazar** con su tema "Solo Tú," ha logrado un gran éxito en España, consiguiendo llegar al no. 1 y recibiendo por sus ventas el Disco de Oro. Ahora también en español nos presentana a "Mr. Mandarino."

Y hablando de éxitos debemos mencionar el que está obteniendo, con un espectacular lanzamiento, **Paloma San Basilio**. **Trigo Limpio** no se le queda atrás y **Paolo Salvatore** continua cosechando éxitos de crítica y público.

Invitados por Hispavox, asistimos en el madrileño teatro de La Comedia, como ya lo anunciaba, a la presentación del nuevo L.P. de **José Perales** que está cosechando éxitos rápidamente en nuestro país. La velada fué gratísima y con gran asistencia de la prensa y la radio. José Luis, que ya venía a Madrid baqueteado después de presentaciones del mismo tema por diversas capitales españolas, nos demostró que sabe estar en un escenario y presentar este tipo de recitales. El grupo que le acompañaba lo hizo correctamente y hasta en ocasiones, genial. El teatro estaba literalmente lleno y la actuación era de gran calidad, repito. Lo más sobresaliente. Aparte de que debe ser escuchado todo el album, fué la interpretación de la canción "Canción para un pequeño viajero."

RECORD WORLD LATIN AMERICAN ALBUM PICKS



AMOR QUE NACE

JOHANNA ROSALY—Velvet PRS 8015
Con temas de la telenovela "Cristina Bazan," Johanna Rosaly va tomando fuerza en ventas con este paquete. Bellas interpretaciones de "Amor que nace" (G. Franco Pagliaro), "Por muchas razones te quiero" (P. Ortega), "Perdoname" (F. Belisario) y "Bendito nuestro amor" (L. Fransen-T. Jauren).

■ Johanna Rosaly is selling nicely in several areas with this package containing tunes from soap operas. Good orchestrations! "Cancion de entre casa" (Ortega), "No te olvides de mi" (R. Carlos-E. Carlos-McCluskey) and "Perdoname."

(Continued on page 74)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Han sido muchos los años en que he disfrutado plenamente de la amistad de quizás uno de los más talentosos, sencillos y fieles exponentes de la música latina. Al llegarme noticias sobre el desplome físico de **Miguelito Valdés** mientras actuaba en el Hotel Tequedama de Bogotá, Colombia, se me hizo un nudo en la garganta. Apesadumbrado ante todas estas últimas malas noticias me he refugiado un poco en recuerdos de horas más felices... y en ellos, brilla **Miguelito Valdés**... como siempre. Sólo una alegría me late en el corazón. Miguelito emprendió el viaje final como él siempre quiso: ¡cantándole a su público y a Dios!

Regresé **Chico Farrill** de Caracas, Venezuela, después de recibir del Presidente Venezolano el Premio **Andrés Bello**, por su amplia contribución a las Artes en Latinoamérica. **Dámaso Pérez Prado** también ha sido distinguido por este valioso reconocimiento por **Carlos Andrés Pérez**. ¡Felicidades a los muy merecedores!... Acaba de fundar el enérgico y talentoso **Al Santiago** una nueva firma discográfica.



Mayra

Se trata de **Gauche Records**, empresa que acaba de producir a **Steve Colón** y su **Charanga Brass** y al Grupo de Jazz-rock **The Roman Empire**. ¡Saludos Al y buena suerte!... Me comentan que Hispavox planea cambiar de nuevo su distribución en Estados Unidos, pasándola a una empresa que se está cayendo a pedazos en todo sentido.



Jose Luis

Trova Records de España, acaba de lanzar al mercado en España la grabación de **Mayra Gómez Kemp** de "Naturalmente amor" en Español y "The Loving Song" en Inglés. Este tema, en excelente producción "disco" será lanzado al mercado norteamericano bajo el título de "The thing that turns me on" en Electric Cat Records... Asistí a un muy concurrido "cocktail party" que ofreció TH Records en Miami, Fla., en honor de su artista exclusivo **José Luis**, en momentos en que su interpretación de "Voy a perder la cabeza por tu amor" ocupa primerísimas posiciones en los Hit Parades nacionales e internacionales.



Jose Fajardo

Acaba de regresar **José Fajardo** de Abidjan, Africa, donde ofreció muy exitosas presentaciones personales con su Charanga... Aparecerá el grupo salsero **Latin Fever** en escenas de la película "Night of the Juggler" que presentando las figuras estelares de **James Brolin** y **Cliff Gorman**, se filmará próximamente en las calles de Nueva York. Las escenas en que aparecerá **Latin Fever** serán tomadas en el Delacorte Theater en el Parque Central de Nueva York... Me comunica **A. Andrade Silva**, que se acaba de establecer una nueva empresa discográfica en Caracas, Venezuela, bajo el registro de Grabaciones Mundiales C.A., en Tablitas a Venado, Edif. Misamac, Local A., Apdo. 3637, Caracas, Venezuela. Funciona **Andrade Silva** como Presidente, **Ernesto Aue** como Vicepresidente; Gerente lo es **Sandro Marauda**, Gerente de Ventas será **Armenio Sabenca**, con **Lidia Batis Briceño** a cargo de la División Internacional. Entre las etiquetas propias figuran GM y Buho. ¡Saludos y buena suerte!... Fania hará un derroche de lanzamiento de grabaciones para la época navideña. Entre las producciones figuran nuevos long-playing de los **Fania All Stars**, **Celia Cruz** y **Johnny Pacheco**, **Willie Colón** y **Rubén Blades**, la **Orquesta Harlow** con **Néstor Sánchez**, **Sonora Ponceña**, **Roberto Roena** y su **Apollo Sound 10**, **Tito Puente** y **La Lupe**, **Fuego 77** y **Ray Rodríguez**... Se

(Continued on page 73)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. **DE VEZ, EN VEZ**
VICTOR ITURBE/Atlas
2. **LAS CUENTAS CLARAS**
CHELO/Musart
3. **SABOTAJE**
LOS BABYS/Peerless
4. **LOS MANDADOS**
VICENTE FERNANDEZ/CBS
5. **Y LAS MARIPOSAS**
JOAN SEBASTIAN/Musart
6. **QUE PENA**
LOS PICAROS/Cronos
7. **A TRAVEZ DEL TIEMPO**
LOS GESTO/P. Valarta
8. **CORAZON HERIDO**
ARIA 8/Atlas
9. **AGUA CALIENTE**
ROSARIO DE ALBA/Raff
10. **CON UN POCO DE AMOR**
JUAN GABRIEL/Arcano

Bakersfield, Cal.

By KWAC (RAMON GARZA Y HUMBERTO ROMO)

1. **NAILA**
LUIS DE NERI/Orfeon
2. **CREO ESTAR SONANDO**
EDUARDO NUNEZ/Raff
3. **ESA MUJER**
LOS YUGUENS/Yuriko
4. **SOMBRAS**
ALBERTO CORTEZ/Pronto
5. **AMOR SE ESCRIBE CON LLANTO**
ELIO ROCA/Atlas
6. **EL PRESO NUMERO 9**
NELSON NED/Latino
7. **COMO TU**
LUPITA D'ALESSIO/Orfeon
8. **MIRARON LLORAR UN HOMBRE**
VICENTE FERNANDEZ/Caytronics
9. **PARA QUE QUIERO MAS**
CARMEN DEL VALLE/Polydor
10. **PREGUNTA DE AMOR**
LOS RIOS/Cara

San Antonio

By KCOR

1. **LA CANTAleta**
LOS RIVALES DE COLOMBIA/Atlas
TROPICAL PLAYA SUAVE/Coco Loco
2. **SABOTAJE**
LOS BABYS/Peerless
3. **PEQUEÑO TORBELLINO DE AMOR**
LOS JOAO/Musart
LOS ESTRELLAS/Falcon
4. **EL PORRO DE JAIME**
CHALO CAMPOS/Latin International
5. **LA ENTREGA**
CARLOS GUZMAN/Falcon
6. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
LUCHA VILLA/Musart
7. **LA GORRA**
LA LUZ ROJA DE ST. MARCOS/Atlas
8. **MI VECINA**
CONJUNTO SUPER COMBO/Atlas
9. **Y LAS MARIPOSAS**
JOAN SEBASTIAN/Musart
10. **CORAZON HERIDO**
ARIA 8/Atlas

New York

By WJIT (MIKE CASINO)

1. **PAULA "C"**
ORQUESTA LUIS RAMIREZ
2. **PAZ Y AMOR**
FELITO FELIX
3. **FILETE**
JOHNNY VENTURA
4. **LAS CARAS LINDAS**
ISMAEL RIVERA
5. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS
6. **YA NO INTERESAS**
CHARANGA 76
7. **QUE COSA TAN LINDA**
OSCAR D'LEON
8. **NO TE OLVIDES DE MI**
ROBERTO CARLOS
9. **JULIANA**
CUCO VALOY Y LOS VIRTUOSOS
10. **DEJEME USARLO**
SALSA FEVER

Ventas (Sales)

Hartford

1. **EL CANTANTE**
HECTOR LAVOE/Fania
2. **ME RESPETAS O TE VAS**
EMILIO PINONES/Borincano
3. **FILETE**
JOHNNY VENTURA/Combo
4. **CARA DE GITANA**
ENRIQUE LYNCH/Alhambra
5. **MAYORAL**
DIMENSION LATINA/Pepe
6. **MALA MUJER**
SONORA MATANCERA/Orfeon
7. **SEVERA**
CORTIJO Y SU COMBO/Coco
8. **EL PRESO NO. 9**
NELSON NED/Westside
9. **NO QUIERO SABER DE TI**
JOSE ORTIZ/Tisor
10. **QUIEREME**
MIAMI SOUND MACHINE/Audio Latino

Miami

1. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS/TH
2. **CELOS PORQUE TE QUIERO**
VIOLETA RIVAS/Karisma
3. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO/Pronto
4. **AMAME**
PECOS KANVAS/Velvet
5. **LA NOCHE MAS LINDA DEL MUNDO**
LOLITA DE LA COLINA/Arcano
6. **HABLANDO EN SERIO**
ROBERTO CARLOS/Caytronics
7. **AMOR SE ESCRIBE CON LLANTO**
ELIO ROCA/Mercurio
8. **SAMBA TROPICAL**
GEORGIE DANN/Caytronics
9. **HOY ME LLAMARAS**
JUAN BAU/Coco
10. **ATRAPADA POR TU AMOR**
CACHO CASTANA/Microfon

Houston

1. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
2. **LAS CUENTAS CLARAS**
CHELO/Musart
3. **ADIOS AMOR**
JUAN GABRIEL/Pronto
4. **A PESAR DE TODO**
VICENTE FERNANDEZ/Caytronics
5. **EL NEGRO JOSE**
LOS VIRTUOSOS DE LA SALSA/Gas
6. **TE VAS, TE VAS**
LOS SONADORES/Yuriko
7. **MI PIQUITO DE ORO**
RAMON AYALA/Freddie
8. **DERRUMBES**
SALVADOR/Arriba
9. **CARINO SI TE VAS**
PERLA DEL MAR/Joel
10. **TU NOMBRE**
LOS CADETES DE LINARES/Ramex

Sao Paulo

By ASSOCIACAO BRASILEIRA

1. **WUTHERING HEIGHTS**
KATE BUSH/Odeon
2. **AUTOMATIC LOVER**
DEE D. JACKSON/RGE/Fermata
3. **RIVERS OF BABYLON**
BONEY M/RCA
4. **GET OFF**
FOXY/CBS
5. **SOSSEGO**
TIM MAIA/WEA
6. **DISCO BABY**
AS MELINDROSAS/Copacabana
7. **NIGHT FEVER**
BEE GEES/Phonogram
8. **IT'S A HEARTACHE**
BONNIE TYLER/RCA
9. **THE CLOSER I GET TO YOU**
ROBERTA FLACK/WEA
10. **MACHO MAN**
VILLAGE PEOPLE/RCA

Nuestro Rincon (Continued from page 72)

presentó muy exitosamente **Ray Barretto** con su Grupo en el Quiet Knight de Chicago, según me reporta **Juan Montenegro**. La firma de autógrafos de Ray en la tienda Sounds Good fué una gran promoción coronada por un éxito total. Es indiscutible que **Roddy Shashoua** va camino de un total asentamiento en la presentación cada año de su Musexpo. La asistencia superó muy en mucho la de cada año anterior y se distinguió el espectáculo por una total organización. La asistencia latina podía haber sido mucho mayor, pero lo será el año entrante... El "cocktail party" de la RCA en celebración de la Apertura de sus Oficinas Regionales en Miami fué a "todo dar." Con la asistencia de grandes personalidades RCA del ámbito internacional y neoyorkino, **Joe Vias**, Gerente de la Operación, **Ricky Correo** y **Mercy López** lucieron sus mejores esfuerzos compensados por el éxito organizativo del evento. Grandes proyectos se planearon en la reunión de los "grandes de RCA" en Miami, de los cuales me iré haciendo eco a medida de las circunstancias y la discreción reporterial.

For many years I've enjoyed the friendship of one of the most talented, humble and loyal performers of Latin music. When I heard the news of the physical downfall of **Miguelito Valdés** while he was acting at the Hotel Tequendama of Bogota, Colombia, I felt a knot in my throat. Afflicted by the latest news, I took refuge in the memories of happier hours... and in them, **Miguelito Valdés** shines... like always. The only happy thing that beats in my heart is the knowing that Miguelito started on his final trip like he always wanted: singing to his public and to God!

Chico O'Farrill returned from Caracas, Venezuela after receiving the Award Andrés Bello from the President of that country, for his contributions to the arts in Latin America. **Dámaso Pérez Prado** has also been awarded with this valuable recognition by **Carlos Andrés Pérez**. Congratulations to both!... The energetic and talented **Al Santiago** has founded a new recording company. It's **Gaucha Records**, the company which has just produced **Steve Colón** y su **Cha-**

ranga Brass and the jazz-rock group **The Roman Empire**. I've been told that Hispavox is planning to change its distribution in the United States.

Trova Records of Spain has just released in the Spanish market a recording of **Mayra Gómez Kemp** of "Naturalmente Amor" in Spanish and "The Loving Song" in English. This song, an excellent disco production, will be released to the American market under the title "The Thing That Turns Me On" on Electric Cat Records... I went to a well attended "cocktail party" that TH Records of Miami, Fla., offered in honor of their exclusive artist **José Luis**, at a time when his interpretation of "Voy a perder la cabeza por tu amor" occupies the top spot in the national and international hit parades.

José Fajardo returned from Abidjan, Africa where he offered successful personal presentations with his Charanga... The salsa group **Latin Fever** will appear in scenes from the motion picture "Night of the Juggler" starring **James Brolin** and **Cliff Gorman**, which will be filmed soon in the streets of New York. The scenes in which **Latin Fever** will be seen will be taken in the Delacorte Theater of Central Park in New York... **A. Andrade Silva** has informed us that a new recording company in Caracas, Venezuela has been founded under the registered name of Grabaciones Mundiales C.A., in Tablitas a Venado, Edif. Misamac, Local A., Apdo. 3637, Caracas, Venezuela. **Andrade Silva** will be the president, **Ernesto Aue** vice president, **Sandro Marauda** manager, **Armenio Sabenca** sales manager, and **Lidia Batis Briceno** in charge of the international division. Under their own labels we find GM and Buho. Greetings and good luck!... Fania will come out with a lot of releases for the Christmas season. Within their productions are stand-out packages by **Fania All Stars**, **Celia Cruz** and **Johnny Pacheco**, **Willie Colón** and **Rubén Blades**, **Orquesta Harlow** with **Néstor Sánchez**, **Sonora Poncaña**, **Roberto Roena** and his **Apollo Sound 10**, **Tito Puente** and **La Lupe**, **Fuego 77** and **Ray Rodríguez**... **Ray Barretto** successfully performed with his group at the Quiet Knight of Chicago, as reported by **Juan Montenegro**. The signing of autographs by Ray in the Sounds Good shop was a great promotion.

Blues in the Night



The Moody Blues opened their SRO 30 city tour of the U.S. and Canada at the Civic Center in St. Paul on November 3. After the concert, London Records hosted a midnight supper for the group at which time Chuck Smith, president of Pickwick, presented The Moody Blues with custom made blue satin tour jackets. Pictured (from left) are: Patrick Moraz (who for the purposes of the tour has replaced Michael Pinder), Ray Thomas, John Lodge, Kathy Marlowe and Stu Marlowe, London's national sales manager; Don Wardell, pop product manager; Chuck Smith; Justin Hayward; Graeme Edge, and Walt Maguire, vice president of a&r for London Records.

Debussy & Berg

(Continued from page 68)

today, and its activities include research, stimulation of public interest and the teaching of music as well as performance and propagation." If that statement sounds too all-encompassing, New Yorkers should not be surprised. In his years here, Boulez founded a great many new programs devoted to new music, most of which thrived when he was overseeing them.

The piece in question, the Chamber Concerto, was composed in 1925 just after Berg finished *Wozzeck*. Not so often played, it was composed as a fiftieth birthday present to Schoenberg and a gift to their mutual friend and colleague Anton Webern, with the names of all three spelled out in the opening notes. This sounds horribly pedantic, but the sound is expressionism at its richest. Boulez' ability to coax transparency from all those players with whom he works is never more apparent than here, and the sound is really wonderful. Grand, too, is Zukerman's playing; precise and exquisite to hear. His harmonics are splendid.

Also on the record is a fine performance by Barenboim of Berg's Piano Sonata (Opus 1). This densely composed piece can sound terribly thick. Under Barenboim's hands it is beautifully defined, somewhat more romantic in scope than one would expect, and a fascinating piece to hear. Also on the disc are Four Pieces for Clarinet and Piano (Opus 5), miniatures, connected thematically to Schoenberg but rather like Webern in their brevity. Although these are not as accessible as the other pieces, they are played splendidly by Antony Pay.

Classical Retail Tips

(Continued from page 68)

ninth of the latter. The Chopin might sell a bit better, only because the Preludes and the Second Ballade, both of which are included, are more popular than the two Beethoven Sonatas (Opus 31, Nos. 2, 3). Both should be impressive and interesting records.

Also coming is the third volume of Ashkenazy's collaboration with Itzhak Perlman on the complete Beethoven Violin Sonatas, and a complicated Schumann record. The last will no doubt sell the most because of the popularity of the Schumann Piano Concerto; in it Ashkenazy plays with the London Symphony Orchestra conducted by Uri Segal. On the same disc, however, Ashkenazy conducts and plays in the Introduction and Allegro in G Major (Opus 92), also with the LSO, while in another Introduction and Allegro (in O Minor, Opus 134) he and Segal are presented as soloist and conductor.

For all its recordings, the 1812 Overture still sells, and there is a new pressing coming with Antal Dorati leading the Detroit Symphony. Usually 1812 recordings are advertised as having special cannons; this one is different. It has the sound of the new Liberty Bell given to United States by Queen Elizabeth II in the Bicentennial. It is London's first recording with the Detroit Symphony and the first since Dorati took over there as conductor.

WB Black Music Division (Continued from page 6)

four of those acts, signifies the consolidation of Warner Bros. efforts to build both roster and staff. The current sweep is less the result of a specific marketing strategy or a particular campaign than what he terms "a genuine team effort. It hasn't been a question of our department just taking off behind our own product, and bringing it home that way. The fact is, very quietly and without much fanfare, the whole company has developed the necessary coordination to really establish these artists."

Although he notes the label's last "hot streak" in terms of black-oriented product came just a year ago, Draper asserts the current variety of both album and singles entries reflects a more substantial sales base, as well as a larger number of artists: particularly noteworthy, he feels, are gold lp certifications for Funkadelic, Chaka Khan, Ashford and Simpson and Rose Royce, all of which attained those levels within a few months at most. Funkadelic's album is "near Platinum" and Draper also expects the Rose Royce lp to repeat that success.

Those album tallies confirm "the realization of our marketing

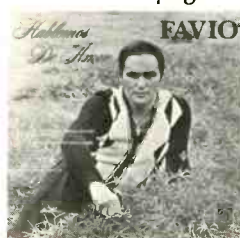
expertise," says Draper. "A lot of people felt for a long time that Warners, being a rock 'n' roll record company by tradition, couldn't organize that kind of market impact for black music." Although he concedes the early days of the division were marked by "a chronic gap between airplay and sales, in terms of following through on albums, we've just about closed that gap."

Partners Effective

Draper cites both his own staff and WEA's decision to create its own black marketing effort as partners in that project, noting that Warner Bros.' own Eddie Gilreath, national sales director, black music marketing, has coordinated his efforts closely with WEA's black marketing chief Oscar Fields. "Since that time, we've been able to focus much more effectively on moving albums as well as singles out of the stores." A stronger field staff is another plus, he says, adding that he expects to further strengthen his division at that level during the coming year. "We now have a national staff that's also been strengthened to help us back up all our needs, and really respond to the market."

Latin American Album Picks

(Continued from page 72)



HABLEMOS DE AMOR

FAVIO—Mericana-Melody MMX 5619

En su inconfundible estilo, Leonardo Favio interpreta esta producción realizada en México. Muy buenos y comerciales temas tales como "Ay Niña Judia" (Favio), "Hablemos de amor" (Favio), "Maria, cuando te nombro" (Favio) y "Que tonto fui" (Favio).

■ In his unique style, Leonardo Favio performs very commercial and well orchestrated tunes, recorded in Mexico. "Y al verte así" (Favio), "Rebeca" (Favio), "La rubia del cabaret" (Favio), others.

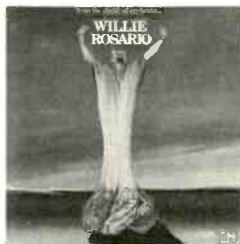


LA CACHETONCITA

LOS VIRTUOSOS DE LA SALSA—Microfon LP 76119

Nueva grabación de este grupo de salsa peruano con arreglos de Oscar "Pitin" Sanchez. Muy comerciales en "La cachetoncita" (I. Villanueva), "Ayudame San Antonio" (F. Barrios), "Entre rejas" (L. Meza) y "Campanero" (J. Mangual).

■ New package by this popular Peruvian salsa group that could sell nicely in most of the salsa market. Arrangements by O. Pitin Sanchez. "Agua que no has de beber" (J. Minchez), "Chapulín Colorado" (W. Funtés-V. Casanova) and "Amaneciendo" (A. Echevarria).



FROM THE DEPTH OF MY BRAIN

WILLIE ROSARIO—Top Hits THS 2041

Con arreglos de Bobby Valentin, Miguel Flores, Jorge Millet and Elias Lopez, Willie Rosario y su Orquesta están aquí mejor que nunca. Vocales por Junior Toledo y Guillo Rivera. "Ojala te vaya bonito" (J. A. Jimenez), "Desesperación" (R. Hernandez), "Boba" (M. Guerra) y "Picadillo con salsa" (T. Puente).

■ With arrangements by Bobby Valentin, Miguel Flores, Jorge Millet and Elias Lopez, Willie Rosario and his Orchestra are at their best in this package. Good salsa! "Dejame dormir" (M. Guerra), "Lloraré" (H. Arana), "Amor en serio" (J. Toledo), more.

Album Picks

(Continued from page 32)

SYSTEMS OF ROMANCE

ULTRAVOX—Antilles AN 7069 (Island) (7.98)



For their second album the group recorded at Connie Plank's Studio in Germany and the result is an interesting amalgam of synthesized music (along the lines of Cluster, Harmonium, etc.) filtered through a new wave sensibility.

OBSCURE ALTERNATIVES

JAPAN—Ariola SW 50047 (7.98)



Japan is an earthy combination of Mott the Hoople styled rock with a snarling new wave venom that has brought this British quintet a devout following in the U.K. With this, their second album, the group has turned its sights on the American market.

HAND IN GLOVE

TERRY GARTHWAITE—Fantasy F 9564 (7.98)



Garthwaite's first solo outing in some time showcases her exceptional talents as a singer/songwriter in addition to her abilities as an interpreter. Her bouncy rendition of Van Morrison's "Moondance" is one of several highlights.

TRANSCENDENCE

SHAWN PHILLIPS—RCA AFL1 3028 (7.98)



Phillips' latest is a compilation of some of the most touching and endearing songs he's ever written. His delivery is eloquent yet understated with a style that is his alone. Noteworthy cuts include "I'm an American Child (On A Nuclear Pile)" and "Implications."

SUPERNATURAL HIGH

FREDA PAYNE—Capitol ST 11864 (7.98)



Payne's latest album shows off her talents as a disco flavored vocal stylist. Her voice soars over the crisp, funky arrangements as she injects her singing with a passion and exuberance not found in many disco vocalists.

Lundvall Sees '78 as CBS' Best Year

(Continued from page 4)

ence on the west coast. The CBS Associated Labels announced its new association with Barry White and his Unlimited Gold Records, and with Clarence Avant's Tabu Records. Some of the foremost signings of the year were Marilyn McCoo and Billy Davis Jr. and Gladys Knight to Columbia, and Johnny Rodriguez to Epic. On the publishing front, April-Blackwood announced its partnership with Don Kirshner's publishing operation.

CBS Records announced the formation of its new senior management structure in 1978, headed by Jack Craig, Don Dempsey and Paul Smith. CBS Records also opened its new Memphis branch office earlier this year in a move to bring even greater promotion and sales strength to the burgeoning southwest region.

One of the major announcements in the industry this year was CBS Records' record and tape manufacturing and distribution plant to be built in Carrollton, Georgia. The new facility, which will be the largest of its kind in the world, entails a \$50 million investment by CBS and will eventually employ some 3000 people.

The Columbia label has had its best year to date. Billy Joel's "The Stranger" album on Columbia has exceeded quadruple platinum, while his new lp is in the triple platinum league. Barbra Streisand has seen her "Songbird" lp topping one million units, her new "Greatest Hits Volume II" shipping over platinum, and her hit single with Neil Diamond, "You Don't Bring Me Flowers" going gold. Earth, Wind & Fire has enjoyed multi-platinum success in 1978 and two hit singles, including the newest, "September." This year has been a period of resurgence for Columbia artists Johnny Mathis, teamed with Deniece Williams, and Chicago has taken new directions in their "Hot Streets" lp. This year marked the much-anticipated recording return of Bruce Springsteen. Kenny Loggins' first solo album is far beyond the platinum mark and Journey garnered their first platinum success. Eddie Money is heading toward 1 million units with his first album and Walter Egan had his first gold record.

This year has been the biggest year in Epic Records' history. Boston continues to sell strongly, its debut album nearing the 7 million unit mark and its second lp surpassing sales of 4 million copies. Epic/Cleveland International recording artist Meat Loaf garnered a platinum-plus album and gold single in his recording debut. Dan Fogelberg and Tim Weisberg

released a platinum album in their first recording collaboration; Ted Nugent continues his platinum streak with the release of his "Weekend Warriors" album.

Album Analysis

(Continued from page 8)

sales viewpoint. Basically, we see that the fast-moving higher-priced lps are all "high value" releases, perhaps designed to test the sales water.

Despite the fact that the top three albums are all higher-priced releases, their sales patterns have been rather predictable this week. Joel is still fueled by a single with across-the-board sales. Summer has a #1 single and has steady reports. Martin, with the highest bullet on the chart, continued to pick up strong rack activity and keeps outstanding retail sales.

There were some rather significant jumps outside the top 10 this week, with Barry White (20th), one of the most interesting cases as he moved to #16 bullet. R&B accounts reported very high sales, predictable in light of White's previous triumphs, but strong pop account sales were further supported by outstanding rack reports from virtually all jobbers surveyed.

Aerosmith (Col) continues to climb at retail with rack activity lending strength and pushing the two-record set to #20 bullet from #51 last week. The live Kansas set (Kirshner) similarly moved from #70 to #35 bullet, but without as much rack support. Another hard rock selection, Gene Simmons (Casablanca) continued to lead the Kiss members charges as he pulls to #37 bullet off rack escalations, much like stablemate Ace Frehley at #49 bullet.

In line with analysis made last week in this feature, Toto continues to develop, moving from #85 to #48 bullet. The album is still decidedly a few steps away from maturation, as the racks have only begun to report sell-through. To the surprise of few, Eric Clapton (RSO) surges to Chartmaker status with retail activity following an extremely strong promotional push. Steely Dan (ABC) moves to #64 bullet off strong retail with racks on the upswing.

In its second week on the chart, Rush (Mercury) continues to surprise as it registers a big jump in moving from #95 to #69 bullet off strong retail reports, especially in the midwest and south. Rack activity is just beginning to play an important part in this sales curve. Isaac Hayes (Polydor) moves to #80 bullet off the strong r&b sales.

Heatwave went platinum with "Central Heating," and George Duke garnered his first gold record. Top-selling artists on the Epic label this year also include REO Speedwagon, who will soon have their first platinum-certified lp, and The Jacksons.

Portrait has had a strong year with Heart's platinum-plus "Dog & Butterfly." Portrait has also done well with the McCrarys, and Australia's Dragon is a new group whose future is promising.

The Associated Labels have had
(Continued on page 80)

Singles Analysis

(Continued from page 8)

Queen (Elektra), breaking in the south this week, #49 bullet; Earth, Wind & Fire (Col) #33 bullet BOS and another of this week's Powerhouse Picks, making excellent moves at the secondaries and majors, #51 bullet; Nick Gilder (Chrysalis) #52 bullet; Livingston Taylor (Epic) #53 bullet; Paul Stanley (Casablanca) #54 bullet; The Cars (Elektra) #56 bullet; Barry White (20th Cent.), still #2 BOS and with an album at #16 bullet, picked up the Miami market for #57 bullet, and The Pointer Sisters (Planet), taking this week's biggest move on the chart with excellent radio spread and particular strength in the south and southwest, up 16 slots to #58 bullet.

Also making significant chart gains are: Rick James Stone City Band (Gordy), #7 bullet BOS and picking up the L.A. and Detroit markets this week, #60 bullet; Hot Chocolate (Infinity), on the BOS chart this week at #56 and picking up a number of pop majors, #62 bullet; Lindisfarne (Atco) regaining a bullet at #63 bullet on an add at WFIL and midwestern majors; Leif Garrett (Scotti Bros.) #64 bullet; Chanson (Ariola), #13 bullet BOS, #67 bullet here; James Walsh Gypsy Band (RCA), with particular strength in the midwest, #68 bullet; Boston (Epic) #70 bullet; Melissa Manchester (Arista), doing well in the midwest, #71 bullet; Cheryl Lynn (Col), #8 bullet BOS, #72 bullet here, and Cooper Bros. (Capricorn), picking up the Seattle market this week, #87 bullet.

Also new on the chart this week are: Nicolette Larson (WB) #75 bullet; Ian Matthews (Mushroom), whose album is #91 bullet, on here at #76 bullet; Kenny Roger (UA), #14 bullet on the Country Singles Chart, on here at #86 bullet; The Raes (A&M) #95; ADC Band (Cotillion), #18 bullet BOS, #98 here and Quazar (Arista), #19 bullet BOS and with an lp bulleting at #73; on here at #98.

GERMANY

By JIM SAMPSON

■ **MUNICH**—It's not exactly a boom, so let's call it a boomlet in country music in Germany. Though the charts aren't registering an increase in country sales, there's a surge on stage, on the tube, and in print. **Fritz Rau** of Lippmann & Rau Concerts has set up a c&w festival, sponsored by Marlboro, attracting 122 entries from Germany. The fest finals are this Saturday in Frankfurt. Rau isn't promising fame and fortune to the winners, although one group will get a trip to Nashville. Rather, he's focusing attention on the burgeoning German c&w scene. Meanwhile, veteran video warrior **Mike Leckebusch** focused on country in a Musikladen tube special featuring **Emmylou Harris, Donna Fargo, Johnny Cash** and others. **Thomas Jeier** has written a paperback that offers a good introduction to the music and musicians. Jeier has a regular show on German regional radio; similar shows come from Cologne and Munich. All of which proves that there is much more to country music in Germany than just AFN radio and the GI clubs.

TEUTONIC TELEX: New RCA thrush **Karen Cheryl** comes from France, produced in Philadelphia by "**Meme**" **Ibach**, now getting TV exposure here . . . **Three Degrees**, now produced by **Giorgio Moroder** for Ariola, also seen recently nationally . . . Polydor notes the "**Grease**" soundtrack is approaching the million unit barrier . . . Phonogram registering heavy rock bullets on local charts with **Status Quo, Jethro Tull** and now **Elton John** . . . Ecoton in Munich has just released a 12-disc horoscope series "**It's In The Stars**" featuring Austrian artists, produced by Music 2000 in Vienna.

KLASSIK KURIER: DGG production chief **Dr. Hans Hirsch** in Munich to open the new DGG classical production office; DGG now recording live the new opera "**Lear**," **Dietrich Fischer-Dieskau** in the title role, a work widely praised here and reportedly coming to Los Angeles next year . . . Bayreuth has announced its plans for 1979: the Ring, the Dutchman, Parsifal and a new Lohengrin designed by **Goetz Friedrich** . . . To coincide with its U.S. tour, the Vienna **Concentus Musicus** and **Nikolaus Harnoncourt** have new Teldec releases of music by Handel, whose music Harnoncourt says is usually given the "pseudo-baroque" treatment on records . . . CBS Masterworks announces completion of a new set of the Schumann symphonies under **Rafael Kubelik** and the **Bavarian Radio Symphony**, the start of a new series in Munich with Kubelik . . . **Dennis Russell Davies** takes over the Wurttenburg State Opera in Stuttgart starting in 1980.

Mathis Gets U.K. Gold



Johnny Mathis has been presented with a gold disc for sales in the U.K. of his album, "**That's What Friends Are For**," which he recorded with **Deniece Williams**. Mathis recently undertook a sellout 48 show tour of the U.K. which grossed a reported one million pounds. He is pictured with BBC executives (from left): BBC Radio 2 head **Geoff Owen**, BBC-TV executive producer **Yvonne Littlewood**, BBC Radio 2 executive producer **Derek Mills**, BBC Radio 2 producer **Denis O'Keeffe** and CBS Records U.K. managing director **Maurice Oberstein**. During the tour BBC-TV recorded two 50-minute specials from the Royal Albert Hall shows, which will be screened early next year.

ENGLAND

By PHILIP PALMER

■ **LONDON**—Chappell has signed a worldwide long-term contract with D. and J. Arlon Enterprises which covers the publishing activities of the company which includes the Mashy, Rah and Nickelby Music Companies together with such writers and artists as **Ian Page, Richard Hewson, Gerard Kenny** and **Giants**. The company was formed by **Deke Arlon**, a former managing director of April Music—with his wife, **Jill**. Fellow directors are manager **Bill Tansley** and **Frank Coachworth**.

Ian Page has been associated with Arlon for five years and one of his compositions, "If You Add All the Love in the World," recorded by Mac Davis, went gold in America, while his song, "Learning Tree," became the starting point for the successful Granada TV series on ecology. Page has a new single and album to be released on Logo Records early next year, produced by fellow stablemate, Richard Hewson. Hewson's Rah band recently scored an international hit with "Crunch." Gerard Kenny is a recent signing to the company and is currently promoting his single, "New York, New York."

General manager Bill Tansley was responsible for signing Giant's to the company. The band debuts on RCA with "Doo Wop Band." Tansley will be involved with signing and developing new talent for the company, while Jill Arlon will head up the scripts department for the company's film, theater and television interests. D and J Arlon Enterprises also represents a number of other creative names including Ned Sherrin, Caryl Brahms and actor/singer/songwriter Dennis Waterman, soon to sign a new record deal.

FAIR: First international trade fair, Intermusica, will take place in Poland from August 21-24, 1979, put on by Agpol, the foreign trade publicity and publishing enterprise. Venue of the event is Gdansk/Sopot, and it will coincide with the international Sopot Song Festival. The fair is designed to attract foreign companies to establish direct contact with potential Polish buyers. The areas to be covered include records and tapes, P.A. systems, musical instruments and technical equipment.

COMPETITION: A trip for two to Los Angeles as guests of Roxburgh Records, during which the winner will have a chance to see **Ian Mathews** in concert at the Roxy the second week of December, is the first prize in a special dealer competition, organized by Roxburgh and distributors Charmdale. Meanwhile, **Sandy Robertson**, boss of Roxburgh, has concluded a deal with **Al Mair** of the Canadian Attic label for the release of an album, "Tender Hooks," by original founder members of **Steeleye Span, Gay** and **Terry Woods**.

REORGANIZATION: Following the recent departure of a&r director **Peter Prince**, now at Motown as managing director and international vice president, **Pye** has decided to split up the a&r departments under three heads, **Mike Everett** (contemporary), **Alan McLachlan** (UK pop and licensed product) and **Terry Brown** (MOR). **Pye** has also named **Peter Summerfield**, previously promotion manager, as marketing manager.

ODDS AND ENDS: For the world outside Germany and Benelux, WFA Records has secured a five-year licensing agreement with Beggar's Banquet Records. First release is **Ivor Biggins'** album, "The Winker's Album" . . . Plans to split Radio One and Two and take Radio Two 'round the clock hindered due to disagreement between the BBC and the Association of Broadcasting Staffs over manning agreements . . . Following news that senior director at A&M Records, **John Deacon**, is to leave next year to become general director of the BPI, fellow staffer **Tony Burdfield** has been upped to the same post.

APPOINTMENTS: **David Fine**, managing director of Gallo (Africa) since 1970, has been named managing director of Polygram Leisure in London, reporting to chairman **Steve Gottlieb**. In his new post, Fine will be responsible for the record activities of the Polygram Group in the UK . . . Effective January 1st, deputy chairman **Richard Toeman** becomes chairman of the general council of the Performing Rights Society and succeeds **Alan Frank**, who retires in December after serving four years. Two new deputy chairmen of the PRS Council have been named and they are songwriter **Roger Greenaway** and **Donald Mitchell**, chairman of Faber Music and a director of Faber and Faber (publishers). **Wayne Bickerton**, managing director of the State

(Continued on page 77)

Polygram Passes \$1 Billion Mark

(Continued from page 4)
the current worldwide sales of "Grease," as examples of the company's corporate strategy of supporting the creative independence of its member companies, such as the Robert Stigwood Organization (RSO).

Solleveld said the same partnership relationship with Casablanca Record and FilmWorks has resulted in highly successful records and motion pictures such as "Thank God It's Friday," and "Midnight Express." (Sales figures do not include the U.S. sales activities of RSO or Casablanca.)

He emphasized that Polygram's publishing division, including Chappell and Intersong, "are also making admirable contributions to our worldwide success." Polygram's publishing division administers the catalogues of Elvis Presley, Fleetwood Mac, and the brothers Gibb (of the Bee Gees) among other successful popular artists and composers.

Polygram, headquartered at Hamburg, West Germany and Baarn, The Netherlands also operates successful record clubs around the world through its direct marketing division and is well-established in film and videotape production in Europe via its TV-film division (Polytel).

Solleveld said that sales figures from the U.S. were "especially gratifying" in view of Polygram's intensified commitment to the U.S. market.

His relocation from Europe to New York, August, 1978, he said, was one indication of that commitment and was done "to establish a strong and vigorous liaison and interchange among our rapidly growing U.S. businesses and our international operations."

"The growth and development of U.S. markets are key to Polygram's continued success," he said. "In turn, the expertise generated in making Polygram pre-eminent in the U.S. entertainment industry will be invaluable for Polygram elsewhere around the world."

England (Continued from page 76)

Group of Companies, has been appointed to the general council as a writer-director in place of **Ronald Binge**, who has had to retire for health reasons.

JAZZ TIME: MCA Records in America is to release 39 jazz albums early next year, which have been compiled by Barclay Records jazz product manager **Jacques Lubin**. The albums will be released in the Jazz Heritage series and will also feature the original French artwork.

Barclay now has 136 albums culled from the vast MCA jazz catalogue, proven best sellers in France. The only equivalent in Europe to the series of albums is RCA's Black and White jazz series, widely known to collectors.

The albums to be scheduled for release are compilations by **Louis Armstrong, Lionel Hampton, King Oliver, Chick Webb, Jimmie Lunceford, Earl Hines, Pete Johnson, Andy Kirk, Fletcher Henderson, Rosetta Tharpe, Lucky Millinder, Big Joe Turner, Johnny Dodds, Sidney Bechet, Louis Jordan, Wardell Grey and Dexter Gordon.**

Major Labels' Disco Moves

(Continued from page 3)
specially mixed 12-inch disco pressings. This allows exploitation of one cut as many as three different ways (lp cut, 45 single, disco single). This week's disco developments in major American labels seem to foreshadow more of this kind of activity. In fact, reports have reached *Record World* mentioning other labels — such as A&M—who are also considering the disco bandwagon.

Major distributors are keeping mum about details, but to sharp observers of recent months' developments, the moves have been obvious. RCA has been quite active in this field already with its own acts and those of RCA-distributed disco labels. On RCA, Evelyn "Champagne" King had one of the longest-lasting disco hits with the gold record, "Shame." Other RCA groups who have hit big in disco are Odyssey ("Native New Yorker"), Vicki Sue Robinson ("Trust In Me"), Solar Flair and NYCC.

RCA also distributes Dick Grifey's Solar label and such disco labels as Tortoise, Samba Soul, Hologram and Salsoul with its own roster of disco subsidiaries.

From the smaller labels' point of view, the relationship with a major is advantageous. Since the establishment of Salsoul's distrib deal with RCA a few months ago, says Salsoul business affairs director **Jake Nadler**, "our sales and exposure have risen dramatically, with no sign of letting up. Because of their clout with distribution, because of the added radio promotion staff, they're really working our product. By relieving us of the burden of manufacture and distribution, they've enabled us to concentrate entirely on putting out great records."

Why has disco taken such a hold on people? "It's pleasure-oriented, no-thought music," says **Nadler**. "We're living in a society that has more time for people to enjoy themselves. People don't want to think—they let their bodies do the talking."

ENGLAND'S TOP 25

Singles

- 1 **HOPELESSLY DEVOTED TO YOU** OLIVIA NEWTON-JOHN/RSO
- 2 **SANDY** JOHN TRAVOLTA/Midson
- 3 **RAT TRAP** BOOMTOWN RATS/Ensign
- 4 **SUMMER NIGHTS** JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO
- 5 **MAC ARTHUR PARK** DONNA SUMMER/Casablanca
- 6 **PRETTY LITTLE ANGEL EYES** SHOWADDYWADDY/Arista
- 7 **DARLIN'** FRANKIE MILLER/Chrysalis
- 8 **BLAME IT ON THE BOOGIE** JACKSONS/Epic
- 9 **RASPUTIN** BONEY M./Atlantic
- 10 **INSTANT REPLAY** DAN HARTMAN/Blue Sky
- 11 **BICYCLE RACE/FAT BOTTOMED GIRLS** QUEEN/EMI
- 12 **PUBLIC IMAGE** PUBLIC IMAGE LTD./Virgin
- 13 **HANGING ON THE TELEPHONE** BLONDIE/Chrysalis
- 14 **SWEET TALKIN' WOMAN** ELO/Jet
- 15 **GIVING UP GIVING IN THREE DEGREES** Ariola
- 16 **DIPPETY DAY** FATHER ABRAHAM/Decca
- 17 **MY BEST FRIEND'S GIRL** CARS/Elektra
- 18 **LUCKY STARS** DEAN FRIEDMAN/Lifesong
- 19 **HURRY UP HARRY** SHAM 69/Polydor
- 20 **EVER FALLEN IN LOVE (WITH SOMEONE YOU SHOULDN'T'VE)** BUZZCOCKS/United Artists
- 21 **PART TIME LOVE** ELTON JOHN/Rocket
- 22 **DOWN IN THE TUBE STATION AT MIDNIGHT** JAM/Polydor
- 23 **I LOVE AMERICA** PATRICK JUVET/Casablanca
- 24 **GERM FREE ADOLESCENTS** X-RAY SPEX/EMI Intl.
- 25 **DON'T LET IT FADE AWAY** DARTS/Magnet

Albums

- 1 **GREASE** SOUNDTRACK/RSO
- 2 **EMOTIONS** VARIOUS/K-Tel
- 3 **NIGHT FLIGHT TO VENUS** BONEY M./Atlantic
- 4 **25TH ANNIVERSARY ALBUM** SHIRLEY BASSEY/UA
- 5 **IMAGES** DON WILLIAMS/K-Tel
- 6 **THE BIG WHEELS OF MOTOWN** VARIOUS/EMI
- 7 **IF YOU CAN'T STAND THE HEAT** STATUS QUO/Vertigo
- 8 **20 GREATEST BROTHERHOOD OF MAN** K-Tel
- 9 **THE MANHATTAN TRANSFER LIVE** MANHATTAN TRANSFER/Atlantic
- 10 **JEFF WAYNE'S THE WAR OF THE WORLDS** VARIOUS/CBS
- 11 **A TONIC FOR THE TROOPS** BOOMTOWN RATS/Ensign
- 12 **LIVE AND MORE** DONNA SUMMER/Casablanca
- 13 **A SINGLE MAN** ELTON JOHN/Rocket
- 14 **SATURDAY NIGHT FEVER** SOUNDTRACK/RSO
- 15 **ALL MOD CONS** JAM/Polydor
- 16 **IF YOU WANT BLOOD WE'VE GOT IT** AC/DC/Atlantic
- 17 **ECSTASY** VARIOUS/Lotus
- 18 **I'M COMING HOME** TOM JONES/Lotus
- 19 **OUT OF THE BLUE** ELO/Jet
- 20 **INNER SECRETS** SANTANA/CBS
- 21 **THE AMAZING DARTS** DARTS/K-Tel
- 22 **PARALLEL LINES** BLONDIE/Chrysalis
- 24 **CLASSIC ROCK** LONDON SYMPHONY ORCHESTRA/K-Tel
- 25 **BLOODY TOURISTS** 10cc/Mercury

RECORD WORLD GOSPEL

First Annual Gospel Music Week Elicits Excitement, Enthusiasm from Attendees

By MARGIE BARNETT

■ NASHVILLE—From the opening musical events November 5 to the Dove Awards finale November 8, the Gospel Music Association's first annual Gospel Music Week was an unquestioned success. Approximately 275 people registered for the week's events held at the Opryland Hotel which included workshops, seminars, showcases and the Tenth Annual Dove Awards Show.

Morning seminars (Nov. 6-8) dealing with all phases of the music industry from concert promotion to publishing and artist development provided intellectual stimulation while showcases and concerts provided a wealth of musical entertainment.

The artist showcases (Nov. 6-7) featured new artists Mary Beth Benson, The Twenty-First Century Singers, J.J. Lee, Cynthia Clawson and Found Free. Dony and Joy McGuire and the Cruse Family performed at breakfast Monday and Wednesday morning and Reba Rambo Gardner, Kathie Lee Johnson, The Imperials, Len Mink, Roger McDuff, Lynn Suitor, Doug Oldham, The Speers, The Florida Boys and The Hemphills entertained Sunday and Monday evenings at Gospel Music '78.

A Jesus music festival at the McGavock High School gym displayed the talents of contemporary artists Barry McGuire, Janny Grine, The Wall Brothers Band, Don Francisco and Terry Talbot.

Each afternoon a guest speaker was featured. A forum on the Gospel Music Association, its purposes, accomplishments and goals, was chaired by a distinguished panel of GMA members Monday afternoon succeeded by visits with noted author Anne Ortlund and former pro basket-

Savoy Names Biggham Sr. Producer/A&R Chief

■ ELIZABETH, N.J. — Fred Mendelsohn, president of Savoy Records, has announced the appointment of Milton Biggham as senior producer and head of the a&r department.

In his new position, Biggham has announced the signing of Marie Knight to an exclusive Savoy contract. Other new signings include Morning Stars of Savannah, Georgia and Rev. Albert Jamison & the Triboro Mass Choir.

ball player and memory course originator Jerry Lucas the following days.

In addition to the activities planned by the Gospel Music Association, SESAC and ASCAP held awards luncheons, BMI sponsored a post Dove awards reception, and Word, Inc. gave a party for the grand opening of their Nashville a&r division office.

The Tenth Annual Dove Awards Banquet and Show was the highlight, bringing the weeks events to a gala close as gospel music's vast array of talented individuals assembled to honor the year's top artists.

All activities during the week were sparked with the excitement and enthusiasm of those involved in the explosion of gospel music in today's marketplace. The feelings and emotions that flowed throughout the first Gospel Music Week set it apart from most other industry functions, emphasizing the backbone of gospel music's purpose—the message. Gospel Music Week's successful start will insure its continuation in the years to come.

GMA Elects New Officers

■ NASHVILLE — The Gospel Music Association's board of directors met during Gospel Music Week to elect new officers for one- and two-year terms.

The new officer line-up is: president, W. F. Myers, SESAC; executive vice president, Hal Spencer, Manna Music; secretary, Norman Odum, SESAC; and treasurer, Herman Harper, Don Light Talent Agency. The slate of vice presidents elected for one year terms include Ed Shea, ASCAP; James Bullard, Roadshow Records; Lou Hildreth, New Dimension Artist Guild; Stan Moser, Word Inc.; Charlie Monk, April/Blackwood Music; J.G. Whitfield, The Singing News; Carroll Stout, insurance executive; Joe Talbot, Joe Talbot and Assoc.; Ron Coker, Re'Generation and Bud Wingard, television writer.

GMA members elected or re-elected to the board include Thurlow Spurr, Mosie Lister, Sid Hughes, Rich Cook, Joe Moscheo, Jeff Jeffrey, Frances Preston, Polly Grimes, Don Cusic, Aaron Brown, Roger Flessing, Ken Harding, Wayne Coombs and Jerry Kirksey.

Word Bows Nashville Office



Word, Inc. hosted a reception during Gospel Music Week to celebrate the opening of the new Nashville a&r division office for Word, Myrrh and DaySpring Records. Mike Blanton, assistant a&r director for the three labels, is to head the new office. Pictured at the reception (from left) are Word executives Buddy Huey, Jarrell McCracken, president; Blanton, and Gary Whitlock.

CONTEMPORARY & INSPIRATIONAL GOSPEL

NOVEMBER 25, 1978

NOV. 25	NOV. 11		
1	2	HAPPY MAN B.J. THOMAS/Myrrh MSB 6593 (Word)	20 19 COME BLESS THE LORD CONTINENTALS/New Life NL 77-76
2	1	FOR HIM WHO HAS EARS TO HEAR KEITH GREEN/Sparrow SPR 1015	21 27 HE MADE ME WORTHY JANNY GRINE/Sparrow SPR 1021
3	3	MIRROR EVIE TORQUIST/Word WSB 8735	22 32 BRINGIN' THE MESSAGE MESSENGER/Light LS 5738 (Word)
4	5	MANSSION BUILDER 2nd CHAPTER OF ACTS/Sparrow SPR 1020	23 — GIFT OF PRAISE VARIOUS ARTISTS/Maranatha 77-046 (Word)
5	6	AWAITING YOUR REPLY RESURRECTION BAND/Star Song SSR 0011	24 21 PRAISE I VARIOUS ARTISTS/Maranatha 77-008 (Word)
6	4	COSMIC COWBOY BARRY MCGUIRE/Sparrow SPR 1023	25 — TERMINALLY WEIRD/BUT GODLY RIGHT GARY S. PAXTON/Pax R 2406 (Tempo)
7	7	EMERGING PHIL KAEGGY BAND/New Song NS 004	26 22 BETHLEHEM Maranatha 77-040 (Word)
8	10	A LITTLE SONG OF JOY FOR MY FRIENDS EVIE TORQUIST/Word WST 8745	27 24 FRESH SURRENDER THE ARCHERS/Light LSB 5707 (Word)
9	11	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	28 20 FUN IN THE SON ISAAC AIR FREIGHT/Maranatha 77-042 (Word)
10	12	MUSIC MACHINE CANDLE/Birdwing BWR 2004 (Sparrow)	29 23 PRAISE STRINGS II VARIOUS ARTISTS/Maranatha 77-039 (Word)
11	9	GENTLE MOMENTS EVIE TORQUIST/Word WST 8714	30 25 WINDOW OF A CHILD SEAWIND/CTI 5007 (Benson)
12	8	HOME WHERE I BELONG B. J. THOMAS/Myrrh MSB 6571 (Word)	31 29 SOMEWHERE LISTENIN' JIMMY SWAGGART/Jim 128 (Benson)
13	13	PRAISE II VARIOUS ARTISTS/Maranatha 77-026 (Word)	32 33 THE LADY IS A CHILD REBA/Greentree R 3486 (Benson)
14	14	TELL 'EM AGAIN DALLAS HOLM & PRAISE/ Greentree R 3480 (Benson)	33 28 FORGIVEN DON FRANCISCO/New Pax NP 33042 (Word)
15	15	FIRST CLASS BOONE GIRLS/Lamb & Lion LL 1038 (Word)	34 30 LIVE IN SWEDEN DANNIEBELLE/Sparrow 1019
16	16	PILGRIMS PROGRESS BILL GAITHER TRIO/Impact R 3495 (Benson)	35 26 AMY AMY GRANT/Myrrh 6580 (Word)
17	17	LOVE EYES JAMIE OWENS-COLLINS/Light LS 5736 (Word)	36 — COME ON RING THOSE BELLS EVIE TORQUIST/Word WST 8770
18	—	HEY DOC! MIKE WARNKE/Myrrh MSA 6599 (Word)	37 34 JUST AS I AM TOM NETHERTON/Word.WST 8690
19	18	COMMUNION Birdwing BWR 2009 (Sparrow)	38 35 WE'LL TALK IT OVER JIMMY SWAGGART/Jim 127 (Benson)
			39 36 EMPTY HANDED JOHN PANTRY/Maranatha 78-044 (Word)
			40 31 HAVE YOU KISSED ANY FROGS TODAY? JOE REED/House Top 736

GOSPEL ALBUM PICKS



DOROTHY LOVE COATES
A CITY BUILT
4 SQUARE



PROMISES TO KEEP

THE SPEERS—HeartWarming R 3526 (Benson)
The smooth mellow sounds of this family group offer a relaxing atmosphere periodically boosted by an uptempo tune and solidly backed by quality musicianship. "Closer To You" and the title cut are contrasted with Janny Grine's "Building Your House On The Rock" and "Love Is Spreading All Over The World."

A CITY BUILT FOUR SQUARE

DOROTHY LOVE COATES—Savoy 14500 (Arista)
Coates' voice has a tough guttys character that is instantly infectious. She shares the spotlight with her equally talented singers whose input cannot be ignored. The title cut, "Don't You," "I'll Make It" and "Open The Door" are standout cuts.

SUNDAY NIGHT FEVER

TWENTY-FIRST CENTURY SINGERS—Creed 3089 (Nashboro)

The talented members of this group sparkle on each cut of this album. Top selections include "Celebrate," "I'll Go," "The Sun Will Shine" and the clever use of the Bee Gees' "Stayin' Alive" melody in "I Want To Be Ready."

SING ABOUT A NEW DAY

THE FLORIDA BOYS—Canaan CAS 9837 (Word)
A tasty, old-timey country flavor permeates the solid southern gospel sound of the Florida Boys. This inspirational package offers some excellent songs in "Thank You Sweet Jesus," "When I Need Him Most" and "It Looks Like I'm Going Home."

GOSPEL TIME

By MARGIE BARNETT

Andraé Crouch (Light) appeared at the grand opening of a new Christian record and book store called the Lamplighter in College Park, Md. WCTN did a remote broadcast from the store. Rolund Lundy, Word Inc. vice president of sales, and Doug McCarthy, Word regional sales rep, joined store owner and manager Larry Williams at the festivities... The Thrasher Brothers were recently honored by the city of Quincy, Ill., as "Good Will Ambassadors of the City." Quincy was the recording site of their newest album, "Thrasher Brothers Live," due for November release on Canaan Records. Quincy Mayor C. David Neussen presented a plaque to the group after the concert recording session.

"Home Where I Belong," the story of B. J. Thomas, was released October 30 by Word Books, a division of Word Inc. in Waco, Tex. The autobiography covers Thomas' journey through million-seller songs, drug addiction, family and career collapse and the turnaround he experienced through conversion to Christianity.

A new 15 minute radio program, "The Good Word For Today," began airing in six states the first week in November. The program is hosted by Bill Steensland, director of broadcasting for the Christian Bible Society. Conversations with Christians, both in and out of the national spotlight, will set the tone for this new series. Among those scheduled for upcoming programs are Roger Staubach, quarterback for the Dallas Cowboys, and Ann Kiemel, noted author and lecturer.

Tennessee Ernie Ford's new Word album, "Swing Wide Your Golden Gate," is Ford's first recording with the Jordanaires since 1964, when they cut "Great Gospel Songs," a Grammy winner for best gospel album of the year. The new album was produced by Word vice president Kurt Kaiser.

Gospel Luncheon Hosted by ASCAP

NASHVILLE—The second annual ASCAP Gospel Music Appreciation Luncheon and Awards was held November 6 at the Opryland Hotel. Plaques were presented to the five ASCAP songs nominated for this year's GMA Dove Song of the Year.

The songs honored were "Born Again," writer Andrew Culverwell, publisher Manna Music; "I Believe He's Coming Back," Rusty Goodman, First Monday; "Ordinary People," Danniebelle Hall, Birdwing / Danniebelle; "Free," Terry Robinson, First Monday; and "Your Love Broke Through," Keith Green / Todd Fishkind, April.

Manna Music received the award for Outstanding Gospel Publisher of the Year, and a special posthumous award was presented in honor of the late Terry Robinson. Also receiving a special award was Stuart K. Hine, writer of "How Great Thou Art."



Hal Spencer, president of Manna Music, accepts his award as Outstanding Gospel Publisher of the Year from ASCAP's southern regional director Ed Shea and assistant executive director Connie Bradley.

Coombs Names Peters Executive Vice Pres.

LOS ANGELES — The Wayne Coombs Agency has appointed Dave Peters II as executive vice president. In this position, Peter's new responsibilities will include marketing and sales administration for the agency.

SOUL & SPIRITUAL GOSPEL

NOVEMBER 25, 1978

NOV. 25	NOV. 11		20	16	
1	1	FROM THE HEART SHIRLEY CAESAR/Hob HBL 501 B	21	23	VERY BEST OF THE MIGHTY CLOUDS OF JOY ABC/Peacock AA 1091/2
2	6	LOVE ALIVE II WALTER HAWKINS & THE LOVE CENTER CHOIR/Light LS 5735 (Word)	22	19	JACKSON SOUTHERNAIRES Malaco 4357
3	2	GOSPEL FIRE GOSPEL KEY NOTES/Nashboro 7202	23	22	FIRST LADY SHIRLEY CAESAR/Hob HBL 500 B
4	5	IS THERE ANY HOPE FOR TOMORROW REV. JAMES CLEVELAND & CHARLES FOLD SINGERS, VOL. III/Savoy 7020 (Arista)	24	26	LOVE, PEACE, HAPPINESS TOMMY ELLISON & THE FIVE SINGING STARS/Nashboro 7203
5	3	LIVE IN LONDON ANDRAE CROUCH & THE DISCIPLES/Light LSX 5717 (Word)	25	18	HOW FAR IS HEAVEN REV. JULIUS CHEEKS/Savoy 14486 (Arista)
6	4	I'LL KEEP HOLDING ON MYRNA SUMMERS/Savoy 14483 (Arista)	26	21	FACE IT WITH A SMILE RESSIE HILL/ABC/Peacock PY 59233
7	9	WHEN JESUS COMES SARA JORDAN POWELL/Savoy 1445 (Arista)	27	27	GOD'S GOODNESS WILLIE BANKS & THE MESSENGERS/HSE 1478
8	14	I DON'T FEEL NOWAYS TIRED SALEM INSPIRATIONAL CHOIR/Savoy DBL 7024 (Arista)	28	28	BEHOLD BILLY PRESTON/Myrrh MSB 6605 (Word)
9	8	DONALD VAILS CHORALEERS Savoy DBL 7019 (Arista)	29	—	NOW! THE KINGS TEMPLE CHOIR/Creed 3083 (Nashboro)
10	11	LIVE DOROTHY NORWOOD/LA DCP 1915	30	34	FOR THE WRONG I'VE DONE WILLIE BANKS & THE MESSENGERS/HSE 1521
11	13	LOVE ALIVE WALTER HAWKINS & LOVE CENTER CHOIR/Light LS 5686 (Word)	31	25	LIVE IN SWEDEN DANNIEBELLE/Sparrow SPR 1019
12	12	SINGING IN THE STREETS THE PILGRIM JUBILEE SINGERS/Nashboro 7198	32	39	JOY! REV. MILTON BRUNSON & THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
13	17	LIVE AT CARNEGIE HALL JAMES CLEVELAND/Savoy 7014 (Arista)	33	33	TRY BEING BORN AGAIN TROY RAMEY & THE SOUL SEARCHERS/Nashboro 7190
14	24	SAY SOMETHING FOR THE LORD INSTITUTIONAL RADIO CHOIR/Savoy 14495 (Arista)	34	40	I CAN FEEL GOD BISHOP BILLY ROBINSON & THE GARDEN OF PRAYER CATHEDRAL CHOIR/Savoy 14496 (Arista)
15	29	REUNION!!!! REV. JAMES CLEVELAND & ALBERTINA WALKER/Savoy 14502 (Arista)	35	31	THE COMFORTER EDWIN HAWKINS/Birthright BRS 4020
16	15	CHAPTER 5 INEZ ANDREWS/ABC/Songbird SB 269	36	30	AMAZING GRACE ARETHA FRANKLIN/Atlantic SD 2906
17	7	MAMA PRAYED FOR ME THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)	37	35	LIVE AND DIRECT THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
18	32	DWELL IN ME REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR/Savoy 14501 (Arista)	38	36	LIVE IN DETROIT GOSPEL MUSIC WORKSHOP OF AMERICA MASS CHOIR/Savoy 7106 (Arista)
19	10	TONIGHT'S THE NIGHT THE GOSPEL KEYNOTES/Nashboro 7187	39	37	PRAY FOR ME DR. MORGAN BABB/Nashboro 7194
			40	20	PEOPLE IS A FUNNY THING GOSPEL HI-LITES/Inspirational Sounds IS 1001
					JESUS IS COMING THE SENSATIONAL NIGHTINGALES/ABC/Peacock 29232

BMI Honors GMA



A decade of significant achievement by the Gospel Music Association was honored during a reception in the BMI Nashville office following the Dove Awards November 8. Frances Preston, vice president, BMI, and Joe Moscheo (far left), director of affiliate relations, BMI, presented a Commendation of Excellence to Don Butler (2nd from left) executive director, GMA and John T. Benson (far right) past president, GMA.

SESAC Honors Five

■ NASHVILLE—Close to 300 top gospel music writers, publishers and industry executives witnessed the presentation of five awards at the annual SESAC Gospel Music Luncheon held at the Opryland Hotel November 7.

During the luncheon, SESAC presented Anne Ortlund the Humanist award, Irene Johnson Ware received the Black Gospel award, Universal Broadcasting won the Broadcast Media award, Harold Lane was selected Song-writer of the Year and the song "Rise Again" written by Dallas Holm (Dimension Music) was given the honor of Song of the Year.



Jim Black, director of gospel music, SESAC, presents the award for SESAC's Song of the Year to Phil Johnson (center), accepting for Dallas Holm, and Bob Benson, Sr. (right), president of Dimension Music.

Stars of Faith Sign with Vanguard

■ NEW YORK — Vanguard Records has announced the signing of the female gospel group the Stars of Faith. Their Vanguard debut recording, "Living in the Last Days," heralds the singers' twentieth anniversary of recording and performing together.

Organized in Philadelphia by Francis Steadman, the Stars of Faith are Kitty Parham, Mattie Harper, Sadie Keys, Ester Ford and Ms. Steadman. Charles McCloud is their writer, arranger and pianist.

CBS' Best Year

(Continued from page 75)

the best 10-month period in their history. Philadelphia International Records has enjoyed the platinum successes of Teddy Pendergrass, The O'Jays and Lou Rawls. Kirshner's Kansas led that label with the triple platinum sales of "Point of Know Return" and the group's new double-lp set shipping at a solid one million. T-Neck's The Isley Brothers are heading for double platinum with "Show-down." Jet Records has seen four hit singles off ELO's newest lp, "Out of The Blue." Barry White's Unlimited Gold Records released a single by Mr. Danny Pearson, its first release since that label joined the CBS family. Blue Sky Records delivered CBS Records' first disco hit, "Instant Replay." Nemperor Records' Stanley Clarke released a strong-selling lp. Life-song's Dion has been very successful with his latest recording while Dean Friedman has the #3 record in the U.K. Tabu's Lalo Shifrin, Anacostia, Lamont Johnson and Sharon Ridley have all impacted the marketplace.

Black Artists

Over the past ten months, CBS Records has further strengthened its position with music by black artists. Earth, Wind & Fire (ARC/Columbia), The Isley Brothers (T-Neck), Teddy Pendergrass (PIR), and Johnny Mathis & Deniece Williams (Columbia) have all held the number one position on R&B album and/or singles charts over the past year.

Country music has been a key ingredient to CBS Records in 1978. Willie Nelson and Johnny Paycheck have each held the number one country chart position, while reaching huge numbers of pop audiences as well.

CBS Records' role in jazz has been strengthened and expanded this year. More than 25 CBS artists captured top 30 positions on the jazz charts throughout 1978.

'Be Stiff' Tour (Continued from page 3)

The "Be Stiff '78 Tour" of 32 U.K. dates winds up in London with a date at the Lyceum this week. It has been an unusual but successful venture for the label, garnering front page reviews, guest appearances by fans like Elton John and Graham Parker and most importantly, helping to launch the careers of five of its artists.

Concert Film

The Bottom Line appearances, the only U.S. stop on this tour, will be preceded each night by a screening of last year's "Stiff's Live Stiffs," a thirty minute film featuring Elvis Costello, Nick Lowe's Rockpile, Larry Wallis, Ian Dury and Wreckless Eric on a similar tour of the U.K. last year.

According to Frey, Stiff Records has notified the Mayor's office that the label will donate a percentage of the proceeds to New York City to fill its potholes. "As a commuter from New Jersey myself I know better than anyone that filling the potholes is a worthwhile cause," said Frey, "and we at Stiff feel other companies should get into the community spirit and contribute be-

fore the whole city goes to pot." Lewie, who have been on the tour in the U.K. since October 10. It will mark the first time that any artist or group of artists have taken over the stage of the Bottom Line for such an engagement.

"This will be the most exciting thing to happen to New York City since the last blackout," quipped Stiff Records president Alan Frey last week. "The record industry needs a boost right now and Stiff Records is prepared to give it one up the arse."

Frey admitted that there is a certain amount of risk involved as all five artists will be making their debut in this country with little or no track record and albums available only as imports. "WNEW-FM and Allan Pepper and Stanley Snadowsky at the Bottom Line are taking a gamble on us, but with the marketing creativity Stiff Records has shown in the past with people like Graham Parker, Elvis Costello, Nick Lowe and Ian Dury, there is a certain credibility involved and it to these people's credit that they realize the potential of such a series of shows."

Dialogue (Continued from page 65)

bass sound was never horizontal. It was always vertical. Because they put a lot of it on and the only way to put a lot of it on the record is not to have it too wide or too low a frequency. It makes the groove wider and you can't put it on a record. So you filter it out. It comes across real well on radio. And in most hi-fis it comes across. You know people always tend to EQ their hi-fi a little bit somehow. No, it seems to be okay. I think on a couple of the new records I have tried to change it to fit the style of the music. Hero was incredible new wave, rock and roll, Rolling Stones, phenomenal group.

And I think it's definitely got that kind of bass. It's almost like a Rolling Stones, Aerosmith, Led Zeppelin, whatever you term that real powerful low bass. Maybe not quite as distinct notewise, but energy-wise kind of sound. It's a very loud rock and roll. It's very interesting, but you can't do that on everything. So I kind of tailor it to the record. I don't use computer mix and I don't write anything down. You know it's like when I sit there mixing these things it doesn't say . . . bass. There could be 30 faders but there's nothing written on it. I do it by feel. That's why I couldn't get into the computer thing. I got to constantly write it and look at it and move it and stuff. It's almost like a keyboard since I play piano and all, it's a strange thing. I learned from a guy who is the head engineer at MGM. He never wrote anything down. Of course it was only 16 track then. But I don't know, I just translated it into more faders, you know. And it's like limiters and all the stuff, maybe echo and effects, it could be everywhere. It's generally different song for song. Except for a key few things. Like maybe drums or bass. But outside of that everything could be different. But once I just turn them up and know what's there, I remember it. I think that's the only thing that makes me different from anyone else that I don't write it down.

RW: What is your next project—or have you finished all the groups that you've mentioned?

Lloyd: I've finished just about everything. I'm going to do Shaun's live album and Lisa's album. And then I'll check into the intensive care unit.

RW: You did all these things back to back didn't you?

Lloyd: Not back to back, all at the same time. All at the same time. I was recording till 4 o'clock in the morning. One day before I left here to finish Leif's album. I was recording Leif, Donny & Marie, Hero, Pat Boone single, NBC Movie Of The Week, those things for the last five weeks. It's a killer, it's really something. It's stimulating because you are just continually working. I think over the last four months I tried to record like 80 or 100 songs. ☺

COUNTRY RADIO

By CINDY KENT

■ NEWS: Sonderling Broadcasting has named KIKK-AM&FM president/general manager **Al Greenfield** as president of KIKK, Inc. Greenfield, in addition, will act as business consultant for Sonderling, which owns the Houston station. The announcement was made at the Sonderling annual stockholders meeting recently in Miami. Greenfield's broadcasting experience includes serving as general sales manager, WJJD, Chicago, general manager, KWK, St. Louis, and general manager, WKDA, Nashville. Greenfield has been with KIKK since 1973.

MOVES AND CHANGES: KRMD's **Marty Sullivan** moves to KNEW, Oakland, Calif., in the morning drive slot this week . . . **Jay Albright** at KEEN, San Jose, Calif., has resigned the MD post but will stay on as a DJ there. Jay says the resignation was due to "philosophical reasons" . . . KTTS, Springfield, Mo., has a new part-time man, **Chuck Riley**, from KICK, according to MD **Bill Clay** . . . **Ron Scott**, PD at WPNX, Columbus, Ga., reports their news department is now featuring **Barry Stone** as news director and also **Brenda Kay**.

FICAP: Unfortunately we haven't been able to fit FICAP's new board of directors list into the column yet, so here it is: **Jerry Adams**, KFDI; **Ray Bayne**, WKAI; **Mike Burger** (president), WHOO; **Dennis Cannon**, WJIL; **Bob Cole**, KOKE; **James Devane**, WSBP; **Charlie Douglas**, WWL; **Searcy Hall**, WHOS; **Tiny Hughes**, WROZ; **Bob Ingram**, WRWJ; **Jay Marvin**, WMPS; **Billy Parker**, KVOO; **Buddy Ray**, WWVA; **King Edward Smith IV**, WSLC; **Larry Scott**, KJII; **Marty Sullivan**, KRMD; **Ron Tater**, KVOG; **Chris Taylor**, KYNN; **Dale Turner**, WKDA; **Carl Wendelker**, WMNI; and **Johnny West**, WLAS.

ETC: It's good to see some of the old-timers performing on station-sponsored shows these days. A few weeks ago Roy Rogers, Rex Allen, Eddie Dean, Stuart Hamblen and Smokey Rogers performed at KLAC's ranch party, which drew over 15,000 people. The event, produced and promoted by Metromedia Radio in Los Angeles, benefitted the John Edwards Memorial Foundation. WAXX recently sponsored a show in Eau Claire featuring Roy Acuff and the Smoky Mountain Boys (Vern Gosdin and Janie Fricke also appeared on the bill).

Capricorn's 10th Year Is Strongest

(Continued from page 2)

force. But our promotion guys only work for Capricorn now, so if we want to implement something or set our priorities, we set them here, and the same goes for sales. Everything is set out of Macon, Ga., the sales plans, the discounts, the in-store promotions, all of it."

Currently underway are programs with the Marshall Tucker Band's greatest hits lp, Stillwater, Sea Level, Elvin Bishop and Kenny O'Dell, among others, according to Fenter.

"We're also making some inroads in the international marketplace," added Fenter, who heads Capricorn's international department. "We have the Cooper Brothers who are doing very well in Europe right now. Sea Level and the Dixie Dregs just returned from the Montreux Jazz Festival. Next year we really look to consolidate that and take Stillwater, Delbert McClinton and the Cooper Brothers over to Europe. We may have been a little lax in that, but we're moving more into the international scene." Fenter also cited current success in Canada, estimating a 500 percent improvement in sales over the past year.

"Over-all our grosses are up this year at least 62 percent,"

Fenter said, "and the year isn't over yet. By July of this year we topped the best year we ever had which was 1974."

Catalogue sales are also strong, Fenter said, with the Allman Brothers Band, the Marshall Tucker Band and Elvin Bishop leading the way. "We went with Polygram, we reissued all the Allman Brothers records, and we have albums that are nine years old that are still turning. The flexibility is helping there, too. If a Marshall Tucker album comes out and hits top 10, we're able to do a national impact on the catalogue."

As for the future, Fenter plans more sophisticated advertising plans, particularly with television. In addition, a limited number of releases is important to concentrate on each individual artist. "If we feel we have too much product coming, we'll sign an act and ask them to hold," Fenter explains. "If they're not prepared to do that, we won't jeopardize the act by just throwing it out there. I know in January we have releases coming from the Marshall Tucker Band and the Dixie Dregs, and in February we have the Allman Brothers Band (who go into the studio with producer Tom Dowd Dec. 4), and I'd like to fly them by themselves."

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

sends wishes for a speedy recovery to **Southside Johnny** who is home in Asbury Park recovering from a particularly nasty injury he suffered in Sacramento, California last Monday. The occasion was the tenth anniversary of radio station KZAP, and the guests of honor were the Jukes, who marked the event with a concert at the Turf Club. During the final song of the set, "Having a Party," Southside tripped, extended his left arm to break the fall and landed on what onlookers say was broken glass, severing an artery and tendons in his left arm near the wrist, and sustaining a massive loss of blood in the process. The first hospital Southside was taken to was not equipped for the delicate operation, so he was transferred to American River Hospital in Carmichael, California, where specialists were flown in to perform microscopic surgery.

At press time we spoke to a weary Southside, who shrugged off the injury, saying it had been "blown out of proportion" and was nothing more than a cut hand. Nevertheless, he is out of action for at least 10 days, and it will be a month or more before doctors can discern the true extent of the damage.

The injury is a particularly unfortunate blow to the Jukes, whose third album, "Hearts of Stone," is racking up sales commensurate with the good airplay it has been receiving. And as always, the band remains a stellar live attraction. All of which makes Southside anxious to get back on the boards. "I want to tour again as soon as possible," he told us. "The timing of this thing is really bad, because the album is doing so well. I may have to wear a cast, but I hope to be out in a month. We'll just have to wait and see."

STRINGER'S REPORT: Having recovered from a cold and the woes of working the box office at the Beacon Theater, our gal **Linda Meier** filed the following brief report on **Carl Perkins'** recent appearance at the Bottom Line: "There is simply nothing quite so soothing to the soul as the charm and warmth of the Southern gentry. There is also nothing quite so exciting as pure rock and roll, which Carl Perkins, truly a rock and roll gentleman, proved with his appearance at the Bottom Line. Accompanied by a band which numbered among its members two of Perkins' sons, he rocked out once again to all those magic songs he's written. It was a night to remember. Perkins said he waited 20 years for this moment. He was only half right. We too waited 20 years. And it was worth it."

FOR THE RECORD: According to **Roddy Shashoua**, Miami's Konover Hotel, accustomed to every other kind of convention, didn't quite know how to deal with the music business people there for Musexpo. At one point 300 phones were picked up simultaneously. They also had to open the bar at 11:00 a.m. . . . At the Bottom Line last week, **Rory Gallagher** set a new record for the amount of beer sold in two nights and the number of people in the audience wearing flannel shirts . . . **Ian Hunter's** new album will be titled "The Outsider" . . . **Steve Alaimo**, veteran of "Where the Action Is" and now a TK Records exec, will appear on **Dick Clark's** "Good Ole Days" on November 25 . . . **Carl Reiner** has replaced **Mike Nichols** as director of **Steve Martin's** new movie, "Easy Money." . . . Attic Records of Canada has released what is believed to be the first silver record, a limited edition of **Triumph's** "Rock & Roll Machine." The record has been pressed a new "electro-plated" process in which there is virtually no loss of audible frequencies . . . Will **The Who** be touring as early as February, 1979 with **Kenny Jones** of the **Faces** serving as the temporary replacement drummer?

RCA Inks Evie Sands



RCA Records recently welcomed singer-songwriter Evie Sands to its roster of artists. Her first RCA album is scheduled for January release. Pictured at the signing (from left) are: John Mason, attorney for Sands; Marty Olinick, business manager for RCA Records, west coast; Neil Portnow, RCA Records division vice president, west coast a&r; and (seated) Evie Sands.

Picture Discs Penetrating Country Market

By CINDY KENT

■ NASHVILLE—The picture disc and solid color vinyl records, as promotional tools, on the increase for rock and roll acts, are rapidly spreading to the country market, in many cases to provide added visibility for country artists in pop and AOR.

The newest addition to the country lp scene is Don Williams' "Expressions" on ABC, now being released for promotional purposes only. According to ABC Nashville operations president Jim Fogle-song, "We're working it pop and country all the way across. Although we are servicing the country stations, Don is a relative newcomer to a lot of pop people, and this should pay off in focusing attention to him. The single 'Tulsa Time' shopped pop simultaneously with country, so the picture disc will be a big promotion for the lp. We think it's a great promotional tool. As for the

future, right now picture discs are a novelty and are quite expensive. No label is going to be eager to do it except on special projects where it will pay off."

Willie Nelson's "Stardust" lp was released as a picture disc for promotion by CBS in addition to black vinyl copies for retail. "We distributed 2500 picture discs to all formats of radio — country, AOR and top 40—and it proved to be highly effective," said Joe Casey, director of promotion for CBS Records, Nashville. "It provided an additional push for Willie into the AOR market by increasing visibility and drawing
(Continued on page 84)

Clark Renews Vegas Pact



While at the Tulsa International Music Festival, ABC artist Roy Clark renewed his contract with the Hughes Corporation for the next two years, in which he will be playing a minimum of 10 weeks a year at the Frontier or Desert Inn Hotels in Las Vegas. Pictured at the signing of the renewal agreement are (from left) Jim Halsey, Clark's manager and president of the Jim Halsey Co.; Clark; Epic artist Tammy Wynette; and Walter Kane, director of entertainment for the Summa Corp. Clark and Wynette are finishing a show this week at the Frontier Hotel.

NASHVILLE REPORT

By RED O'DONNELL



■ Roger Miller is full of surprises. He was ringside for Loretta Lynn's final night at Harrah's Reno, sneaked onstage and joined Loretta for some repartee and singing. A freebie guest appearance was the way for Roger described it . . . Merle Haggard underwent surgery—for removal of growth from his back—that necessitated canceling two personal appearances. "It was more painful than serious," explained Haggard. "Until it was cut away it hurt like four carbuncles."

Am told that Lucille Ball's fee for hosting the CBS-TV "Lucy Comes to Nashville" special (aired the past Sunday) was \$100 thousand. Reggie Churchwell producer of the show that spotlighted several grade A local entertainers, said, "She's a pro and worked hard. She deserved whatever she was paid."

Thursday marks the ninth anniversary of the death of Spade Cooley, a giant at one time in country music.

Clips of Jerry Lee Lewis and Brenda Lee performing in the early days of their careers are included on NBC's "Dick Clark's Good Ole Days, Part II" special next Saturday.

There's a new one-hour action-comedy upcoming on CBS titled "Dukes of Hazzard." Waylon Jennings will introduce stories weekly in ballad style, and provide the music for the series.

Speaking of Waylon and his reported "expectant-father status," he was asked recently, "Is Jessie [Colter]—his wife—really going to have a baby?" Ole Waylon just grinned and replied, "Time will tell, won't it?"

(Continued on page 84)

Bowen Leaves MCA

■ Jimmy Bowen resigned last Wednesday (15) as vice president and general manager of MCA Records Nashville. According to Bob Siner, executive vice president of MCA Records, Bowen left "to become more involved in the Nashville total musical community." Siner also said Chic Doherty will be doing marketing business affairs for the label, and Eddie Kilroy will remain as director of a&r.

Bowen said, "I feel confident that what's been started with MCA in Nashville will continue and that MCA is going to get stronger and more involved in the Nashville music scene. My plans will be announced in the next couple of weeks." He will continue producing.

Brown Bows Firm

■ LOS ANGELES — John Brown Promotion & Marketing has been formed in Los Angeles by former MCA Records country marketing and operations director John Brown.

Brown says the main thrust of the new firm will be a combination of services directed at the ever expanding country music industry.

The service will include weekly contact with all key reporting stations, racks, one stops and direct trade relations with trade publications and major tip sheets serving the country industry.

Prior to his six-year stint at MCA Records where he served both in Nashville and at the label's headquarters in Los Angeles, Brown was sales and promotion director of Hickory Records. He began his career at Acuff Rose Publications where he was national promotion director for all product.

John Brown Promotion & Marketing is located at 8746 Sunset Boulevard, Suite #5, Los Angeles, California 90069; phone: (213) 652-2111.

COUNTRY PICKS OF THE WEEK

SINGLE



CRYSTAL GAYLE, "WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR" (prod.: Allen Reynolds) (writer: M. True) (Mother Tongue, ASCAP) (2:52). Crystal picks up the pace a little but maintains her smooth, sweet sound that should once again gain favor with both country and pop listeners. Instrumental accompaniment ranges from a full band to clapping hands, keeping the momentum strong throughout. United Artists X1259-Y.

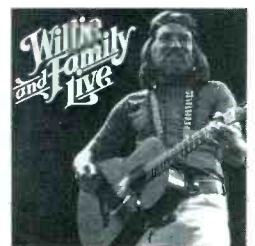
SLEEPER



JOHN PRINE, "THERE SHE GOES" (prod.: Steve Goodman) (writer: J. Prine) (Big Ears/Bruised Oranges, ASCAP) (3:22). Prine's own distinctive sound and sense of humor along with excellent production work make this single a success. A steel guitar and harmonica are especially effective in supporting Prine's lyrics, along with the up-tempo bass and drums. Asylum 45550.

ALBUM

WILLIE NELSON, "WILLIE AND FAMILY LIVE." Willie and company do their entire show, with some assistance from Johnny Paycheck and Emmylou Harris, with material ranging from the traditional "Will The Circle Be Unbroken" and "Amazing Grace" to the more recent Nelson hits, "Mammas Don't Let Your Babies Grow Up To Be Cowboys" and "Georgia On My Mind" and everything in between. Like the material, sound quality is exceptional. Columbia KC2 35642 (11.98).



COUNTRY ALBUM PICKS

RAINBOW

JACKY WARD—Mercury SRM-1-5013

Ward continues to improve with both material selection and vocal quality, as demonstrated with this lp which sounds like one of his best yet. Produced by Jerry Kennedy, the sound is easy and warm. Best cuts include "Rhythm Of The Rain," "Love Is Such An Easy Word To Say" and "I Want To Be In Love."



ARMED AND CRAZY

JOHNNY PAYCHECK—Epic KE 35444

Paycheck elaborates on his ornery, hell-raising sound and image, injecting a touch of humor and even sentimentality along the way. Produced by Billy Sherrill, the sound has plenty of depth and momentum to correspond with the title and lyrics.



BASIC

GLEN CAMPBELL—Capitol SW-11722

Campbell has a sound all his own which defies classification, and this lp is the most refined yet. Combining country, rock and a little jazz, mixture has appeal for a diverse audience. Standouts include "Stranger In The Mirror," "Can You Fool," "I'm Gonna Love You" and "California."



LOVE GOT IN THE WAY

FREDDY WELLER—Columbia KC 35658

Weller continues his solid country sound with an emphasis on quality material and performance. Ray Baker's production is well-balanced, precise and clear, especially effective on "Bar Wars," "One Of The Mysteries Of Love" and the title cut.

(Continued on page 84)



Country Stations Get into Production

(Continued from page 3)

In what may approach a speed record for taking a recording from concept to shipping to stations and accounts, RCA Records' Nashville operation has rushed out a new Jim Ed Brown and Helen Cornelius single of the song only seven days after the idea was proposed.

KCKC's Bob Mitchell's call to RCA Nashville division vice president Joe Galante triggered a series of events which resulted in the Brown/Cornelius recording.

Audience Choice

Mitchell aired the Streisand-Diamond record on KCKC's Tuesday "Rate-A-Record" segment and found that his audience supported his feelings. He then called Galante and suggested that Brown and Cornelius record the song.

Calls by Galante to other stations suggested a similar situation existed in many primary and secondary markets and was predominant in small markets. He then discussed the suggestion

with Tom Collins, producer of the duo's recordings. Collins approved and scheduled a session to record "You Don't Bring Me Flowers" Nov. 1. Archie Jordan arranged the strings the next day, and they were recorded on Friday (3). The record was mixed on Sunday the 5th, approved by Galante and Jerry Bradley on Monday and mastered that afternoon at Randy's Roost. By the following Thursday (9), the record had been air-freighted to programmers, with playlist adds on many stations the first day.

Equally rapid was the acceptance of the record by sales accounts contacted by Dave Wheeler, RCA manager of national country sales. Substantial orders for the single were received from major accounts even before a final decision to go with the release had been made.

At least 27 other country program directors, like Mitchell, added the Brown/Cornelius version as soon as they received it.

COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Bee Gees — "Rest Your Love On Me"
Cristy Lane — "I Just Can't Stay Married To You"

Sonny James — "Building Memories"

Jim Ed Brown & Helen Cornelius — "You Don't Bring Me Flowers"

Crystal Gayle — "Why Have You Left The One You Left Me For"



Cristy Lane

"You Don't Bring Me Flowers" has soared to the Top Five on pop charts by **Barbra Streisand & Neil Diamond**; now country radio is being made aware of that record as well as another version by **Jim E. Brown & Helen Cornelius**. Both are excellent (and similar). Adding the Streisand/Diamond cut are WHN, KEEN, KCKN, WPLO, WMPS, WEMP (24). Playing Brown/Cornelius are KXLR, KLZ, WHOO, WPLO, WIRK, KFDI, KBUC, WMNI, WTOD, WL0L.

The **Bee Gees** are scoring heavily in country markets with "Rest Your Love On Me." It's playing at WWOK, KAYO, WDEE, KVOO, KBUC, KRMD, KJJJ, WMPS, WEMP, WBAM, WPLO, KCKC, WHOO, WMC, WAME. Starting on **Linda Ronstadt's** "Ooh, Baby, Baby" are WDEE, WFAI, WPLO, KSSS.



Jim Ed Brown & Helen Cornelius

Cristy Lane is showing strong first action on "I Just Can't Stay Married To You" at KFDI, WXCL, WTOD, KBUC, KRAK, WJQS, WBAM, WBAP, KKYX, WSLC, WFAI, KSOP. **Charlie McCoy's** "Drifting Lovers" playing at KTTS, WSLC, KRAK, KLAJ, WXCL, KFDI, KVOO.

New Faces: **Hal Hubble** is showing at KYNN, WKKN, KSSS, KERE, KFDI, on "My Pulse Pumps Passion." **Bill Green's** "Fool Such As I" spinning at WSDS, KFDI, WSLC. **Big Al Downing** is getting "Mr. Jones" played at WEMP, KXLR, KYNN, KFDI, KVOO, KJJJ, WKKN. **Linda Naile's** "Me Touchin' You" at KLAJ, KGA, KFDI, KSOP, WFAI.

LP Interest Raves coming in on **John Conlee's** first album; choices are "Back Side of Thirty" (WSDS), "But She Loves Me" (WESC). **John Loudermilk's** "Every Day I Learn A Little More About Love" looking good at KGA.

Johnny Russell has a strong start on "How Deep In Love Am I" at WHOO, WMC, KNIX, KENR, WJQS, KXLR, KSSS, KRMD, WPNX, WUBE, KRAK, KAYO, WPLO, WAME, WESC, KTTS, WSLC, WBAM, KFDI, WKDA, WTOD, KVOO, WDEN. **Dottie West's** "Reachin' Out To Hold You" beginning to move at WPLO, KNIX, KEEN, KRAK.

SURE SHOTS

Crystal Gayle — "Why Have You Left The One You Left Me For"

Johnny Rodriguez — "Alibis"

LEFT FIELDERS

Rodney Crowell — "Song For The Life"

Becky Hobbs — "The More I Get, The More I Want"

Bobby Smith — "You've Lost That Lovin' Feelin' "

John Prine — "There She Goes"

AREA ACTION

Joev Ross — "Here You Come and There I Go" (WEMP)

Donnie Rohrs — "Hey Baby" (WHK, KJJJ)

Tennesseans — "Nineteen-Sixty Something Songwriter of the Year" (KSSS, WIRE)

Country Picture Discs

(Continued from page 82)

attention to the album. It was a valid, solid promotion—it created interest. There's a possibility we may do it again in the future, but right now we have no plans. It's terribly expensive, but if we have a good album cover that lends itself to a picture disc, we might do it again. It's possibly a fad."

The Williams and Nelson discs were manufactured by Pic Disc, Inc. (Fitzgerald-Hartley) in Los Angeles. The cost per disc is approximately four times as much for a picture disc as it is for black vinyl. (As of June 1978, Fitzgerald-Hartley charted up to \$2.68 per disc, compared to the standard 60¢ for black vinyl, varying according to quantity and whether the customer orders jackets.)

MCA in Nashville is planning picture discs in 1979. "We're looking at the picture disc thing right now," said Jimmy Bowen, vice president and general manager of Nashville operations. "We will be doing some picture discs in 1979, but we haven't yet determined who or how many. We've only been investigating it for a few weeks, but at this point it looks like a meaningful thing to do in some cases. The cost factor is significant, so there has to be a good reason and the right program for it. But if it turns out to be just a fad, we won't pursue it."

RCA has been making extensive use of solid color vinyl on country artists. In the 1977-78 period, color vinyl was used for promotion with two red Dolly Parton singles, one white and one gold Ronnie Milsap single, a blue Waylon Jennings single and a gold 12-inch Waylon AOR sampler featuring "I've Always Been Crazy" and the "Buddy Holly Medley." Special "limited gold editions" of the "Waylon & Willie" album were also manufactured. "Between 3000 and 5000 units of each single were sent to pop and adult contemporary stations," said Joe Galante, division vice

president, marketing, for RCA Nashville. "The desire for pop play is not an overriding reason for our use in color vinyl on RCA, but it definitely can be a factor. Obviously the color calls attention to that particular record and makes it distinctive, giving the record an instant identification factor." Galante added that RCA will continue using color vinyl in the future.

Primarily in pop and AOR markets are the commercial picture disc \$15.98 releases of RCA's "Elvis, A Legendary Performer, Vol. 3," and Elektra's Linda Ronstadt lp, "Living In The USA." Both of these artists have traditionally had strong country sales.

The Elvis lp, a limited edition picture disc manufactured by RCA, has two likenesses of Elvis, one on either side, as well as previously unreleased material, increasing the keepsake quality. "We anticipate it to be irresistible to record collectors," said Sim Meyers, RCA manager of press relations. "As far as other artists (country) for picture discs, right now of course our impact is all Elvis, but if it turns out there's a big market for them, sure, we're going to stay in the marketplace."

"On an artist like Linda Ronstadt it's definitely worthwhile and effective," said Lou Maglia, national sales manager at Elektra/Asylum. "She has a mixed demographic appeal. We designed the picture discs to be a collector's item. Once the pressed quantity is completed, it will be an obsolete thing. As for color vinyl, we had quite a successful promotional release on Eddie Rabbitt's "Song Of Ireland," pressed on green vinyl for St. Patrick's day."

Historically picture discs are not a new thing, especially on country records. RCA had a commercially released version on Jimmie Rodgers in the early '30s, "Cowboy's Last Ride/Blue Yodel #12." In the mid '40s, an independent label, Vogue Records, made nothing but picture discs for retail, featuring artists such as Kenny Roberts, Patsy Montana, and Lulu Belle with Scotty. With Vogue, however, the initial novelty wore off, and the company liquidated after only one active year.

Southern Writers Group Pacts Weller, Oldham

■ NASHVILLE — Columbia artist Freddy Weller and songwriter Spooner Oldham have signed exclusive worldwide representation agreements for their publishing companies, Young World Music and Spooner Oldham Music, with Southern Writers Group USA.

Charley Pride Promo Underway

■ NASHVILLE — Charley Pride's "Burgers And Fries" single moves up on RW's Country Singles Chart as an RCA promotion of both the single and album of the same title moves into full swing.

Plethora of Contests

In a cooperative effort between radio stations, local and national fast-food outlets and the record company, RCA Records has mounted a support campaign of major national proportions. In addition to the posters, display boards and advertising buys which are integral parts of RCA promotional efforts, a nationwide series of contests centered on the "Burgers And Fries And Charley Pride" theme was instituted with the cooperation of radio stations and food vendors such as McDonald's, Burger King,

Jerry's, What-A-Burger, Hardee's and Wendy's.

Offering specially-printed T-shirts (depicting a hamburger and an order of fries on the front), Charley Pride albums and Oster burger makers from RCA Records and gift certificates from the restaurants as prizes, the contests took several forms. Among the variations were burger-eating contests, hamburger recipe contests, name-the-Charley - Pride - tune contests, drawings at the stations and restaurants, and contests in which a designated caller to the station won a Charley Pride album, T-shirt, burger maker or gift certificate. In many locations, the station call letters and restaurant name were printed on the backs of the T-shirts.

Nashville Report (Continued from page 82)

The Ringling Brothers and Barnum & Bailey Circus came to Nashville for an engagement and **Roy Acuff** was honorary ringmaster on opening night. "I brought along my yo-yo and one of the clowns 'borrowed' it as a souvenir," Acuff reports.

RCA Records hosted key press, radio and retail folk at a **Dave & Sugar/Steve Wariner** concert at Atlanta's Top of the Gallery November 9 . . . The fourth annual **Roy Clark** Celebrity Golf Classic (Sept. 15-16 in Tulsa) netted \$65,000 for the Children's Medical Center.

If you're watching Macys' 52nd annual Thanksgiving Parade Thursday watch out for a float that the CMA award-winning **Oak Ridge Boys** are aboard . . . Monument Records president **Fred Foster** and singer **Lisa Lawalin** were wed at a quiet ceremony here. The bride, who resigned as "Miss Georgia" in 1971, is an artist on the groom's label. (Love at the first studio session?)

NBC announced it has negotiated to televise the "Harper Valley PTA" motion picture (starring **Barbara Eden**) twice. First airing is scheduled at start of the 1980-81 season. Movie, a hit this year at theater box offices, is based loosely on the **Tom T. Hall** song of the same title, which **Jeannie C. Riley** recorded. (Is the payment of \$1,250,000 for the two showings correct?)

"Christmas at the Grand Ole Opry House," an ABC special, tapes Wednesday, Dec. 13. **Grandpa & Ramona Jones, Barbara Mandrell, Minnie Pearl, John Ritter** and **Statler Brothers** appear on the hourcast, which'll be shown Wednesday, Dec. 13. (It's the first project of the recently established Tree International Music's television division, which came up with concept, network sale, etc.).

Country Album Picks

(Continued from page 83)

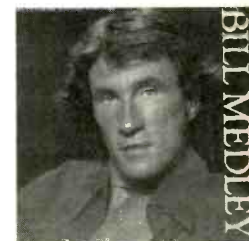
LOVE AIN'T GONNA WAIT FOR US

BILLIE JO SPEARS—United Artists LA921-H
Spears' strong, smooth-textured vocals are presented with a variety of songs, from love ballads including "Yesterday" and "Standing Tall," to more uptempo sounds such as "(Let's Make It You And Me) In Love Again" and the title cut. Larry Butler's production and Spears' performance combine for consistent quality.



LAY A LITTLE LOVIN' ON ME

BILL MEDLEY—United Artists LA929-H
Formerly with the Righteous Brothers, Medley's classic vocal style lends itself easily to the commercial material on this lp, pop flavored with a touch of country provided by some of Nashville's finest pickers. Selected cuts: "Statue Of A Fool," "Let's Fall In Love All Over Again," "Why Don't We Go Somewhere And Love" and the title cut.



THE
MONKEY JOE
and
Burl Ives
CHRISTMAS
HIT KIT
has shipped
Look for yours

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

RODNEY CROWELL—Warner Bros. 8693
SONG FOR THE LIFE (prod.: Brian Ahern) (writer: R. Crowell)
 (Jolly Cheeks, BMI) (3:54)
 Crowell's country blues ballad moves easy with plenty of feeling. Instrumental accompaniment is simple and sweet, as Willie Nelson and Emmylou Harris lend a hand on the final chorus.

JOHNNY RODRIGUEZ—Mercury 55050
ALIBIS (prod.: Jerry Kennedy) (writers: R. Killough/P. Killough) (Tree, BMI) (3:15)
 As the title may indicate, loving and cheating is the theme of this ballad. Production is simple but full as Rodriguez provides his distinctively warm, smooth style.

BOBBY SMITH—United Artists X1258-Y
YOU'VE LOST THAT LOVIN' FEELIN' (prod.: Glen Pace & James Pritchett)
 (writers: B. Mann/C. Weil/P. Spector) (Screen Gems-EMI, BMI) (3:55)
 Smith's version of this song, a smash for the Righteous Brothers several years back, shows plenty of potential for country and a/c listeners today. The sound is smooth and full.

BECKY HOBBS—Mercury 55049
THE MORE I GET THE MORE I WANT (prod.: Jerry Kennedy) (writers: B. Hobbs/B. Raleigh) (Al Gallico, BMI/Galleon, ASCAP) (2:39)
 Hobbs sings a bright, happy love song with an equally bright, clear sound. Electric guitars accent the lyrics, along with uptempo drums.

RANDY BARLOW—Republic 034
FALL IN LOVE WITH ME TONIGHT (prod.: Fred Kelly) (writers: F. Kelly/R. Barlow) (Frebar, BMI) (2:41)
 Barlow's love song is performed with a smooth, easy-moving style to go well with the lyrics. Strings and background singers provide much of the accompaniment to set the mood.

GUY CLARK—Warner Bros. 8714
FOOLS FOR EACH OTHER (prod.: Neil Wilburn) (writer: G. Clark)
 (World Song, ASCAP) (3:25)
 Clark sings a self-penned song with a slightly sentimental, easy-going style. Verses and chorus are strong, as well as production.

JIM TAYLOR—Checkmate 3106
LEAVE IT TO LOVE (prod.: Joe Hunter, Roger LeBlanc & Jim Whiting)
 (writers: J.H. Hunter/J. Whiting) (Sound Corp., ASCAP) (2:50)
 Both material and performance stand out on this uptempo single about both the positive and negative aspects of love. Production is uncomplicated yet full enough to support the lyrics.

DAVID HOUSTON—Elektra 45552
BEST FRIENDS MAKE THE WORST ENEMIES (prod.: Ray Baker)
 (writers: C. Kelly/J. Didier/L. Anderson) (Bobby Goldsboro, ASCAP/Big Heart/Satsuma, BMI) (2:32)
 Houston sings a solid country song of lovin' and cheatin' with an easy, deliberate pace. Electric guitars add a nice touch.

TERRI HOLLOWELL—Con Brio 144
JUST STAY WITH ME (prod.: Bill Walker) (writer: L. Parker) (Wiljex, ASCAP) (2:25)
 A steel guitar and background singers start off this smooth love song as Hollowell keeps the momentum with her well placed vocals. Should have potential for a/c formats as well as country.

BIG AL DOWNING—Warner Bos. 8716
MR. JONES (prod.: Tony Bongiovi/Lance Quinn & Harold Wheeler)
 (writer: A. Downing) (Al Gallico/Metaphor, BMI) (4:31)
 Downing sings with r&b as well as country sounds to tell a story of a loved one passing on. The brisk pace provides a suitable background for the solid vocals.

EDDY ARNOLD—RCA PB-11422
IF EVERYONE HAD SOMEONE LIKE YOU (prod.: Bob Montgomery)
 (writer: B. Springfield) (House of Gold, BMI) (2:40)
 Arnold's distinctive style sounds as good as ever on this easy-moving love song which has as much a/c potential as it does with country formats. The tone is light and positive, both musically and lyrically.



JERRY WALLACE

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 WITH HIS HIT . . .

"I WANNA GO TO HEAVEN"

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RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)
NOV. 25 NOV. 18

NOV. 25	NOV. 18	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS RCA AFL1 2979 (2nd Week)	7
2	2	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	41
3	3	STARDUST WILLIE NELSON/Columbia JC 35305	29
4	5	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	15
5	6	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	7
6	4	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	22
7	7	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists LA 903 H	19
8	8	MOODS BARBARA MANDRELL/ABC AY 1088	6
9	9	EXPRESSIONS DON WILLIAMS/ABC AY 1069	11
10	19	LARRY GATLIN'S GREATEST HITS, VOL. I/Monument MG 7628	2
11	11	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/ RCA AFL1 2780	23
12	12	ELVIS—A CANADIAN TRIBUTE/RCA KKL1 7065	6
13	10	TEAR TIME DAVE & SUGAR/RCA APL1 2861	11
14	14	DAVID ALLAN COE GREATEST HITS/Columbia KC 35627	3



CHARTMAKER OF THE WEEK

15	—	TNT TANYA TUCKER MCA 3066	1
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16	24	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KC 35623	3
17	33	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2	2
18	15	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	147
19	18	DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191	6
20	21	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	43
21	16	CONWAY CONWAY TWITTY/MCA 3063	4
22	22	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER/Capitol ST 11863	2
23	26	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	2
24	39	GREATEST HITS, VOL. 4 TAMMY WYNETTE/Epic KE 35630	2
25	17	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	1
26	—	THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/ United Artists LA 930 H	1
27	27	JOHNNY DUNCAN'S GREATEST HITS/Columbia KC 35628	2
28	28	JOHNNY CASH'S GREATEST HITS, VOL. 3/Columbia KC 35637	3
29	41	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	33
30	30	LIVE AT THE GRAND OLE OPRY JERRY CLOWER/MCA 3062	3
31	—	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536	1

32	32	PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018	2
33	13	FACE OF A FIGHTER WILLIE NELSON/Lone Star L 4602	11
34	34	JOE STAMPLEY'S GREATEST HITS/Epic KE 35622	2
35	44	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375	21
36	36	ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105	2
37	35	VARIATIONS EDDIE RABBITT/Elektra 6E 127	34
38	23	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	24
39	20	WOMANHOOD TAMMY WYNETTE/Epic KE 35442	17
40	49	OH! BROTHER LARRY GATLIN/Monument MG 7626	24
41	—	GONE GIRL JOHNNY CASH/Columbia KC 35646	1
42	—	I BELIEVE IN YOU MEL TILLIS/MCA 2364	22
43	43	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/ Capitol SW 11853	8
44	42	VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND/ Epic E2 35368	7
45	40	LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY/Columbia KC 35534	7
46	55	THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol SW 11839	8
47	45	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	57
48	53	RED WINE AND BLUE MEMORIES JOE STAMPLEY/ Epic KE 35443	17
49	47	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	34
50	54	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	153
51	51	MARSHALL TUCKER BAND'S GREATEST HITS/Capricorn CPN 0214	5
52	50	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	34
53	62	BANJO BANDITS ROY CLARK & BUCK TRENT/ABC AY 1084	10
54	29	SLEEPER WHEREVER I FALL BOBBY BARE/Columbia KC 35645	3
55	59	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	59
56	64	LET ME BE YOUR BABY CHARLY McCLAIN/Epic KE 35448	5
57	66	FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023	5
58	52	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	32
59	68	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	165
60	58	THE VERY BEST OF CONWAY TWITTY/MCA 3043	27
61	61	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/ Ovation OV 1734	2
62	56	BEST OF DOLLY PARTON/RCA APL1 1117	130
63	72	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726	20
64	67	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	64
65	60	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	64
66	75	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	43
67	46	REFLECTIONS GENE WATSON/Capitol ST 11805	12
68	70	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	64
69	37	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	80
70	63	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	64
71	25	CLASSIC RICH, VOL. 2 CHARLIE RICH/Epic KC 35624	3
72	65	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	71
73	71	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia KC 35488	35
74	57	CRISTY LANE IS THE NAME/LS (GRT) 8027	8
75	69	CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041	22

Dynamic Duo!

**LARRY GATLIN'S
GREATEST HITS**

VOLUME 1-MG 7628



**JACKY WARD
'RAINBOW'**

SRM 1-5013



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RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
NOV. 25 NOV. 18

WKS. ON CHART

NOV. 25	NOV. 18	TITLE, ARTIST, Label, Number	WKS. ON CHART
1	2	SWEET DESIRE THE KENDALLS Ovation 1112	10
2	4	I JUST WANT TO LOVE YOU EDDIE RABBITT/Elektra 45531	9
3	1	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403	12
4	6	ON MY KNEES CHARLIE RICH & JANIE FRICKE/Epic 8 50616	8
5	3	LITTLE THINGS MEAN A LOT MARGO SMITH/Warner Bros. 8653	12
6	9	FADIN' IN, FADIN' OUT TOMMY OVERSTREET/ABC 12408	9
7	8	TWO LONELY PEOPLE MOE BANDY/Columbia 3 10820	11
8	11	THAT'S WHAT YOU DO TO ME CHARLY McCLAIN/Epic 8 50598	11
9	12	YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY/Warner Bros. 8671	9
10	13	BREAK MY MIND VERN GOSDIN/Elektra 45532	8
11	14	SLEEP TIGHT, GOOD NIGHT MAN BOBBY BARE/Columbia 3 10831	7
12	10	WHAT HAVE YOU GOT TO LOSE TOM T. HALL/RCA 11376	11
13	18	BURGERS AND FRIES CHARLEY PRIDE/RCA 11391	5
14	17	THE GAMBLER KENNY ROGERS/United Artists 1250	5
15	15	CAN YOU FOOL GLEN CAMPBELL/Capitol 4638	9
16	19	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND WAYLON JENNINGS/RCA 11390	5
17	20	FRIEND, LOVER, WIFE JOHNNY PAYCHECK/Epic 8 50621	6
18	21	ALL OF ME WILLIE NELSON/Columbia 3 10834	6
19	25	TULSA TIME DON WILLIAMS/ABC 12425	4
20	23	THE BULL AND THE BEAVER MERLE HAGGARD & LEONA WILLIAMS/MCA 40962	5
21	26	LADY LAY DOWN JOHN CONLEE/ABC 12420	4
22	5	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234	13
23	24	STORMY WEATHER STELLA PARTON/Elektra 45533	7
24	30	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047	4
25	7	DAYLIGHT T. G. SHEPPARD/Warner Bros. 8678	10
26	32	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 40954	4
27	27	JULIET AND ROMEO RONNIE SESSIONS/MCA 40952	8
28	28	I'M LEAVING IT ALL UP TO YOU FREDDY FENDER/ABC 12415	7
29	37	PLEASE DON'T PLAY A LOVE SONG MARTY ROBBINS/Columbia 3 10821	5
30	35	BACK TO THE LOVE SUSIE ALLANSON/Warner/Curb 8686	5
31	44	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270	3
32	39	THEN YOU'LL REMEMBER STERLING WHIPPLE/Warner Bros. 8632	7
33	38	LOVE GOT IN THE WAY FREDDY WELLER/Columbia 3 10837	6
34	41	DO YOU EVER FOOL AROUND JOE STAMPLEY/Epic 8 50626	4
35	36	ONE RUN FOR THE ROSES NARVEL FELTS/ABC 12414	6
36	48	YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY/MCA 40963	2
37	42	POISON LOVE GAIL DAVIES/Lifesong 8 1777 (CBS)	6
38	43	JUST OUT OF REACH OF MY TWO OPEN ARMS LARRY G. HUDSON/Lone Star 702	8
39	40	I WANT TO GO TO HEAVEN JERRY WALLACE/4-Star 5 1035	6
40	46	FEET RAY PRICE/Monument 267	5
41	49	HIGH AND DRY JOE SUN/Ovation 1117	4
42	16	HUBBA HUBBA BILLY CRASH CRADDOCK/Capitol 4620	11
43	54	GIMME BACK MY BLUES JERRY REED/RCA 11407	3
44	51	AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O'DELL/Capricorn 0309	4
45	58	PLAYIN' HARD TO GET JANIE FRICKE/Columbia 3 10849	3
46	76	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048	2
47	56	DOUBLE S BILL ANDERSON/MCA 40964	3

CHARTMAKER OF THE WEEK

48	—	BABY, I'M BURNIN'/I REALLY GOT THE FEELING DOLLY PARTON RCA 11420	1
49	33	WHAT'S THE NAME OF THAT SONG GLEN BARBER/21st Century 21 100	10
50	22	AIN'T NO CALIFORNIA MEL TILLIS/MCA 40946	12
51	61	LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/United Artists 1251	3
52	52	SAVE THE LAST DANCE FOR ME RON SHAW/Pacific Challenger 1631	9
53	53	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	9
54	63	THE SOFTEST TOUCH IN TOWN BOBBY G. RICE/Republic 031	3
55	—	TEXAS (WHEN I DIE) TANYA TUCKER/MCA 40976	1
56	57	IT'S NOT EASY DICKEY LEE/RCA 11389	6
57	67	LOVE SURVIVED ROY HEAD/ABC 12418	4
58	59	DOLLY R. W. BLACKWOOD /Scorplon 0561	4
59	68	THE SONG WE MADE LOVE TO MICKEY GILLEY/Epic 8 50631	2
60	65	LAST EXIT FOR LOVE WOOD NEWTON/Elektra 45528	6
61	77	LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692	2
62	62	RAINING IN MY HEART /LEO SAYER/Warner Bros. 8682	6
63	—	IT'S TIME WE TALK THINGS OVER REX ALLEN, JR./Warner Bros. 8697	1
64	69	SMOOTH SAILIN' CONNIE SMITH/Monument 266	5
65	29	LET'S TAKE THE LONG WAY AROUND THE WORLD RONNIE MILSAP/RCA 11369	13
66	70	SOMEBODY'S GONNA DO IT TONIGHT R. C. BANNON/Columbia 3 10847	4
67	73	I'M GONNA FEED 'EM NOW/OLE SLEWFOOT PORTER WAGONER/RCA 11411	3
68	—	HOW DEEP IN LOVE AM I JOHNNY RUSSELL/Mercury 55045	1
69	72	GET BACK TO LOVING ME JIM CHESNUT/ABC Hickory 54038	3
70	—	STONE WALL GARY STEWART/RCA 11416	1
71	75	MAYBE YOU SHOULD'VE BEEN LISTENING JESSI COLTER/Capitol 4641	4
72	78	IF I HAD IT TO DO ALL OVER AGAIN STONEY EDWARDS/JMI 47	5
73	—	THE GIRL AT THE END OF THE BAR JOHN ANDERSON/Warner Bros. 8705	1
74	94	IN MEMORY OF YOUR LOVE DEBBY BOONE/Warner/Curb 8700	2
75	31	HANDCUFFED TO A HEARTACHE MARY K. MILLER/Inergi 310	11
76	60	WILL YOU REMEMBER MINE WILLIE NELSON/Lone Star 703	6
77	34	CRYIN' AGAIN OAK RIDGE BOYS/ABC 12397	13
78	—	YOU WERE WORTH WAITING FOR DON KING/Con Brio 142	1
79	87	THE OTHER SIDE OF JEANNE CHUCK POLLARD/MCA 40965	3
80	45	THIS IS A HOLD UP RONNIE McDOWELL/Scorpion 1560	9
81	66	JUST HANGIN' ON MEL STREET/Mercury 55043	7
82	64	LAST NIGHT, EV'RY NIGHT REBA McENTIRE/Mercury 55036	13
83	—	OLD FLAME, NEW FIRE HANK WILLIAMS, JR./Warner/Curb 8715	1
84	84	HEALIN' AVA BARBER/Ranwood 1087	4
85	—	NATURAL LOVE O. B. McCLINTON/Epic 8 50620	1
86	74	THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol 4636	6
87	79	PROMISES ERIC CLAPTON/RSO 910	5
88	47	WHAT CHA DOIN' AFTER MIDNIGHT BABY HELEN CORNELIUS/RCA 11375	9
89	—	IT'LL BE HER JOHNNY CASH/Columbia 3 10855	1
90	80	LET'S BE LONELY TOGETHER DALE McBRIDE/Con Brio 140	6
91	93	I'M A FOOL TO CARE MARCIA BALL/Capitol 4633	2
92	—	THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/United Artists 1254	1
93	—	HOW I LOVE YOU IN THE MORNING PEGGY SUE/Door Knob (WIG) 8 079	1
94	50	ONE SIDED CONVERSATION GENE WATSON/Capitol 4616	14
95	55	ANOTHER GOODBYE DONNA FARGO/Warner Bros. 8643	14
96	88	ONE MORE TIME SANDRA KAYE/Door Knob 8 075	6
97	92	EVERY NIGHT SENSATION DURWOOD HADDOCK/Eagle Int'l 1148	3
98	71	TEAR TIME DAVE & SUGAR/RCA 11322	15
99	99	LEAVE WHILE I'M SLEEPING MICKI FUHRMAN/Louisiana Hayride 785	3
100	85	TILL THEN PAL RAKES/Warner Bros. 8656	6

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