

RECORD WORLD

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UNLIMITED GOLD RECORDS
12403 VENTURA COURT
STUDIO CITY, CA.
91604

Nick Gilder

HITS OF THE WEEK

SINGLES

BARRY MANILOW, "SOMEWHERE IN THE NIGHT" (prod. by B. Manlow/Dante) (writers: W. Jennings/Kerr) (Irving/Rondor, BMI) (3:28). This big romantic ballad with lush string arrangements is the perfect Manlow vehicle for another chart topping hit. Arista 9382.

SYLVESTER, "YOU MAKE ME FEEL (MIGHTY REAL)" (prod. Fuqua/Sylvester) (writers: Sylvester/Wirrick) (Bes Kseper/Tipsyl, ASCAP) (3:45). His "Dance (Disco Heat)" was a multi-format hit and this churning follow-up featuring his falsetto vocals aims at the same play. Fantasy 846.

YVONNE ELLIMAN, "MOMENT BY MOMENT" (prod. by R. Appere) (writers: Holdridge-Le kir) (Stigwood/Red Cow, ASCAP/BMI) (3:19). This theme song from the Travolta-Turner film is as romantic as the title implies. Elliman's vocals are breathy and understated. RSO 315.

CAT STEVENS, "BAD BRAKES" (prod. by Samwell-Turner/Stevens) (writers: C. Stevens-A. Davies Ashtar/Colemans-EMI, ASCAP) (3:27). Steven's first single in some time is heavier than earlier efforts. His distinctive vocals and descriptive lyrics are central. A&M 2109.

SLEEPERS

MARVA HICKS, "LOOKING OVER MY SHOULDER" (prod. by Last Colony) (writers: Beard-For-Lne-Mann) (Last Colony, BMI) (3:35). This new artist from D.C. has an appealing voice surrounded here by a rich disco arrangement. It has lots of crossover potential. Infinity 50,001.

GRATEFUL DEAD, "GOOD LOVIN'" (prod. by L. George) (writers: Resnick-Clark) (Hudson Bay, EMI) (3:26). The Dead chose this surprising cut as their first single from "Shakedown Street." The Raspals' hit gets a modified Latin beat, sung with ease by Bob Weir. Arista 0383.

HERBIE MANN, "SUPERMAN" (prod. by Adams-Morris) (writer: Soto) (Peer, BMI) (3:30). Mann's inspired flute work is central to this new single, not from the film. The ensemble vocals are flowing and gear this disc for pop/BOS and disco play. Atlantic 3547.

STARGARD, "SENSUOUS WOMAN" (prod. by M. David) (writers: Anderson-Van) (Doctor Rock, BMI) (3:25). The group has already made a multi-format impact with their slick vocal style and this new sexy offering from the female trio is likely to continue the trend. MCA 40980.

ALBUMS

ROD STEWART, "BLONDES HAVE MORE FUN." Stewart and Tom Dowd, the producer of his recent hits, have again combined for a well rounded album. The European single, a disco styled "Ca Ya Think I'm Sexy?" is the most immediate track and should put him back on top. WB BSK 326 (7.98).

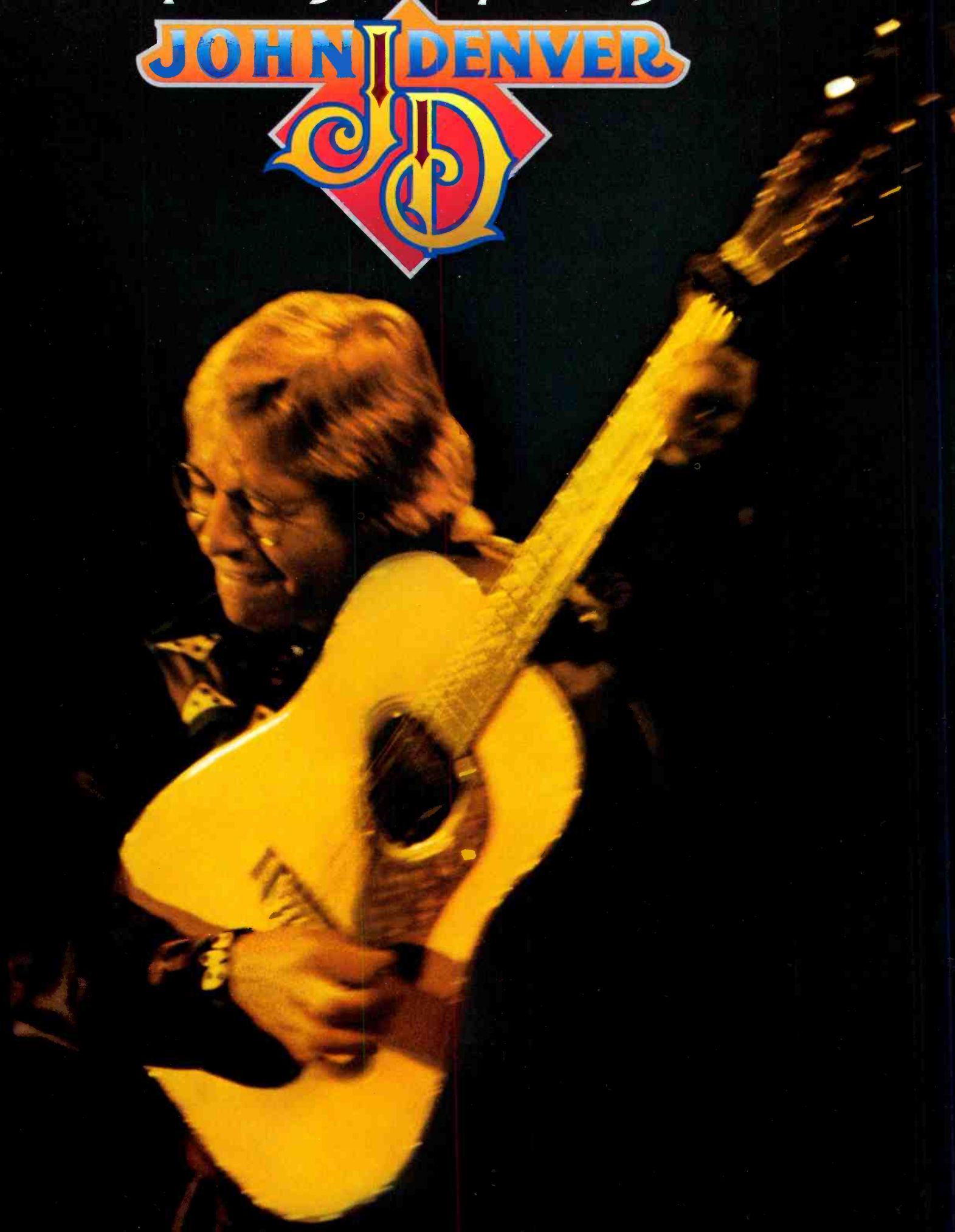
THE DOOBIE BROTHERS, "MINUTE BY MINUTE." The group's promised return to its rock roots is a satisfying album highlighted by the sinewy vocals of Michael McDonald and the appearance of Nicolette Larson on "Sweet Feeling." Ted Templeman's production is again superb. Warner Bros. BSK 3193 (7.98).

AL GREEN, "TRUTH N' TIME." Green is once again poised to take his place alongside the top male vocalists with his best lp in years. The choice of material, including "To Sir With Love" and "Say A Little Prayer" is well suited to his unique delivery. Hi HLP 6009 (Cream) (7.98).

ROY AYERS/WAYNE HENDERSON, "STEP IN TO OUR LIFE." This unique collaboration album between the vibist and the former member of the Crusaders should make quite an impact. The compatibility of these two jazz fusion artists is immediately apparent. Polydor PD-1-6179 (7.98).



1 9 7 9
JOHN DENVER

A stylized logo featuring the letters 'J' and 'D' intertwined in a decorative, calligraphic font. The 'J' is on the left and the 'D' is on the right, both rendered in a yellow and blue color scheme with red and white highlights. The logo is set against a dark, diamond-shaped background.

Jerry Weintraub
Management 3

RCA

Produced by
Milt Okun

RECORD WORLD

Diener Statement Denies ABC Rumors

■ LOS ANGELES—ABC Records president Steve Diener sought to quell rumors of an impending sale of the label by issuing a blanket denial last week, asserting the current ownership and management of the company would remain unchanged.

Statement

"There are constant rumors about this or any other record company in the business," said Diener. "I, as well as the other executives at ABC Records, are in business and will continue to be in business. We are not planning on, or expecting, any change in direction or ownership

(Continued on page 63)

Wings to Columbia

■ NEW YORK — Paul McCartney and Wings have apparently signed with Columbia Records for the United States and Canada and renewed their agreement with EMI for worldwide distribution, *Record World* learned last week.

The group's contract with Capitol Records, EMI's American company, reportedly expired at the end of last year. McCartney's 10-album catalogue, including the current greatest hits package, has also been said to revert to the artist at some point in the future.

Neither Columbia nor Capitol spokespeople would confirm that the deal had been concluded, but reliable sources asserted that it had been made final.

FBI Says Dramatic Raids Wiped Out 50 Percent of Domestic Record Piracy

By NOË GOLDWASSER

■ NEW YORK — In a dramatic flourish of department pride, the FBI unveiled initial results of "the largest investigation into the pirating and counterfeiting of records ever undertaken by the Department of Justice" late last week.

At a press conference in its new Queens office, special agent Ed Cunningham, supervisor of the Bureau's White Collar/Organized Crime Division, explained as much of the mechanics of the mop-up operation as was permitted by its still-classified nature. The undercover operation, called Operation Modsound, and culminating in the seizure of more than \$25 million in records, tapes, printing equipment and machinery, has been in the making for almost two years now, said Cunningham.

With a number of search warrants and the grand jury proceedings that they have engendered, the FBI estimates it has wiped out more than 50 percent of the illegal recorded music business now extant. This activity, say sources at the Recording Industry Association of America, has been ripping into legitimate music business concerns to the tune of \$350 million a year. "We have been in touch with the recording industry on this," said Cunningham, "and it has given us tremendous support," with this on-going investigation.

Though the campaign was based in an FBI-administered and -run record store — Modular Sounds, at 137 Post Avenue, Westbury, Long Island—the target of their investigation was not street-level sales of counterfeited records and tapes. "The thrust of

this investigation was manufacturers and distributors," said Cunningham. The store began normal operations, selling legal and legitimate records about 20 months ago, and from that time, crack agents from around the country used their position to infiltrate and ferret out information from distributors, sellers and ultimately manufacturers of counterfeit discs and tapes.

At the time Modular Sounds closed its doors last Wednesday, agents armed with search warrants uncovered an estimated \$25 million in counterfeit records, 8-tracks and cassettes, bootlegged units and the equipment used to produce them in coordinated raids on 19 locations in five states on the East Coast. Raids occurred on Long Island, in Mount Vernon, New York and in Connecticut, New Jersey, Georgia and North Carolina. The FBI says that as many as 200 agents were involved in the operation—up to 50 in the New York area alone.

Though the mechanics of the operation must be kept secret because of a grand jury to be convened on the matter soon, the FBI did explain at the press conference that the procedure was for Modular Sounds to "do

(Continued on page 66)

FCC Presses for Band Expansion That Could Add 700 AM Stations

By BILL HOLLAND

■ WASHINGTON— The Federal Communications Commission announced this past week it is seeking worldwide approval of a revision of broadcast frequency allocations that could mean nearly 700 new AM stations in this country within the next decade.

The AM proposals are part of a larger package the FCC plans to

discuss at next year's International Telecommunications Union conference, which will take place in September in Geneva.

The Commission said the possible expansion in the AM band here could mean the addition of 14 new airwave channels. The proposal would expand the present band width of 540 kilohertz-1600 kilohertz to include a new band from 1615 kilohertz to 1800 kilohertz.

The expansion, according to the FCC, would provide for wider, more diverse ownership of broadcast stations, since most existing bands are already allocated, but it would also mean that industry would have to design and market new radios that would include the new band width, much like the modification of TV sets in the sixties to receive UHF signals.

The FCC plan also stipulates that the new radios would have to be no more costly than present receivers.

Another part of the proposal would deal with UHF television frequencies—the FCC would like to reallocate parts of the chan-

(Continued on page 63)

Lieberman Opens Portland One-Stop

By MIKE FALCON

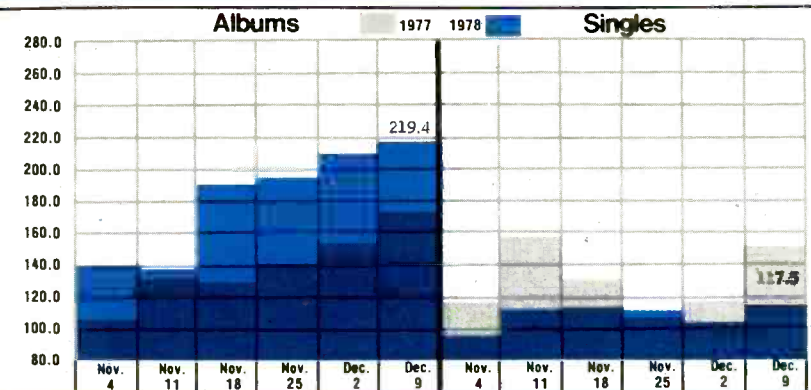
■ LOS ANGELES—Lieberman Enterprises officially unveiled its Portland, Oregon one-stop Wednesday (6) by inviting over 200 people representing the manufacturer, radio and retail communities to the new location. In line with a continuing trend by NARM's rack jobber of the year, the new Portland facility represents a combined rack and one-stop effort designed to maximize the central core executive staff and plant facilities.

(For a detailed look at the Portland retail market, see page 6.)

Bob Falleur, formerly with MCA Records, manages the operation, which includes a 15,000 square-foot warehouse. Ron Peterson oversees the entire Lieberman organization in Portland in the

(Continued on page 63)

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.

contents



■ **Page 41.** One of the most influential production teams in the jazz/fusion movement, Dave Grusin and Larry Rosen, have recently formed their own label, GRP, distributed through Arista. In their Dialogue, Grusin and Rosen talk about the significance of the ongoing fusion movement, and about the development of their production style to meet the demands of this important crossover audience.



■ **Page 6.** For several years Portland has been acquiring a reputation as a maverick among the nation's record retail markets, serving as a focus for innovations in the Pacific Northwest. To coincide with the opening of a Lieberman one-stop operation in the Oregon city, RW profiles this unique market and the retailers who make it so.

departments

A/C Report	Page 46
Album Charts	Page 48
Album Picks	Page 53
Black Oriented Music	Page 57
Black Oriented	
Albums	Page 59
Black Oriented Album	
Chart	Page 57
Picks of the Week	Page 57
Black Oriented Singles	
Chart	Page 58
Soul Truth	Page 57
Chart Analysis	Page 10
Classical	Page 55
Copy Writes	Page 67
The Coast	Page 51
Country	Page 69
Country Album	
Chart	Page 72
Country Hot Line	Page 70
Country Picks of the	
Week	Page 69
Country Singles	
Chart	Page 73
Country Singles	
Picks	Page 71
Nashville Report	Page 69

Cover Story	Page 26
Dialogue	Page 41
Disco	Pages 22-23
Disco Dial	Page 23
Disco File	Page 22
Disco File Top 30	Page 23
Discotheque Hit	
Parade	Page 22
FM Airplay Report	Pages 38, 40
International	Pages 64-65
Canada	Page 64
England	Page 65
England's Top 25	Page 64
Germany	Page 64
Jazz LP Chart	Page 56
Latin American	Page 60
Album Picks	Page 60
Hit Parade	Page 61
New York, N.Y.	Page 44
Radio World	Pages 20-21
Retail Rap	Page 46
Retail Report	Page 47
Singles Chart	Page 37
Singles Picks	Page 52

POWERHOUSE PICKS

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

Nicolette Larson (Warner Bros.) "Lotta Love." The majors continue to hit it while sales are being reported. This record has gone top 5 in Atlanta and shows excellent chart movement at other primaries.

Hot Chocolate (Infinity) "Every 1's A Winner." The company's first record continues to show hot activity as the heavies continue to add it. It also has very solid BOS chart action. The sales reports are coming in.

Polygram Distribution Sets Natl. Convention

■ **NEW YORK** — John Frisoli, president of Polygram Distribution, Inc., has unveiled plans for Polygram Distribution's first company-wide national convention to be held at the Fairmont Hotel in New Orleans, January 4-8, 1979.

The 300 attendees will include Polygram Corporation executives, Polygram Distribution national, branch and depot personnel and Polygram-distributed label executives.

The tentative agenda consists of a welcoming cocktail party on Thursday evening, January 4, at the hotel; Friday, Saturday and Sunday's meeting schedule will be dedicated to Polygram seminars, keying in on various aspects of the record industry, and label presentations, with special remarks by key Polygram executives. A gala cocktail party and awards banquet is planned for the final night, Sunday, January 7.

C'blanca, Millennium To End Distrib. Ties

■ **NEW YORK**—Record World has learned that Millennium Records will be ending its distribution agreement with Casablanca Records & Film-Works in the near future.

According to sources close to Millennium, a new distribution deal with a major record company will likely go into effect before Jan. 1, 1979.

As part of the agreement between Millennium president Jimmy Ienner and Casablanca president Neil Bogart, a number of artists will transfer from Millennium to the Casablanca label, among them Meco, Brooklyn Dreams, The Godz and Joey Travolta.

While it was reported elsewhere that Millennium will be phased out, the new distribution set-up will instead signal a "restructuring" and a change of identity with few, if any, personnel changes, according to sources.

When contacted, Ienner had no comment.

Simon Sues CBS

By MARC KIRKEBY

■ **NEW YORK**—Paul Simon has sued here to have his contract with CBS Records declared void, and to compel the company to pay royalties Simon claims he is owed.

In separate suits filed Nov. 28 in New York State Supreme Court, Simon charges that, since the announcement of his impending move to Warner Brothers Records, CBS has worked "to generally de-

(Continued on page 66)

RECORD WORLD

1700 Broadway, New York, N.Y. 10019
Phone: (212) 755-5020

PUBLISHER **BOB AUSTIN** EDITOR IN CHIEF **SID PARNES**

SR. VICE PRESIDENT/MANAGING EDITOR **MIKE SIGMAN**

SR. VICE PRESIDENT/WEST COAST MGR. **SPENCE BERLAND**

HOWARD LEVITT/SENIOR EDITOR
MIKE VALLONE/RESEARCH DIRECTOR
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STEPHEN KLING/ART DIRECTOR

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Pat Baird/Reviews Editor

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David Skinner/Assistant Art Director

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Speight Jenkins/Classical Editor

Vince Alatti/Discotheque Editor

Bill Holland/Washington Correspondent

Robert Palmer/Jazz Editor

Advertising Sales **Stan Soffer** **Jeffrey Roberts**

WEST COAST

SAM SUTHERLAND **CHRISTY WRIGHT**

WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Terry Droltz/Production

Portia Glovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Marie Ratliff/Research Editor

Margie Barnett/Assistant Editor

Cindy Kent/Assistant Editor

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

3140 W. 8th Ave., Hialeah, Fla. 33012

(305) 823-8491

ENGLAND

PHILIP PALMER

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

AUSTRALIA

PETER CONYNGHAM

P.O. Box 678, Crows Nest, N.S.W. Australia

2-92-6045

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Virgen de Lourdes 2

Madrid 27, Spain

Phone: 403-9651 Phone: 403-9704

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarre

Mexico 12, D.F.

Phone: 536-41-66

CIRCULATION DEPT.

1697 Broadway, New York, N.Y. 10019

Phone: (212) 586-0913

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**Cat Stevens
rediscovers a
distant planet...**

Regional Report:

Portland Retailers Blend Maturity and Enthusiasm

By MIKE FALCON

■ LOS ANGELES — The Portland area has not always been known as a competitive market, but a series of store openings, combined with aggressive one-stop activity, has played a major part in bringing the area to national attention.

The recent opening of a Lieberman Enterprises one-stop (see separate story), along with a January target date for a move to larger quarters by Downpour Distributing, highlights the need for modern independent operations in the region. And local retailers, long-established in the area, now point at a market that is not saturated, but is still quite competitive, unlike the situation a few years ago. While a retail "crunch" is not being felt, it is apparent that Portland has matured as a retail area, and that the needs of the market are being met.

"There's a lot of retail activity in the area," said Bob Falleur, manager of the Lieberman one-stop operation in Portland, "but until recently, all of the needs of the retail record business were difficult to meet." Part of the difficulty, according to Falleur, stems from the relatively distant areas many accounts deal with in their

day-to-day operations with the labels.

"One of our biggest selling points is in garnering complete services for the smaller accounts located away from the city of Portland," said Falleur. "Frequently, the smaller retailer is ignored. But part of our goal here is to establish strong secondary service, with display materials, service, promotion and displays."

The emphasis on secondary markets is of primary concern in adequately servicing the Portland area. Although there is considerable retail activity within the city confines, the bulk of the retail sales seem to be made in the suburbs.

Longtime downtown retailer Tom Modica, owner of Longhair Music, sees the outlying growth as compatible with inner city sales, however. "Overall, the market is very healthy and there seems to be real concern inside the central city core about preventing inner city rot." Modica keeps Longhair open until midnight in an attempt to project a cosmopolitan atmosphere. "It's true that many people like Oregon because it's clean, because there are the mountains, and because they like the outdoors. But

Portland is getting more urbane and sophisticated. What we're getting now, and what we're trying to get, is the older buyer, the minority buyer, and other sections that comprise the inner Portland region."

Although area retailers do not seem to be of one mind in analyzing the market, one trend seems notable. "Like many other areas of the country," explained Modica, "Portland is getting bigger stores all the time." The two Everybody's Records stores located in Portland (along with the company headquarters) have been expanded and/or moved to larger quarters. Ron Prindell's Chrystal Ship operation now has a superstore, and other retailers are considering expansion, in order to take advantage of the generally low rents that prevail.

"Portland is both a great local market and an area that serves as a central shipping area for a number of other regions," said Don McCabe, president of Downpour Distributing. Downpour has accounts in Washington, Alaska, Oregon, Idaho, and Montana, reflecting Portland's distribution center expertise. The city of Portland is the country's 11th largest distribution center.

A series of malls are presently under construction or nearing completion of the planning stages, according to an economic adviser for the Portland Chamber of Commerce. The Portland metropolitan area has over 1,100,000 residents, representing approximately 47 percent of the state's total population. The population growth has stayed relatively steady until 1978, averaging about two percent per year.

Levine Blue Note VP

■ LOS ANGELES—United Artists Records co-chairmen Artie Mogull and Jerry Rubinstein have announced the promotion of Eddie Levine to vice president and general manager of Blue Note Records, UA's jazz label.

Levine has been with the company for six years, serving as national promotional director and general manager of Blue Note Records. Prior to that time he served as national promotion director for several other labels, including Kama Sutra Records, United Artists Records and Map City/Delite Records.

Levine was in charge of re-activating and re-issuing the Pacific Jazz Records Classic Series and the issuing of classic jazz recordings on the Blue Note label.

A&M Taps Schenker

■ LOS ANGELES—Mike Gormley, director of communications, A&M Records, has announced the appointment of Kathryn Schenker to the post of east coast director of publicity.

Schenker was most recently national director of creative services and coordinator of international publicity at ESP, Inc., and prior to that she held the positions of east coast director of artists relations and publicity at Capitol Records, and east coast manager of press and artists relations at MCA Records.

Chic Platinum

■ NEW YORK — "Le Freak," the latest single by Atlantic recording group Chic, has been certified platinum by the RIAA. It is also the number one single on Record World's pop singles, BOS and disco charts.

WB/RFC Names Brice & Aletti To Vice President Positions

■ LOS ANGELES—Ray Caviano, who was recently appointed both executive director of Warner Bros. Records' newly formed disco department and president of the new WB-distributed RFC Records, specializing in disco-oriented product, has announced the appointment of Veronica Brice and Vince Aletti to executive positions within the Warner/RFC structure.

Veronica Brice has been named vice president/general manager of RFC Records. Based in Burbank, Brice will work closely with Caviano in Warners' disco department as well as overseeing operations for RFC Records. Formerly west coast publicity direc-

tor for Warner Bros. Records, Brice has been with the label for over ten years in the U.S. and Great Britain, the last five of which were spent in the publicity area.

Vince Aletti has been named vice president/a&r for RFC Records. Based in New York, Aletti will be responsible for acquisition of new artists for both RFC and WB's disco wing. Prior to his appointment Aletti served four years as disco editor for Record World magazine. For the past ten years he has been a free lance writer contributing to such periodicals as Rolling Stone, Village Voice, Cream and Penthouse.



Veronica Brice



Vince Aletti

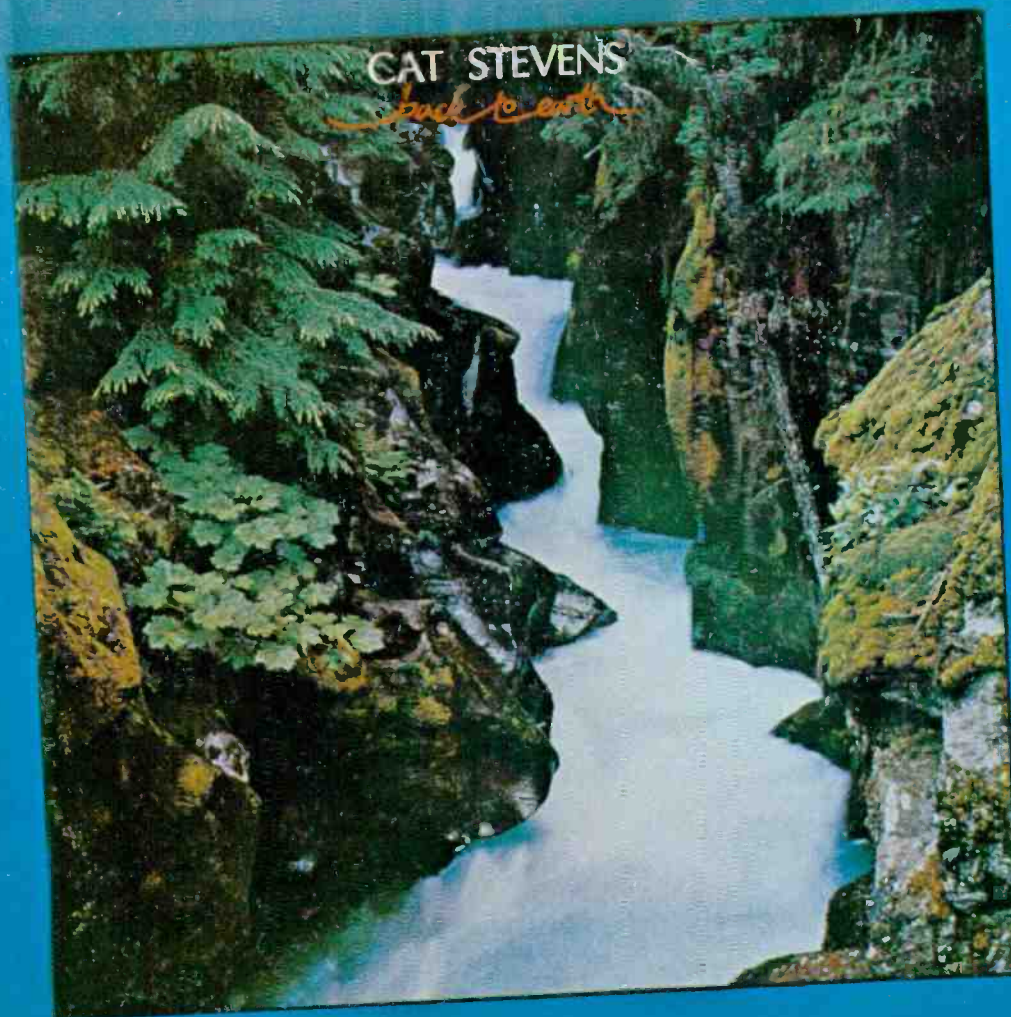
Foreigner Four Times Platinum



Following Foreigner's sold-out Thanksgiving night show at Madison Square Garden in New York City, Atlantic Records took the opportunity to present the group with specially-made "quadruple-platinum" plaques for the "Double Vision" album. The framed discs acknowledged U.S. sales in excess of 4,000,000 units of the group's current chart-topping lp. Shown backstage in New York are, from left: Atlantic national pop album promotion director Tunc Erim, Foreigner's Ed Gagliardi, group manager Bud Prager, Atlantic executive vice president Sheldon Vogel, west coast a&r director John David Kalodner, Foreigner's Dennis Elliott, Ian McDonald & Al Greenwood, road manager Larry Griffith, Foreigner's Lou Gramm, Atlantic president Jerry Greenberg, and Foreigner's Mick Jones.

"Back To Earth"

SP 4735



The new Cat Stevens album

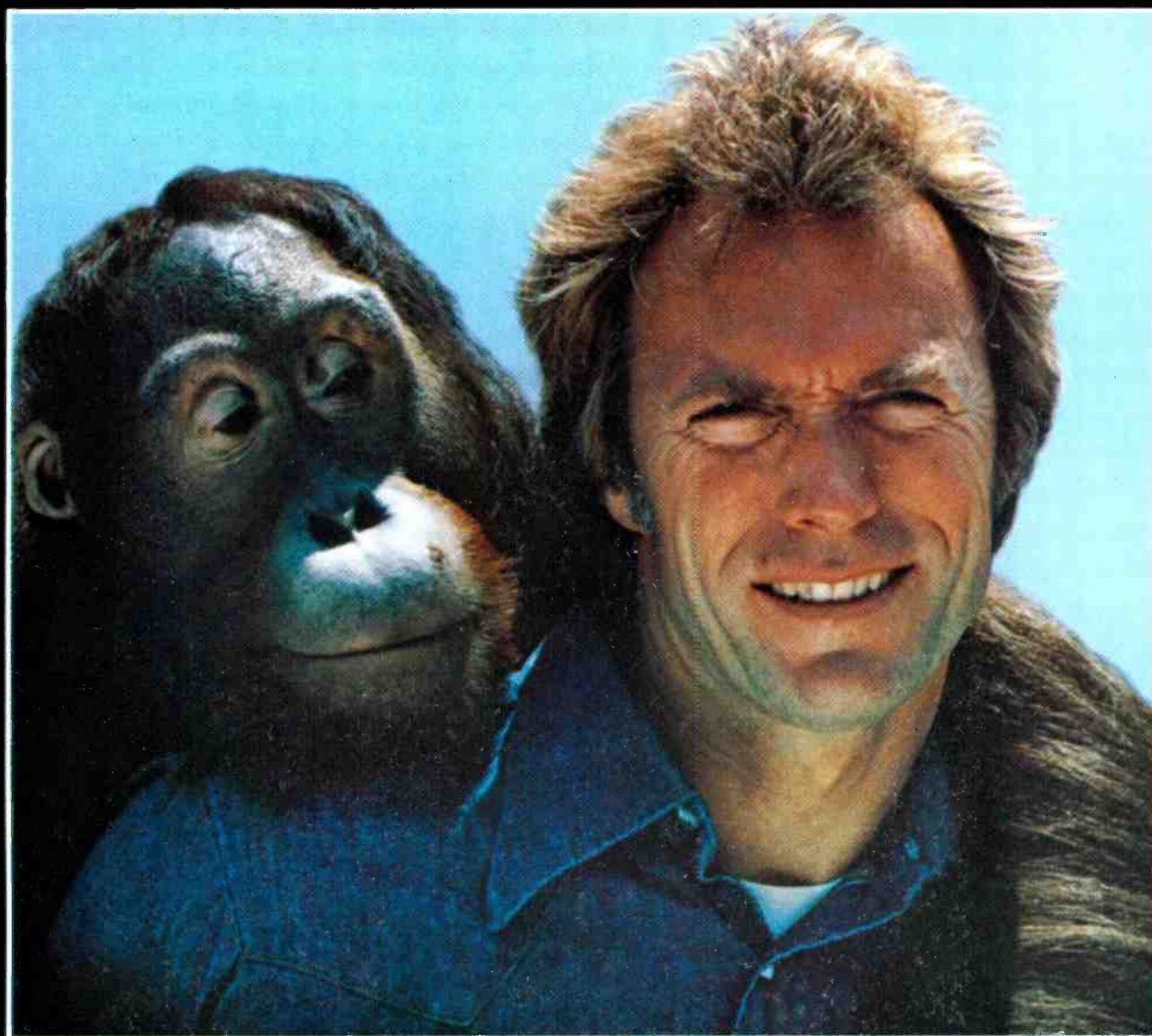
On A&M Records & Tapes 

Produced by Paul Samwell-Smith and Cat Stevens

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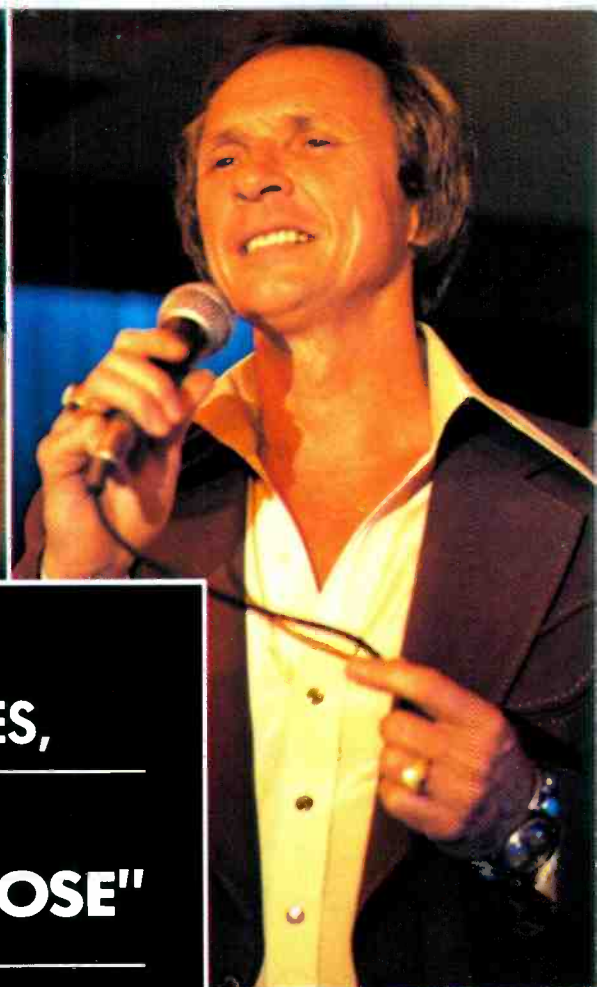
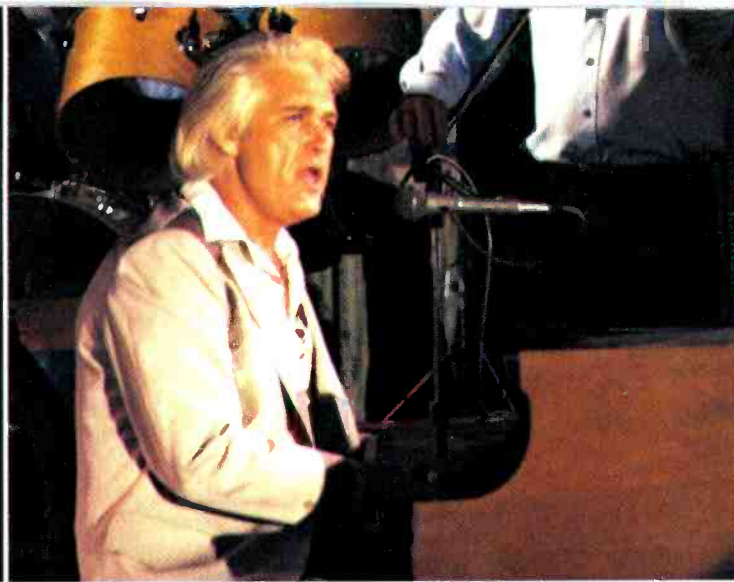
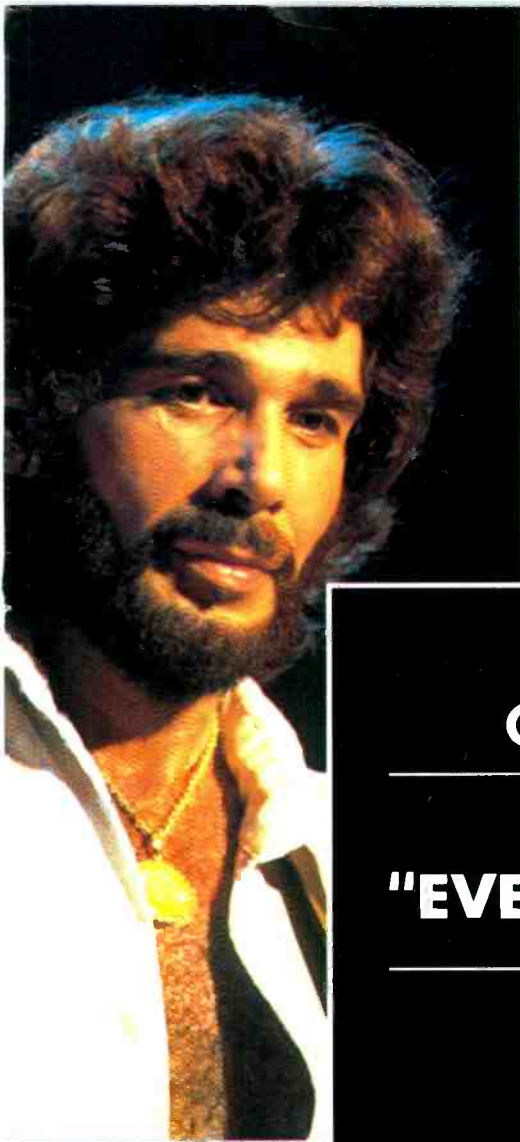
THE SOUNDTRACK MUSIC FROM CLINT EASTWOOD'S
Every Which Way But Loose

SE-503



FEATURING

EDDIE RABBITT, CHARLIE RICH AND MEL TILLIS



CONTAINS THE NEW SINGLES,
EDDIE RABBITT'S
"EVERY WHICH WAY BUT LOOSE"

E-45554

AND CHARLIE RICH'S
"I'LL WAKE YOU
UP WHEN I GET HOME"

E-45553

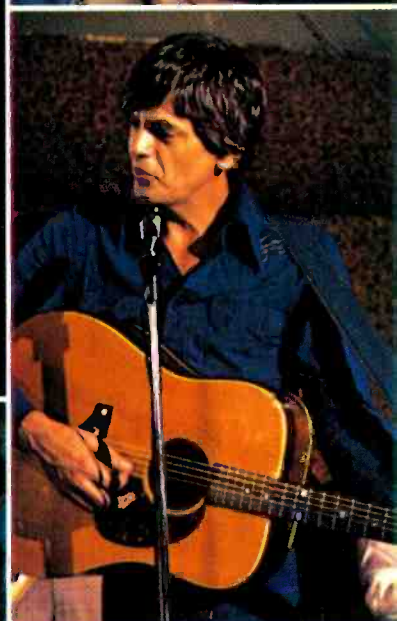
ON ELEKTRA RECORDS AND TAPES



PRODUCED BY SNUFF GARRETT
 For The Malpaso Company And Garrett Music Enterprises

CLINT EASTWOOD
 in A MALPASO COMPANY FILM **"EVERY WHICH WAY BUT LOOSE"**
 Co-starring **SONDRA LOCKE** · GEOFFREY LEWIS · BEVERLY D'ANGELO and RUTH GORDON as Ma
 Written by JEREMY JOE KRONBERG · Produced by ROBERT DALEY · Directed by JAMES FARGO
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RECORD WORLD CHART ANALYSIS

Chic's 'Freak' Bullets To Top Singles Slot; Bee Gees, Joel, Village People Storm Top 10

By PAT BAIRD

■ Chic (Atlantic) took over the #1 bullet spot on this week's *RW* Singles Chart with strong pop and black oriented sales as well as #1 positions at majors all over the country and an add this week at WLS. The record is still #1 BOS.

The Bee Gees (RSO) moved seven points, to #3 bullet, on big sales and national Top 10 positions (the record is #37 bullet on the BOS chart) and Billy Joel (Col), another big seller this week, also scored #1 spots on a number of majors for #5 bullet. Village People (Casablanca) with a strong BOS base, was added at WLS and picked up strong sales figures for #6 bullet and Andy Gibb (RSO) entered the Top 10 and #10 bullet on national sales power.

Singles

The Eagles' Christmas records (Asylum) is this week's Chartmaker at #59 bullet on immediate adds and a good national spread.

Rounding out the top of the chart are: Streisand/Diamond (Col) #2; Dr. Hook (Capitol) holding at #4; Alicia Bridges (Polydor) staying at #7; Donna Summer (Casablanca) #8; and Gino Vannelli (A&M) #9.

Bulleting just beneath the Top 10 are: Toto (Col), added this week at WABC and showing airplay and sales growth, #15 bullet; Earth, Wind & Fire (ARC/Col), #6 bullet BOS and added this week at WFIL with strong radio movement elsewhere, #16 bullet; Chaka Khan (WB), still #2 BOS and showing good radio movement pop, #17 bullet; and Bob Seger & The Silver Bullet Band (Capitol), top 10 in the south and still picking up adds, #20 bullet.

Still making good chart jumps

on adds and airplay movement are: Linda Ronstadt (Asylum), added at WABC, #21 bullet; Eric Clapton (RSO) added at WFIL and other majors, #23 bullet; Elton John (MCA) #24 bullet; Alice Cooper (WB) #25 bullet; Cheryl Lynn (Col), one of last week's Powerhouse Picks and added this week at KFRC, WPGC, KLTK and other majors, #26 bullet; Ace Frehley (Casablanca) #27 bullet; Pointer Sisters (Planet), Top 10 in the south and making big radio moves, #28 bullet; and Dan Hartman (Blue Sky), making top 10 moves, #29 bullet.

Nicolette Larson (WB), one of this week's Powerhouse Picks, was added at WKBW and went Top 10 in Atlanta for #30 bullet, while Olivia Newton-John (RSO) closed the Pittsburgh market for #32 bullet. Hot Chocolate (Infinity), #34 bullet BOS and the other Powerhouse Pick this week, was added at WRKO and took big strides in the midwest for #33 bullet and Ian Matthews (Mushroom) garnered high debut numbers at majors and secondaries for #35 bullet. Rose

Royce (Whitfield), another Powerhouse Pick last week and #4 BOS this week, covered the south this week and picked up good numbers in the midwest for #36 bullet. Livingston Taylor (Epic) continued with strong adds for #37 bullet.

Also moving well this week are: Chanson (Ariola) #40 bullet; The Cars (Elektra) re-gaining a bullet at #41 on major market adds; Leif Garrett (Scotti Bros.) #44 bullet; Melissa Manchester (Arista) #46 bullet; Boston (Epic) #50 bullet; Gerry Rafferty, last week's Chartmaker, (United Artists), #54 bullet; Kenny Rogers (UA) #2 bullet on the Country Singles Chart and doing well in the south and southwest, #56 bullet here; Gene Simmons (Casablanca) #61 bullet; The Blues Brothers (Atlantic) strong in the south and southwest with high debut numbers, taking one of this week's biggest moves, up 16 point to #63 bullet; The J. Geils Band (EM America) #70 bullet; Meat Loaf (Epic/Cleve. Intl.) getting a first bullet at #75 on New Orleans and east coast
(Continued on page 68)

Martin Bullets To #2, Streisand To #3 As Billy Joel Scores 6th Week On Top

By MIKE FALCON

■ For the sixth week, Billy Joel (Col), has the #1 spot on the album chart, as Steve Martin (Warner Bros.), moves into the #2 bullet position. Although he has not garnered single exposure with a new cut from the lp, his exposure through "airplay" has been significant: numerous television appearances and a special hour show combined to increase his visibility to an extremely diverse audience. Consequently, he gathers across-the-board sales at both rack and retail levels. Barbara Streisand (Col) continues to gather sales strength, with her single doing well as an exposure vehicle as the album moves up to #3 bullet.

The soundtrack from "Grease" (RSO) showed an unusually strong resurgence this week after holding at #9 in the two previous periods. Still the hottest rack item, "Grease" added hard-fought Xmas retail gains in moving up to #6 bullet. Similarly,

Heart (Portrait) shows signs of a strong holiday resurgence. After registering numbers 24, 29 and 32, the album snaps back with increased rack sales to #23 bullet.

Other unusual or significant movement on the album chart includes a number of top 10 retail reports on Barry Manilow (Arista) along with huge rack figures, shooting the album up to #12 bullet, a 28-slot jump. Earth, Wind & Fire (ARC/Col) is gathering rack sales to add to escalating retail as they move to #13 bullet. Eric Clapton (RSO), also is gaining in the racks as he moves to #14 bullet, and Queen (Elektra) adds rack sales too as the lp moves to #16 bullet. After weeks at #'s 59 and 28, Chic (Atlantic) bolsters r&b account activity and progressive crossover with a #1 single in moving to #19 bullet.

Toto (Col), surprisingly, is still almost exclusively a retail item, but show unusually strong movement in many retail accounts in a continued climb, this week to #25 bullet (after 38 & 32). Tower/Seattle, Eucalyptus, Music +, Everybody's, Discount, Hot

Line and Transcontinent, among others, list the debut lp as a top 10 seller. Another fast mover, Parliament (Casablanca), which narrowly missed Chartmaker status on entry last week, exploded to #37 bullet this time

off of huge r&b account activity, as well as pop account breakouts, particularly in the midwest, east and south. Rush (Mercury), also big on the east coast and in the south, continues upward move-
(Continued on page 68)

Albums

REGIONAL BREAKOUTS

Singles

East:

Eric Clapton (RSO)
Pointer Sisters (Planet)
Nicolette Larson (Warner Bros.)
Olivia Newton-John (MCA)
Rose Royce (Whitfield)
Leif Garrett (Scotti Bros.)

South:

Alice Cooper (Warner Bros.)
Hot Chocolate (Infinity)

Midwest:

Linda Ronstadt (Asylum)
Nicolette Larson (Warner Bros.)
Olivia Newton-John (MCA)
Hot Chocolate (Infinity)
Ian Matthews (Mushroom)
Leif Garrett (Scotti Bros.)

West:

Alice Cooper (Warner Bros.)
Hot Chocolate (Infinity)

Albums

East:

Neil Diamond (Columbia)
Wings (Capitol)
Lord of the Rings (Fantasy)
J. Geils Band (EMI-America)
Jim Morrison (Elektra)
ADC Band (Cotillion)

South:

Neil Diamond (Columbia)
Wings (Capitol)
Lord of the Rings (Fantasy)
J. Geils Band (EMI-America)
Willie Nelson (Columbia)
Todd Rundgren (Bearsville)

Midwest:

Neil Diamond (Columbia)
ELP (Atlantic)
Lord of the Rings (Fantasy)
J. Geils Band (EMI-America)
Cheryl Lynn (Columbia)
Alicia Bridges (Polydor)

West:

Neil Diamond (Columbia)
Wings (Capitol)
ELP (Atlantic)
Lord of the Rings (Fantasy)
J. Geils Band (EMI-America)
Cheryl Lynn (Columbia)

**In this decade,
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CAN'T SMILE WITHOUT YOU
JUMP SHOUT BOOGIE



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Produced by Barry Manilow and Roy Dancer

New Talent Agency Specializing In Artist Contract Negotiations

By SAM SUTHERLAND

■ LOS ANGELES—With the field of artist representation increasingly segmented into separate business, personal and talent functions, veteran industry entrepreneurs Bill Traut and Jim Golden are offering yet another function — recording contract consultation and negotiation — as the basis for General Talent Agency, headed by the team and based in Beverly Hills.

Although they formed their company over a year ago, Golden, president of GTA, and Traut, executive VP, view the current quarter as the real kick-off for the new firm, due to the need for the previously Chicago-based Traut to establish reciprocity for a very vital document—the agent's license that distinguishes GTA from personal management firms, and underscores an aspect of California law that suggests similar specialists may soon emerge.

Under state law, such a license is mandatory for any artist representative securing employment for his client. Although larger talent agencies like William Morris and ICM have long provided such a service, actual label deals are said to be a minor occurrence

Polydor Disco, R&B Programs Successful

■ NEW YORK — Polydor Incorporated's "Steppin' To Our Disco" and "Steppin' To Our R and B" programs are so successful that company executives expect them to do double the projected business. This surge of activity coincides with the arrival of radio veteran Sonny Taylor as vice president, special markets.

The program, announced last month, was originally targeted at 1,500,000 units. The figure has already been surpassed, according to Dick Kline, executive vice president, and there are strong indications that the final results may be as high as three million units sold, according to a company spokesman.

The program is being spurred by the chart and sales impact of such records as "I Love The Night Life" by Alicia Bridges, which went gold this week, and singles and albums from Peaches and Herb, Joe Simon, Gloria Gaynor, Isaac Hayes, Roy Ayers, Wayne Henderson, Don Ray and Bionic Boogie. Adding to the success are late releases including albums from James Brown, Miguel Brown and the first release on the Harem Records label, Arpeggio.

through these channels; more common, if legally vulnerable, are negotiations through personal managers and lawyers who lack such licenses. With Golden and Traut boasting long careers in management and label administration (they remain owners of the Wooden Nickel label), and Traut's background as an attorney, the two have elected to focus on what has previously been an overlooked legal gap.

"The reason we set up General Talent was at the suggestion of Jay Cooper," explains Traut, whose current offices are in the same complex as Cooper's, the seasoned industry attorney and former NARAS president. "When I came out here from Chicago, my first thought was to go back into law; I was going to take the state bar and join Jay."

Cooper, who has previously noted the potential legal conflicts raised by the licensing gap, instead touted the potential for creating a new business. Traut and Golden both confirm that the industry's managers and lawyers are now questioning whether the state legal community may become more vigilant with regard to licenses — a development making such licensed negotiators increasingly viable.

They also agree that their firm is influenced by the increasing trend among artists toward separate personal and business managers. "And, you know, most good managers prefer it that way," adds Traut, who feels the limitation of any single company or individual's interest in an act ultimately protects the act.

"It makes (the manager's) house look a lot cleaner," says Golden, who has been based here for some years. "Let's face

it, it's the money matters that always lead to friction and to the break-up of the relationship between an artist and manager." Similarly, Traut and Golden feel contract specialists may provide an area of expertise managers won't always have.

"It may be better not to have one manager/lawyer, or manager/business consultant," offers Traut. "I like the idea of multiple advisors, even though I'm guilty of having been in that combined capacity, in my case as a label head, producer, manager and publisher."

Unlike managers, lawyers or business advisors, Traut and Golden say their sole function is to supervise recording contracts, yet both emphasize that the nature of their liaisons with various artists, producers and record companies since forming GTA has taken them into other areas. More important, they note that the relationship isn't confined to the negotiations period.

"We specifically work toward obtaining record deals, or transferring contracts," says Golden. "But we remain very much involved for the term of the deal."

"As agents, we're supposed to function in that capacity on contracts," adds Traut, "but we also get involved with management and booking as well . . . Last week, for example, I found myself representing both the artist and producer on a project, and ended up locating and contracting all the musicians for the date, since the producer was still out of town, producing another record."

Even so, the pair admit the addition of yet another specialist to an artist's management portfolio can seem threatening. Says

(Continued on page 66)

Epic, City Lights Pact



Epic Records has announced a newly formed production arrangement with City Lights Records, co-founded by Barrie Bergman and Barry Grieff, president. City Lights' first release will be an album by The Mighty Clouds of Joy, co-produced by Rev. James Cleveland and Frank Wilson and scheduled for release in early 1979. City Lights will have a full roster of artists covering all areas of music, and will be headquartered in New York as of February 1979. Pictured at Epic's New York offices are, from left: Dan Dempsey, senior vice president and general manager, Epic/Portrait/Associated Labels; Bergman; Grieff; Bruce Lundvall, president, CBS Records Division; and Lennie Petze, vice president, a&r, Epic Records.

CBS/Epic Realignment Expected in England

By PHILIP PALMER

■ LONDON — The long-awaited split between the UK's Epic and CBS labels—bringing them in line with their American and European counterparts—is expected to take place early next year. Although nothing official has been announced, it is expected that Maurice Oberstein, head of CBS Records UK, will become chairman of the company, with special responsibilities for Europe. A new managing director of CBS Records UK is expected to be named shortly. Several key UK record company executives have been tipped for what must be one of the most important and prestigious posts in the UK record business. Music industry speculators believe executives of the caliber of Dick Leahy (boss of the CBS-owned GTO label), Ian Ralfini (who has already announced his resignation from the ABC-backed Anchor Records operation) and David Betteridge (managing director of Bronze Records) could be in line for the top job.

David Betteridge

David Betteridge, the hot favorite at press time, has been with Bronze for just over a year, and prior to that was managing director of Island Records. Betteridge, who has been with Island since its introduction just over 15 years ago, has "no comment" to make regarding a possible move. One fact is certain, the CBS and Epic labels will have their own general managers; Jerry Turner, currently pop product marketing manager is tipped for the CBS post, while an Epic head is still to be named.

Press Chiefs

Each label will have its own head of press and publicity—Elly Smith will control CBS while Jonathan Morrish, a former CBS staffer, currently at RCA Records, will be rejoining as press head for the Epic label.

A fully-detailed release regarding the long-awaited changes is expected soon.

Seider on Jet Lawsuit

■ LOS ANGELES—Harold Seider, president of United Artists Music, in response to the recently instituted lawsuit by Jet Music against United Artists Music stated that the Jet lawsuit is "without merit."

Seider also reaffirmed the right of United Artists Music to act as sole and exclusive administrator worldwide and to the co-publishing interests in all ELO/Jeff Lynne compositions as well as to all publishing interests of Jet Music and Don Arden.

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Queen Campaign Combines Special Singles, Posters & Spots

By SAM SUTHERLAND

■ LOS ANGELES—Elektra/Asylum Records is continuing its extensive push for Queen through special 12-inch promo singles and multiple radio and TV spot formats designed to key exposure for the group's current "Jazz" lp via its two-sided single, "Fat Bottomed Girls/Bicycle Race."

Although the single's ascent on the RW singles chart slowed this week, with the record rising one notch to 34, sales momentum for the album is showing follow-through as "Jazz" goes from a bulleted 23 last week to a bulleted 16 on this week's RW album chart.

And buoying staffers' projections further, the decision to head off a potential rack boycott of the package's racy poster depicting nude female cyclists through alternate versions (one with the poster enclosed, the second without) has apparently worked.

Queen previously charted successfully with another twin single, last year's "We Will Rock You/We Are The Champions." As with that song, some programmers have expressed an interest in programming both back to back. "It's what radio wanted," commented Ken Buttice, vice president, promotion, "saving them the trouble of recording the songs—which are not back to back on the album—on a chart. Stations are taking up both singles, and both are looking like hits."

E/A's 12" version offers both songs on both sides, with the order reversed, enabling programmers to pick their own sequence for the two songs.

Stan Marshall, VP, sales meanwhile says the alternate album package—which carries a separate catalogue number to distinguish the poster-less "Jazz" lps from the conventional retail package—has enabled the label to make "a clean shoot" at rack business. "We've gotten very substantial response to the post-paid order forms enclosed in the second version," Marshall notes of the label's offer to send posters to purchasers of the second package. "If I had to guess, I'd say we've already received between 200 and 300 requests. And most of those have come in 8" by 11" business envelopes, which means those customers are still going to some trouble to take advantage of the offer.

"There's been no negative response with regard to the poster, nor has there been any confusion over the two packages. The racks that prefer to have it without the poster know which catalogue number to order."

As in earlier Queen campaigns, video clips are also being used in support. Label has a video presentation combining bicycle race footage with a performance by the band and abstract visual effects. According to Sherry Goldsher, director of E/A's film and video department, two different 30-second spots have been culled from the presentation, one featuring "Fat Bottomed Girls" while the other includes the flip, so that individual market buys can key into either or both singles in plugging the lp.

A television campaign is being studied for possible January airing, but Goldsher noted that some buys have already been made in Kansas City and Boston, reportedly through retailers in those markets with seasonal TV time already booked. E/A has also made the presentation available to Warners' QUBE subscription television in Columbus, Ohio, which Goldsher reports will air the piece. In addition to commercial television uses of the promo clip, such as an upcoming Rock Concert show, Goldsher says E/A is talking with another national subscription television firm for screening of the piece.

With the lp already certified platinum, the label is also continuing extensive instore support via special store versions of the controversial poster printed on heavier stock, two-piece mobiles, 2' by 3' black and white posters, and various banners, stickers and blowups derived from the cover graphics. Merchandising collectibles include a limited number of bicycle pins.

National sales/advertising director Dave Klein notes that the label's comprehensive print and radio campaign has succeeded in side-stepping the year-end advertising crunch that often crimps major campaigns kicked off late in the quarter. "There are a lot of seasonal problems—it's a seller's market for time right now—but we made out all right, because we usually buy through accounts locally, and most of them have existing 52-week contracts reserving space."

Radio spots were also cut in alternate versions, to adapt to both AOR and top 40 formats. With the act's U. S. tour tied to the lp, and initial concert promotion preceding the lp's ship date, Klein notes, "Not only were we impacting an album, we had a major tour to spotlight. We had to promote both, so in some markets we began airing spots in advance of release in order to plug the tour."

A LEGEND WHO'S COME INTO HIS OWN

DOBIE GRAY HAS STRUCK GOLD BEFORE,
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Production Limits and Catalogue Needs Focus Of N.Y. B'nai Brith Panel Session

By DAVID MCGEE

■ NEW YORK — As the music business continues its growth into a projected \$3.5 billion industry by the close of 1978, as the attendant problems of supply and demand mount, it becomes incumbent upon retailers and manufacturers, if they are to maintain any semblance of peaceful coexistence, to accept and react accordingly to limits in the areas of production and fulfillment. Or so it seemed to a panel of music industry notables assembled at the Sutton Place Synagogue here last Monday (4) for the monthly meeting of the B'nai Brith Music and Performing Arts Lodge.

Ablly moderated by Herb Goldfarb of Herb Goldfarb Associates, the panel, which discussed the topic "Filling the Distribution Pipeline of Consumer Needs," consisted of: Paul Smith, senior VP, general manager, marketing, CBS Records; Dick Carter VP, mgr., sales, RCA Records; Phil King, co-president, King Karol Records; Bob Menashe, VP, Sam Goody Inc.; and Bernie Boorstein, owner, Double B Records.

For manufacturers, both Carter and Smith told retailers that the "retail explosion," coupled with the industry's growth over the last two years, has forever altered a number of once-standard business practices, such as overnight shipment of orders.

"We came out of a slight growth pattern in 1974-75-76 and most of that growth was in dollars, not units," explained Smith. "We couldn't have predicted the phenomenal growth that has occurred since that time. We spoiled ourselves. I don't think we'll ever again be able to make the commitment of filling orders in one day. The volume is just impossible to handle on a timely basis. An awareness of this by our accounts and better scheduling on our part should help to alleviate some of these problems in the coming year."

Carter (who opened the session by stating flatly that "there is no shortage of raw materials.

UGR Names Wilson Asst. To President

■ LOS ANGELES—Barry White, president of Unlimited Gold Records, has named Frank Wilson assistant to the president. Wilson will be the company and public liaison for White.

From 1974 to present Wilson was a songwriter with Soul Unlimited.

The most critical issue this year has been the limited capacity for manufacturing lp product, seven-inch product and cassettes.") pointed out that as retail chains expand so do the number of basic distribution problems, thereby further exacerbating the supply-demand dilemma.

"Solution?" Carter mused. "I'm not sure any of us know. In manufacturing we have to increase our ability to produce product. And I think fewer and better releases is what all manufacturers are trying to achieve."

Smith added that CBS has recently taken "bold steps" toward curbing the manufacturing crisis by undertaking construction of a new pressing plant in Atlanta, Georgia and by increasing its tape capacity in the midwest.

"We tried to anticipate this problem for the Christmas season," Smith continued, "and encouraged our accounts to step out on their requirements for catalogue product. In the last few weeks our service has improved because retail has slacked off and reorders aren't what they were. But in manufacturing we always fight the problem of supply and demand."

King and Boorstein had no complaints regarding the availability of hit product, but were strenuous in their objections to the lack of catalogue product,

particularly at this time of year. (Menashe said Sam Goody Inc. "has had no problems this year with product availability. We've been lucky.")

"We must have catalogue," King emphasized, "and we do have catalogue. But we don't have enough. We try to have every company's complete catalogue at all times. Naturally this is impossible, but we're close. Paul Smith told us in March to buy early. Great. Where are you gonna put it? Then the credit man comes around and you can't pay him because you haven't sold the records yet. Are you gonna pay him in records? I don't have room to bring in large orders that early in the year."

"Getting catalogue goods for our accounts is the biggest problem," said Boorstein. "We can get hit product. But hundreds—thousands—of mom and pop stores can't get the product they need and they can't compete with the majors on the top level lps. We have to make our profit on catalogue. It's as simple as that."

During a question and answer period following the panel discussion Carter reiterated a remark he had made earlier in the evening in telling an audience member that "there is a legitimate attempt" on the part of
(Continued on page 67)

Virgin Records Sues Warner Bros.

■ LOS ANGELES—Virgin Records has filed suit against Warner Bros. Records and Don Van Vliet, who records as Captain Beefheart, charging breach of contract.

The London-based label's action here stems from allegations that Beefheart's former producers had contracted with Virgin to deliver a series of albums by the artist during the three year period between 1975 and 1978: failure to deliver the product called for is being attributed to Warner Bros.' re-signing of the artist, which the Virgin suit seeks to characterize as an inducement to breach.

Warner Bros. has released one lp by Beefheart, "Shiny Beast," during the current quarter.

Faith Band LP Rushed

■ CHICAGO—To take advantage of the Faith Band single, "Dancin' Shoes," Phonogram, Inc./Mercury Records is rush-releasing the Faith Band album, "Rock'n Romance," according to Lou Simon, senior vice president/director of marketing.

Phonogram / Mercury assumed distribution of the single when it acquired Village Records in a distribution deal recently. The album by the Faith Band has been available on a regional basis for a few months, but the Mercury release marks the first nationwide push.

Video Network, CBS Test New Wave on TV

By SAMUEL GRAHAM

■ LOS ANGELES—With the December 6 debut of a ninety minute, videotaped program called "Rock-On"—simulcast in Los Angeles on that possible date via KNXT and KWST-FM, with possible later airings scheduled for Chicago, Philadelphia, New York and St. Louis—Video Network Productions and CBS Television are hoping to demonstrate that hard and punk/new wave rock styles can be successfully presented on the tube.

Aside from such rarities as the November 24 "Midnight Special," hosted by Ted Nugent and featuring Aerosmith, AC/DC, REO Speedwagon and others, American television has shown a marked reluctance to showcase so-called "high energy," high-decibel music. By spotlighting artists such as Ian Dury, the Clash, the Jam and Liar, all of them taped in England, "Rock On's" producers have not only challenged that assumed reluctance—they have also chosen some relatively little known per-

formers with which to do it.

"Rock On" is not without names that are considerably more familiar to American audiences: Leon Russell serves as host, while Queen and Bob Marley are also featured (as well as Kate Bush). Yet according to musical director Strath Hamilton, Video Network's principal intention is "to get across to the American people that this music, especially acts like Dury, the Clash and the Jam, is valid. (Producer-director) Denis de Vallance and I decided that there was a lot in the music that people weren't accepting." Hamilton added: "There's a whole new wave of enthusiasm and energy here that we felt people were rejecting out of hand."

Acts were chosen, Hamilton said, "basically on my feelings about their contributions to the British music scene" (Bush, for instance, has been a great deal more popular in England than here, while Marley is perennially a top draw abroad). Leon Russell's presence is largely the result of Video Network's feeling that "we

had to have an American that people trust and have faith in musically. Leon saw the show after it was taped and loved the acts—he's a genuine believer." As for CBS-TV, Hamilton said that the network's Marvin Shapiro is "a great champion of new wave" who expressed an interest in the show before it was shot." (CBS also has an option on the series of thirteen shows that will be shot beginning late this year). Finally, while the acts' various record companies were not formally involved, Hamilton said, "they all cooperated."

Segments of "Rock On"—not including the Bush, Queen and Russell appearances—were taped in England at such venues as the Hammersmith Odeon, the Rainbow and the Manchester Apollo, as well as at Pinewood Studios. In those cases, said Hamilton, "the whole concept was not to interrupt the show." Small, low light-level cameras and other special equipment was used as part of the effort "to get away
(Continued on page 67)

Sylvester

WORLD HAS MADE HALF THE FEEL MIGHTY REAL!

The driving, gospelly disco sound has propelled Sylvester's "You Make Me Feel (Mighty Real)" into the Top Ten in England, Mexico, Hong Kong, Italy, Spain, France, Germany, Switzerland, Belgium, Holland, Brazil, and Venezuela and garnered for him the award of "Best New Artist" in England's Record Business Disco Forum.

IT IS NOW AMERICA'S TURN!

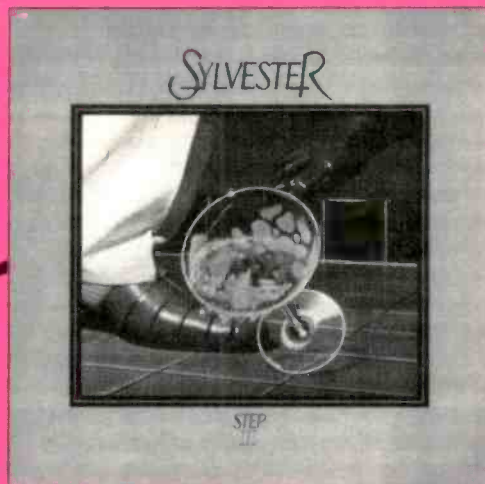
"You Make Me Feel (Mighty Real)" is the second smash single from the hit album Step II, preceded by the still-hot "Dance (Disco Heat)."

YOU MAKE ME FEEL (MIGHTY REAL) F-846

ON FANTASY RECORDS



F-9556



Produced by Harvey Fuqua and Sylvester for Honey Records Productions

RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **RECOMMENDED ALBUMS:** A quick check-list of prime contenders for this week's "essential" honors: **Simon Soussan's** first release and production for his new Harem/Polydor label is **Arpeggio**, a three-man, one-woman group whose debut album, "Let the Music Play . . .", picks up where **Pattie Brooks** leaves off. The arrangements are vibrant, bright, and high-spirited but, at times, somewhat erratic and unfocused, drifting off on a tangent (like the "I Wanna Tango" part of the title track) that leaves the dancers puzzled. The bulk of "Let the Music Play" (12:40), however, is tightly produced and exciting even if it starts out sounding like a "Black Is Black" remake (a sound Soussan can't seem to shake) and even if the vocals are occasionally thin, shrill and slightly "off"—Soussan ties together oddly disparate elements with a kind of zany haphazard flair that's quite unexpectedly winning. "Love and Desire" is a bit more compact at 8:57 but it combines many of the same attractions and distractions (the jittery synthesizer line, the screechy-thin female vocals) and delivers them in an appealing, neat package complete with super syndrum break. Added attraction: "Spellbound" . . . The new **T-Connection** album ("T-Connection" on Dash/TK) is more evidence of producer **Cory**

Wade's sure touch with r&b-based disco. Though he's de-emphasized for the moment the sort of long, riveting percussion break that became the group's trademark after "Do What You Wanna Do," Wade has chosen looser, more richly textural effects here and the feel is effortless, new-breed funk. The group's vocals are more prominent than on their previous disco releases and they sound better than ever, combining rock and soul inflections on the three key dance cuts here—"Saturday Night" (4:28), with its shouts of "All right!," quick "ooowa-ooowa" chant and strong build; "At Midnight" (5:06), the most rock-oriented, with driving lead vocals and a hot percussion break with bell and syndrum effects that has been expanded for a forthcoming disco disc; and "Midnight Train" (4:32), the loosest track but just as insinuating as the others with its solid string break. All aboard. And for quiet moments off the dancefloor, check out "Love Supreme," a lovely song in the **Earth, Wind & Fire** mold.

Lemon, a studio group put together by producer **Kenny Lehman** whose debut album is out on Prelude, has one of the freshest, cleanest pop disco sounds around right now. An instrumental version of the group's previously released "Freak On" is included here, but most of the newer material is stronger, more assured, highlighted by the opening cuts on each side: "A-Freak-A" (6:14) and "Chance to Dance" (6:12), both recalling bits of **Chic**, **Bionic Boogie**, **Musique** (and the former pulling in a snatch of **Pam Todd's** "Let's Get Together"), but coming up with something extremely catchy of their own. Two other cuts worth dipping into: "Hot Bodies" and "Inside My Heart" . . . **Miquel Brown's** "Symphony of Love" album (Polydor) was recorded at Trident in London with a number of singers and musicians who are familiar to Eurodisco fans and it preserves that studio's reputation for brilliance and clarity in production. But the sound here is not strict Eurodisco, maybe because the vocals are unusually robust and out-front and there's a strong pop drive to the arrangements that puts the material across with a special punch.

(Continued on page 23)

DISCOTHEQUE HIT PARADE

THE COPA/FORT LAUDERDALE

DJ: Bill Kelly

A LITTLE LOVIN'—The Raes—A&M (disco disc)

CONTACT—Edwin Starr—20th Century (disco disc)

FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (lp cuts)

HEY LOVE—Marti—Euphoria (disco disc)

I LOVE THE NIGHTLIFE—Alicia Bridges—Polydor (disco disc)

I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor (disco disc)

IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (disco disc)

JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Cotillion (lp cuts)

JUNGLE DJ—Kirkkros—Polydor (lp cut)

LE FREAK—Chic—Atlantic (disco disc)

MacARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)

SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)

SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Atlantic (disco disc)

SOUVENIRS/KECHAK FANTASY/FLY AWAY—Voyage—Marlin (lp cuts)

STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (disco disc)

(Listings are in alphabetical order, by title)

I-BEAM/SAN FRANCISCO

DJ: Tim Rivers

A NICE FEELING—Caroline Crawford—Mercury (disco disc)

CHANGE—Zulema—Le Joint (disco disc)

CREAM (ALWAYS RISES TO THE TOP)/CHAINS/FESS UP TO THE BOOGIE—Bionic Boogie—Polydor (lp cuts)

DANCE—Paradise Express—Fantasy (disco disc)

DOIN' THE BEST THAT I CAN—Bettye LaVette—West End (disco disc)

FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN/NOBODY'S WRONG—Lorraine Johnson—Prelude (lp cuts)

FLY AWAY—Voyage—Marlin (entire lp)

HANG IT UP—Patrice Rushen—Elektra (lp cut)

HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)

IT'S MUSIC—Damon Harris—Fantasy/W MOT (disco disc)

JE SUIS MUSIC—Cerrone—Cotillion (lp cut)

SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)

SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Atlantic (disco disc)

SINNER MAN—Sarah Dash—Kirshner (disco disc)

WEEKEND/MUCH TOO MUCH—Phreek—Atlantic (lp cuts)

PARADE/NEW ORLEANS

DJ: Pete Van Waesberge

A-FREAK-A/CHANCE TO DANCE—Lemon—Prelude (lp cuts)

A LITTLE LOVIN'—The Raes—A&M (disco disc)

BAISE MOI—Pam Todd—Channel (disco disc)

CONTACT—Edwin Starr—20th Century (disco disc)

DISCO SANTA CLAUS—Raindolls—AVI (disco disc)

EASE ON DOWN THE ROAD—Diana Ross & Michael Jackson—MCA (disco disc)

FEED THE FLAME/LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (lp cuts)

GET DOWN—Gene Chandler—20th Century (disco disc)

I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)

IF THERE'S LOVE—Amant—TK (disco disc)

SHAFT II—Isaac Hayes—Polydor (lp cut)

SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)

SLY-III—Philly Cream—Fantasy (disco disc)

STANDING IN THE SHADOWS OF LOVE—Fever—Fantasy (disco disc)

YMCA/THE WOMAN/I'M A CRUISER—Village People—Casablanca (disco disc/lp cuts)

XENON/NEW YORK

DJ: Tony Smith

CHAINS/CREAM (ALWAYS RISES TO THE TOP)/FESS UP TO THE BOOGIE—Bionic Boogie—Polydor (lp cuts)

CONTACT—Edwin Starr—20th Century (disco disc)

COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky (disco disc)

HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)

I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)

IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (disco disc)

KEEP ON DANCIN'—Gary's Gang—Sam (disco disc)

LE FREAK/I WANT YOUR LOVE—Chic—Atlantic (lp cuts)

LET THE MUSIC PLAY/LOVE AND DESIRE—Arpeggio—Polydor (lp cuts)

LOOK FOR LOVE/JE SUIS MUSIC—Cerrone—Cotillion (lp cuts)

MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI (disco disc)

SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)

SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Atlantic (disco disc)

SOUVENIRS/KECHAK FANTASY—Voyage—Marlin (lp medley)

YMCA/HOT COP—Village People—Casablanca (disco disc/lp cut)



DISCO DYNAMITE

CELI BEE—The Queen Bee explodes in a totally new direction and you're gonna love her! Her best yet! Album now available. 12" 45 coming soon.

AMANT—Hot off the dance floor and burstin' with energy! Produced by Ray Martinez ("Get Off Your Aah and Dance"), a major album of the year!

"If There's Love" (TK D 115), 12" 45 available now from the soon-to-be-released LP.

TK Records and Tapes The Company that keeps you on the dance floor.

Disco File

Top 30

Disco File

(Continued from page 22)

"Symphony of Love" (also available on a disco disc with a **Jim Burgess** mix) and "Dancin' With The Lights Down Low" are the knockouts here, but the whole album is solid, varied and thoroughly listenable. Try "The Day That They Got Disco in Brazil" when the mood is especially lighthearted.

RECOMMENDED DISCO DISCS: A new **Trammps** release is always a disco event and "Soul Bones" (7:27 on Atlantic) should be no exception. The sound is instantly recognizable, perhaps overly so, because the group is still firmly rooted in a Philly funk style that has changed little over the past five years; once innovators, they now sound like traditionalists. But if they don't really take us anyplace we haven't been before, the Trammps remain supremely entertaining and "Soul Bones" is a no-nonsense good time, a gritty, pumping party song driven by **Jimmy Ellis'** raspy, snappy vocals and sparked by a playful, darting, **Stevie Wonder**-style harmonica break that is the one unexpected touch here. The B side here, "Love Magnet," presents the familiar flip side of the Trammps sound—sweeter, more luscious and ecstatic, lubricated with strings, but not as gripping or sustained as "Soul Bones." Both cuts are in the classic mold and are likely to hit disco playlists immediately . . . "Dance It) Freestyle Rhythm" by **Mantus** (SM!) is anything but traditional—producer **Will Crittendon** has come up with a busy, quirky, funk-up number that sounds like one long break collage with lazy, often monotonous vocals dropped in. Available in a 9:33 and an 11:00 version, the back-to-back mixes done by Crittendon and **John Benitez**, New York DJ and disco critic, "Freestyle" is at best mysterious and atmospheric, accented by shimmering, fluttery electronics that skim over a strong synthesizer/percussion/handclap track. The longer version ends with a sharp percussion segment that jumps with energy but seems oddly tacked on following a false ending; perhaps it's an added option for DJs' use. There's already strong word-of-mouth on this one as a result of ad-

(Continued on page 56)

- | TW | LW | Artist/Title | Label |
|----|----|--|--------------|
| 1 | 2 | LE FREAK —CHIC—Atlantic (disco disc) | Atlantic |
| 2 | 1 | SHAKE YOUR GROOVE THING —PEACHES & HERB—Polydor (disco disc) | Polydor |
| 3 | 3 | CHAINS/CREAM (ALWAYS RISES TO THE TOP) —GREGG DIAMOND BIONIC BOOGIE—Polydor (lp cuts) | Polydor |
| 4 | 10 | CONTACT —EDWIN STARR—20th Century (disco disc) | 20th Century |
| 5 | 8 | SHOOT ME (WITH YOUR LOVE) —TASHA THOMAS—Atlantic (disco disc) | Atlantic |
| 6 | 9 | HOLD YOUR HORSES —FIRST CHOICE—Gold Mind (disco disc) | Gold Mind |
| 7 | 16 | YMCA —VILLAGE PEOPLE—Casablanca (disco disc) | Casablanca |
| 8 | 4 | MacARTHUR PARK SUITE —DONNA SUMMER—Casablanca (lp medley) | Casablanca |
| 9 | 13 | A LITTLE LOVIN' —THE RAES—A&M (disco disc) | A&M |
| 10 | 5 | YOU STEPPED INTO MY LIFE —MELBA MOORE—Epic | Epic |
| 11 | 15 | FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN —LORRAINE JOHNSON—Prelude (lp cuts) | Prelude |
| 12 | 14 | JE SUIS MUSIC/LOOK FOR LOVE —CERRONE—Cotillion (lp cuts) | Cotillion |
| 13 | 7 | AIN'T THAT ENOUGH FOR YOU —JOHN DAVIS—Sam (disco disc) | Sam |
| 14 | 18 | FLY AWAY —VOYAGE—Marlin (entire lp) | Marlin |
| 15 | 12 | SINNER MAN —SARAH DASH—Kirshner (disco disc) | Kirshner |
| 16 | 11 | MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY —JAMES WELLS—AVI (disco disc) | AVI |
| 17 | 6 | WORKIN' & SLAVIN' —MIDNIGHT RHYTHM—Atlantic (disco disc) | Atlantic |
| 18 | 17 | DOIN' THE BEST THAT I CAN —BETTYE LaVETTE—West End (disco disc) | West End |
| 19 | 19 | IF THERE'S LOVE/HAZY SHADES OF LOVE —AMANT—TK (disco disc) | TK |
| 20 | 23 | I WILL SURVIVE —GLORIA GAYNOR—Polydor (disco disc) | Polydor |
| 21 | 20 | GET DOWN —GENE CHANDLER—20th Century (disco disc) | 20th Century |
| 22 | 22 | GIVING UP, GIVING IN/THE RUNNER —THREE DEGREES—Ariola (disco disc/lp cut) | Ariola |
| 23 | 26 | COUNTDOWN/THIS IS IT/INSTANT REPLAY —DAN HARTMAN—Blue Sky (disco discs) | Blue Sky |
| 24 | 21 | WEEKEND TWO STEP/MUSIC IS ALL YOU NEED —THP ORCHESTRA—Butterfly (lp cuts) | Butterfly |
| 25 | 24 | BRING ON THE BOYS/BABY YOU AIN'T NOTHING WITHOUT ME —KAREN YOUNG—West End (disco disc) | West End |
| 26 | 25 | I LOVE THE NIGHTLIFE —ALICIA BRIDGES—Polydor (disco disc) | Polydor |
| 27 | 27 | BAISE MOI —PAM TODD—Channel (disco disc) | Channel |
| 28 | 29 | STANDING IN THE SHADOWS OF LOVE —FEVER—Fantasy (disco disc) | Fantasy |
| 29 | 28 | I'M EVERY WOMAN —CHAKA KHAN—WB (disco disc) | WB |
| 30 | 30 | YOUR SWEETNESS IS MY WEAKNESS —BARRY WHITE—20th Century (disco disc) | 20th Century |

Simon Says . . .



Spring Records artist Joe Simon is shown delivering a copy of his new disco hit, "Love Vibrations," to Tony Smith, disc jockey for New York's Xenon club. Shown (from left): Keith Frye, regional promotion manager, Polydor; Joe Simon; David Steel, disco promotion manager, Polydor; Tony Smith of Xenon.

<p>WBOS/Boston / Jane Duncklee #1 LE FREAK—Chic—Atlantic Prime Movers: YOU STEPPED INTO MY LIFE—Melba Moore—Epic SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor A LITTLE LOVIN'—The Raes—A&M Pick Hits: HEART OF GLASS—Blondie—Chrysalis DANCE—Paradise Express—Fantasy SOUL BONES—Trammps—Atlantic</p> <p>WKTU/New York / Matthew Clenott #1 LE FREAK—Chic—Atlantic Prime Movers: GOT TO BE REAL—Cheryl Lynn—Col A LITTLE LOVIN'—The Raes—A&M I WILL SURVIVE—Gloria Gaynor—Polydor Pick Hits: I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA SOUVENIRS—Voyage—Marlin (lp cut) EVERY 1'S A WINNER—Hot Chocolate—Infinity</p> <p>WCAU-FM/Philadelphia / Roy Perry #1 LE FREAK—Chic—Atlantic Prime Movers: I WILL SURVIVE—Gloria Gaynor—Polydor CONTACT—Edwin Starr—20th Century Fox SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor Pick Hits: DANCE—Paradise Express—Fantasy GLAD I GOTCHA BABY—Beverly & Duane—Ariola TURN ME UP—Keith Barrow—Columbia</p>	<p>KKSS/St. Louis / Walt Sumner #1 LE FREAK—Chic—Atlantic Prime Movers: GET DOWN—Gene Chandler—20th Century Fox SINNER MAN—Sarah Dash—Kirshner LIVIN' IT UP (FRIDAY NIGHT)—Bell & James—A&M Pick Hits: CONTACT—Edwin Starr—20th Century Fox NOW THAT WE FOUND LOVE—Third World—Island SHAKE YOUR BODY DOWN TO THE GROUND—Jacksons—Epic (lp cut)</p> <p>KSET/El Paso / Chuck Gross #1 LE FREAK—Chic—Atlantic Prime Movers: CONTACT—Edwin Starr—20th Century Fox IF THERE'S LOVE—Amant—TK HOLD YOUR HORSES—First Choice—Gold Mind Pick Hits: SOUVENIRS—Voyage—Marlin (lp cut) LIVIN' IT UP (FRIDAY NIGHT)—Bell & James—A&M Doin' THE BEST THAT I CAN—Bettye LaVette—West End</p> <p>KIIS/Los Angeles / Sherman Cohen #1 LE FREAK—Chic—Atlantic Prime Movers: SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor A LITTLE LOVIN'—The Raes—A&M CONTACT—Edwin Starr—20th Century Fox Pick Hits: GOT TO BE REAL—Cheryl Lynn—Columbia COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky IF THERE'S LOVE—Amant—TK</p>
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All records played are 12" discs unless otherwise indicated.

Polydor Signs Philip D'Arrow



Philip D'Arrow has signed a long term recording agreement with Polydor Incorporated. Shown after the signing are (from left) Dick Kline, executive vice president, Polydor; Stan Poses, D'Arrow's manager; D'Arrow; Fred Haayen, president, Polydor; Dr. Ekke Schnabel, senior vice president, Polydor. Philip D'Arrow's first album on Polydor will be released in early 1979.

Wings Platinum

■ LOS ANGELES—"Wings' Greatest," the 12-song compilation of gold singles and favorite album tracks recorded by Paul McCartney and Wings, has been certified platinum by the RIAA.

Tomato Signs Hassell

■ NEW YORK — Kevin Eggers, president of the Tomato Music Co., has announced the signing of composer/trumpeter Jon Hassell to the label. Just released in his debut album, "Earthquake Island."

Gordon, Gottehrer Laud RCA Pact, Aim for Country & Intl. Markets

By DAVID MCGEE

■ NEW YORK — After two years and two albums for the Private Stock label, rockabilly singer Robert Gordon has made what his manager-producer Richard Gottehrer calls "a move to the big leagues" by signing with RCA Records. In an exclusive interview with *Record World* after the signing, both Gottehrer and Gordon were effusive in their praise for RCA's commitment to the artist's style of music and for the company's strength in the country and international markets where Gottehrer feels his charge will meet with quick acceptance.

While with Private Stock, Gordon established himself as a major attraction in many European countries and will likely be solidifying this success with a pair of tours there during the early months of 1978. However, the artist's interest in the country market reflects a new awareness

of his potential audience, as will his first RCA album, due for release in mid-February.

What all this means is freedom. "RCA is really open to whatever we want to do," explained Gottehrer. "They've got a broad scope with their country and international departments. So if we can deal with each of the people on the right level we can get a lot accomplished and make this something special.

"For the first time we'll have a record company that has a lot of money and an organization that is really big and able to merchandise, get product out and allow budgets for advertising. Really build an act if the product's there. That's what's exciting about RCA."

For Gordon the signing means a virtual rebirth of a promising career that has yet to rise above-ground. His European success aside, Gordon is pretty much an unknown quantity as a live act in his native land, and he has not attempted to capture lucrative markets in Japan and Australia. It should also be noted that Gordon has never toured with the full contingent of excellent musicians who lend so much in the way of raw energy to his albums.

Despite these "setbacks," the singer remains confident. With RCA's support, he expects to tour this country and others as extensively as he has Europe, and this time around he will be accompanied by his studio band (Howie Wyeth, Rob Stoner, Chris Spedding and Scotty Turner). Time is of the essence though, and Gordon has been laying low for nearly six months, perhaps undercutting the momentum he had built to date. "I don't think being out of circulation has hurt my career," Gordon opined to the contrary. "Everything I've done since the last tour has been with a definite direction in mind. There was a point when I was really confused, after the split with Link Wray, and I had second thoughts then about what I was doing. But I sort of automatically fell back into what I do best, and that's country-rockabilly-based music. I did lose some momentum after the second album, there's no doubt about that.

(Continued on page 68)

LEGAL NOTICE

Concerning Our Children's Music and HOB Trademark

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

-----X
In the Matter :
-of- :
SCEPTER RECORDS, INC., :
Bankrupt. :
-----X

In Bankruptcy No. 76 B 2188

NOTICE OF HEARING TO CONSIDER
OFFERS TO PURCHASE OUR
CHILDREN'S MUSIC AND THE
"HOB" TRADEMARK

S I R S :

PLEASE TAKE NOTICE, that CONRAD B. DUBERSTEIN, Trustee herein, has made an application for a hearing in the Bankruptcy Court, to consider the offers of ROADSHOW MUSIC GROUP to pay the sum of \$10,000.00, plus an amount equal to the sum present in the bank account of OUR CHILDREN'S MUSIC, approximately \$1,250.00, for the Trustee's right, title and interest in and to OUR CHILDREN'S MUSIC, a wholly owned subsidiary of the Bankrupt, subject to any and all taxes presently owing by this subsidiary, and to pay the sum of \$1,000.00 for the "HOB" trademark.

PLEASE TAKE FURTHER NOTICE, that a hearing will be held before the HONORABLE JOHN J. GALGAY, Bankruptcy Judge, in Room 234 of the United States Courthouse, Foley Square, New York, New York 10007, on December 20, 1978, at 11 o'clock in the forenoon of that day, to consider ROADSHOW MUSIC GROUP'S offers or any other higher or better offer which may then and there be made.

PLEASE TAKE FURTHER NOTICE, that the Trustee's Application and the Order thereon, together with the aforesaid offers, have been filed with the Bankruptcy Court. Interested parties may inspect these documents at the office of the Clerk of this Court, or may obtain copies thereof from the attorneys for the Trustee, whose address is listed below.

Dated: New York, New York
December 4, 1978

Yours etc.,

OTTERBOURG, STEINDLER, HOUSTON
& ROSEN, P.C.

Attorney for Trustee
Office and P.O. Address
230 Park Avenue
New York, New York 10017
(212) 661-9100

Ibis Opens L.A. HQ

■ LOS ANGELES — Ibis Record Productions has officially moved into their headquarters at 9701 Wilshire Boulevard, Suite 1000, Beverly Hills, CA. 90212.



The
image
of a hit.

Melissa Manchester's "Don't Cry Out Loud."

Behind every hit there's a driving creative force. Now, behind two current hits, the force is Melissa Manchester. Her new recording of "Don't Cry Out Loud" is bulleting straight up the singles charts. And Melissa co-wrote Kenny Loggins' top-5 smash "Whenever I Call You Friend." Now her album makes the image complete.

AB 4186



DON'T CRY OUT LOUD. A classic song — and an extraordinary new album from Melissa Manchester. ON ARISTA RECORDS AND TAPES.



Cover Story:

Gilder's Overdue Success

■ Nick Gilder may be a new face to the music world at large, but in his relatively short career he's had enough bad turns to derail a less talented and less persevering artist. He says, he's been "psyched up so many times and in so many different situations" that "Hot Child In the City" is not at all a fluke debut, but the long-overdue introduction of an artist whose career has been verging on blast-off for a long time.

When Nick Gilder came to Vancouver from London in 1971, he was a student at a technical college, not a singer, but certain musical changes in his old home town had probably had their effect on him. Through pure chance (a basement jam session) he fell into a group that clicked, got attention, and before long garnered a recording contract.

The group was called Sweeney Todd, after a fictitious barber who liked to slash his customers' throats, and it was Nick and guitarist James McCulloch (not the Jimmy Mc. of Wings fame), as co-writers of the group's material, who were most responsible for the band. Sweeney Todd's record company soon folded, but the word was out on the guys) and it wasn't much time before they had another label.

In 1976 "Roxy Roller" changed all that, turning a bunch of strictly local stars into one of Canada's hottest properties. Nick and James had tossed the tune together almost as an afterthought; soon after release, however, the song took off and didn't stop until it hit the Canadian number one, a position it held for three weeks.

With success the stakes go up. Nick and James had been getting solo offers for some time, but had always declined in the interests of the band. Now, however, with growing tensions in the group, and tangible proof that they could indeed cut it commercially, the Gilder/McCulloch team took the plunge and signed with Chrysalis. At the same time, the rest of Sweeney Todd was basking in the glory of a Juno Award (the Canadian Grammy) for "Roxy."

Nick's first big hassle concerned the American release of "Roxy Roller." Chrysalis had acquired the American rights to the Sweeney Todd masters when they signed him, but the old company was understandably interested in exploiting "Roxy" to the fullest. The other company put out a new Todd version of the song in the states with a different singer. Though Chrysalis

did have the record halted by court order when they found out, that wasn't until it had become a biggie in Detroit and Cleveland. Since the American audience had shown such a liking for the song, they released the real version to set the record straight. Alas, its chances were soon squelched by the appearance on the market of a totally new and legal Sweeney Todd rendition. By then there probably wasn't a radio station in America that would have gotten mixed up in the politics of the situation, so "Roxy Roller" died the death.

Nick was later slated to do his album with the Beatles' producer George Martin, but this too went awol. The sessions were spent on "none of my own material, and it was difficult for me to put my heart into it. There's something about doing your own songs, especially if you have a style of your own . . ."

For the next album Terry Ellis of Chrysalis suggested that Nick get together with Mike Chapman, of the Chinn-Chapman team. Chapman had been a major factor in turning Sweet and Suzi Quatro into worldwide stars, and their kind of positive rebellion was not all that different from what Gilder does now. So earlier this year Gilder, Chapman and engineer Peter Coleman went into the studio and cut three singles possibilities, one of which was "Hot Child".

Onstage with Gilder during his tour are Jimmy (guitar), Eric Nelson (bass), Craig Krampf (drums), and Jamie Herndon (keyboards, guitar).

It's rare that someone can make positive and fun rock 'n roll that avoids sounding mindless or lightweight. Nick Gilder can, and he's got an arresting high (but never shrill) voice that sets him off as a true original.

Capitol Inks McGuinn, Clark & Hillman



Roger McGuinn, Gene Clark and Chris Hillman have signed a long-term worldwide recording contract with Capitol Records. Their first album, "McGuinn, Clark & Hillman," will be released in January and feature ten new songs, all but one written or co-written by the artists. Pictured here following the signing are, seated from left: Chris Hillman; Don Zimmermann, president and chief operating officer; Roger McGuinn and Gene Clark. Standing, from left, are: Ron Rainey of Magna Artists; Richard Lehr, attorney; Rupert Perry, vice president of a&r; Bob Young, vice president of business affairs; Bruce E. Garfield, national director of talent acquisition; Dennis White, vice president of marketing; Al Hersh, the group's manager, and William I. Hoyt, accountant for the artists.

CONCERT REVIEW

'NEW Show Exudes Holiday Spirit

■ NEW YORK—It's the thought that counts.

It was important to remember this age-old saying during the seventh-annual WNEW Christmas Benefit Concert for United Cerebral Palsy at Avery Fisher Hall.

If the evening lacked in memorable music (and it did), an abundance of high spirits and good feelings made the difference. Seeing the Christmas tree in the lobby surrounded by thousands of gifts for children (brought by the audience), and knowing that it was done in the name of rock and roll was enough to make the evening a success. Seeing WNEW jock Scott Muni hug Levon Helm and then lead two 5 year-olds in a verse of "We Wish You a Merry Christmas" was enough to forget that the sound was poor all night, that Todd Rundgren (Bearsville) played less than 15 minutes, and that the sets by Levon Helm and the RCO All Stars (ABC) and the Mark-Almond Band (Horizon) were very uneven. And the funky carols sung by the Brooklyn Boys Choir to end the evening touched the hearts of even the Rundgren-crazed heavy-metal kids in the audience.

The evening did contain some musical high points.

Todd Rundgren's five-minute stint as solo pianist/singer was tantalizing and all-too-brief. Levon Helm and the RCO All Stars, joined by the Cate Brothers and Donald "Duck" Dunn (ex-of Booker T. and the MG's) played some fun, mainstream rhythm and blues. The Cate Brothers' "Union Man" stood out. Helm fell short though during his versions of the Band classics "Cripple Creek," "The Weight" and "Ophelia." The songs were lifeless, noticeably missing something: The Band.

The Mark-Almond Band's set was intermittently hot and cold. Jon Mark is an introspective and often quiet singer; his lyrics need listening to. In much of Mark-Almond's work, Mark's vocals serve as introductions to light jazz and funk instrumentals. Unfortunately, the crowd was not always patient enough during the quieter parts. As a result, cat calls were followed by wild ovations throughout the set. When the 9-piece band did play, they usually succeeded. Johnny Almond soloed well on several red instruments. Guitarist Carlos Ruiz won the crowd repeatedly with his solos.

For their set, Mark-Almond enlisted the strong rhythm section of drummer Steve Gadd and bassist Will Lee. Their playing, particularly Lee's, gave the band a lively, funky sound not found on Mark-Almond's records.

Jeffrey Peisch

Arista Names Two Reg. Promo Directors

■ NEW YORK — Scot Jackson, vice president, national promotion, Arista Records, has announced the appointment of two regional promotion directors for the label, Jeff Cook and John Petrie. Cook has been named regional promotion director for the south, and Petrie will hold the same position for the midwest region.

Cook has been with Arista Records since 1976 as the company's local promotion and marketing representative in Denver. Prior to joining Arista, he was head buyer for Peaches Record Store, also in Denver. He has composed songs with the late Tommy Bolin of Deep Purple and The James Gang.

Petrie comes to Arista from the editorial department of The Chicago Daily News, specializing in coverage of the music industry. In his career, Petrie has been midwest regional promotion manager for Mercury and Motown Records, music director of WABX in Detroit, the owner of an Ann Arbor club showcase, and store manager of Discount Records.

Polygram Taps Smolen

■ NEW YORK — Shelly Rudin, Polygram Distribution New York branch manager, has announced the appointment of Jackie Smolen to the position of New York branch market coordinator.

Prior to joining Polygram Distribution, Ms. Smolen held several positions at ABC Records including Manhattan salesperson and most recently merchandising manager.

13th International Record and Music Publishing Market.
January 19 - 25, 1979. Palais des Festivals - Cannes - France.

Midem'79.

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Midem. The winner's date.

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Address : _____

Country : _____

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Name of person responsible at the Midem : _____

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of participants from your company.**

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In accordance with the French Fiscal Law, a Value Added Tax
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Agence S - Victor Hugo - 75116 Paris - France - Telex : 290 692
CREDINT.

This contract is final and binding.

At : _____

Date : _____

Signature : _____

101 THE SINGLES CHART 150

DECEMBER 16, 1978

DEC. 16	DEC. 9	
101	101	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 33656 (CBS) (Mighty Three, BMI/Fountain, ASCAP)
102	126	DANCING IN THE CITY MARSHALL HAIN/Harvest 4648 (Capitol) (Francis, Day & Hunter, no licensee)
103	105	MIDNIGHT SUN SHAUN CASSIDY/Warner/Curb 8698 (ABC, ASCAP)
104	104	LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
105	106	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista) (Electrocord, ASCAP/Intense, BMI)
106	120	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423 (Spec-O-Lite/Traco/Jobete/Stone Diamond, BMI)
107	107	I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI)
108	109	BEFORE THE RAIN LEE OSKAR/Elektra 45538 (Far Out/Ikke-Bad, ASCAP)
109	110	LOVE ON THE REBOUND THE DODGERS/Polydor 14515 (Ackee, ASCAP)
110	112	LET THE SONG LAST FOREVER DAN HILL/20th Century Fox 2392 (Welbeck, ASCAP/ATV-Mann & Weil, BMI)
111	114	I WILL PLAY A RHAPSODY BURTON CUMMINGS/Portrait 6 70024 (Kiss, ASCAP)
112	129	NOT FADE AWAY TANYA TUCKER/MCA 40976 (MPL, BMI)
113	115	YOU'RE GONNA GET WHAT'S COMING ROBERT PALMER/Island 8698 (WB) (Ackee, ASCAP)
114	116	C'MON LITTLE MAMA GUESS WHO/Hilltak 7803 (AtI) (Salom/Guess Who, BMI)
115	117	GANGSTER ON THE LOOSE RICHARD SUPA/Polydor 14520 (Colgems-EMI/Glory, ASCAP)
116	—	I WILL SURVIVE GLORIA GAYNOR/Polydor 14508 (Perren-Vibes, ASCAP)
117	—	TAKE IT ANYWAY YOU WANT IT THE OUTLAWS/Arista 0378 (Hustlers, BMI)
118	113	REMEMBER GREG KIHN/Beserkley 5749 (Janus) (Rye Boy, no license listed)
119	123	AIN'T THAT ENOUGH FOR YOU JOHN DAVIS & THE MONSTER ORCHESTRA Sam 5011 (Midsong/Mideb/John Davis, ASCAP)
120	119	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/Rolling Stones 19308 (AtI) (Jobete, ASCAP)
121	122	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451 (Jobete/Stone Diamond, BMI)
122	124	THE MOMENT THAT IT TAKES TROOPER/MCA 40968 (Survivor/UsKids/LittleKids/YourKids, PRO, BMI, CAPAC, ASCAP)
123	—	DANCIN' SHOES FAITH BAND/Village 202 (Mercury) (Canal, BMI)
124	125	GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Vir-Jon, BMI)
125	130	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
126	127	SO EASY CON FUNK SHUN/Mercury 74024 (Val-le-Joe, BMI)
127	128	I'M SO INTO YOU PEABO BRYSON/Capitol 4656 (WB/Peabo, ASCAP)
128	108	WELL, ALL RIGHT SANTANA/Columbia 3 10839 (MPL, BMI)
129	111	DOWN SOUTH JUKIN' LYNRYD SKYNYRD/MCA 40957 (Duchess/Hustlers Ink, BMI)
130	—	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069 (Mighty Three, BMI)
131	118	TULSA TIME DON WILLIAMS/ABC 12425 (Bilbo, ASCAP)
132	—	I'M GONNA MAKE YOU LOVE ME THE BLEND/MCA 40961 (Overnight, BMI)
133	132	NEVER BE THE SAME CHILLIWACK/Mushroom 7038 (Chilliwack/Mushtunes, BMI)
134	134	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047 (Warner-Tamerlane, BMI)
135	—	EVERY NIGHT PHOEBE SNOW/Columbia 3 10856 (Maclen, BMI)
136	138	WHAT A NIGHT CITY BOY/Mercury 14032 (Zamba/City Boy/Chappell, ASCAP)
137	133	WHAT GOES UP ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/Careers/Irving, BMI)
138	135	ALL I WANNA DO DOUCETTE/Mushroom 1036 (Andora, ASCAP)
139	136	HOLLYWOOD & VINE KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)
140	137	SAVE ME, SAVE ME FRANKIE VALLI/Warner/Curb 8670 (Stigwood, BMI)
141	143	CHANGE ZULEMA/Le Joint/London 34001 (Double Joint/Zu-Grace, BMI)
142	142	ALL YOU NEED IS THE MUSIC NEIL SEDAKA/Elektra 45525 (Kiddio/Don Kirshner/Blackwood, BMI)
143	145	SINGLE AGAIN/WHAT TIME DOES THE BALLOON GO UP ODYSSEY/RCA 11399 (Blackwood/Randell/Featherbed, BMI)
144	146	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647 (Old "Eye"/Buckwheat, ASCAP)
145	147	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270 (First Generation, BMI)
146	148	CATCH ME (GIVE ME A SIGN, SHOW ME A REASON) SNAIL/Cream 7830 (Blue Avenue/Turn, ASCAP)
147	144	LAST KISS FANDANGO/RCA 11367 (Dunbar/Life & Times, BMI)
148	139	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669 (Muscle Shoals Sounds, BMI)
149	140	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403 (Pi-Gem, BMI)
150	141	HEART OF SATURDAY NIGHT DION/Lifesong 1765 (CBS) (Fifth Floor, ASCAP)

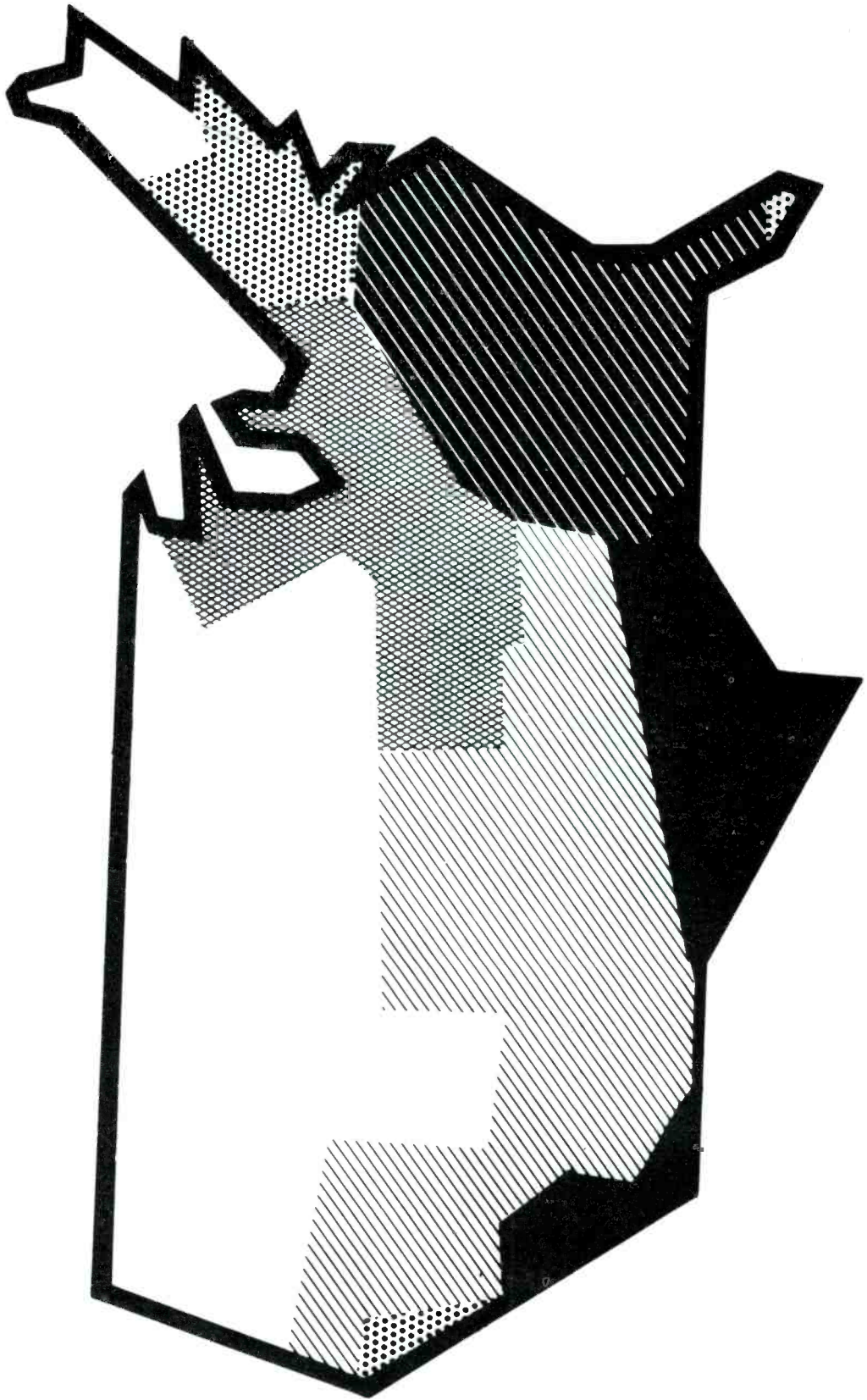
ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALIVE AGAIN Phil Ramone & Chicago (Make Me Smile, ASCAP) 31	LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane) 36
A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP) 85	MAC ARTHUR PARK Giorgio Moroder & Pete Bellotti (Canopy, ASCAP) 8
A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI) 32	MANANA N. Putman (Coral Reefer/Outer Banks, BMI) 92
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP) 50	MARY JANE Rick James & Art Stewart (Stone Diamond, BMI) 48
ANGEL DUST Scott-Heron/Jackson (Brouhaha, ASCAP) 100	MILES AWAY Cornish & Danelli (Fotomaker/Adrien Leighton, BMI) 89
ANIMAL HOUSE K. Vance (Stephen Bishop/Duchess, BMI) 99	MY BEST FRIENDS GIRL Roy Thomas Baker (Lido, BMI) 41
BICYCLE RACE/FAT BOTTOMED GIRLS Queen & Roy Thomas Baker (Queen/Beechwood/Intro-Cold/Close Fade, BMI) 34	MY LIFE Phil Ramone (Impulsive/April, ASCAP) 5
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP) 72	NEW YORK GROOVE Arif Mardin (April/Russell Ballard, ASCAP) 27
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stygian Songs, ASCAP) 76	ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI) 39
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI) 74	ONE LAST KISS Joe Wissert (Center City, ASCAP) 70
CAN YOU FOOL Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP) 42	OOH BABY BABY Peter Asher (Jobete, ASCAP) 21
CHANGE OF HEART Carmen (Camex, BMI) 22	OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI) 10
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP) 73	PART TIME LOVE Elton John & Clive Franks (Jodrell/Leeds, ASCAP) 24
DANCIN' SHOES Paul Davis (Canal, BMI) 82	PLEASE COME HOME FOR CHRISTMAS Szymczyk (Fort Knox, BMI) 58
DA YA THINK I'M SEXY? T. David (Riva/WB/Nile Streak, ASCAP) 62	PROMISES G. Johns (Narwahl, BMI) 23
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI) 46	RADIOACTIVE Delaney-Simmons (Kiss, ASCAP) 61
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP) 40	READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/Kamikaze, BMI) 51
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI) 59	RUN FOR HOME Gus Dudgeon (Crazy/Chappell, ASCAP) 55
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansongs/WB, ASCAP) 45	SEPTEMBER Maurice White (Saggyfire/Irving/Charleville, BMI/Steelchest, ASCAP) 16
DO YOU FEEL ALL RIGHT Casey & Finch (Sherlyn/Harrick, BMI) 96	SHAKE IT Robertson & Matthews (Steamed Clam, BMI) 35
DRIFTWOOD T. Clarke (Bright, ASCAP) 97	SHAKE YOUR GROOVE THING Not listed (Perren-Vibes, ASCAP) 83
EASY DRIVER Bob James (Blue Tampa/Streamline, BMI) 88	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI) 4
EVERY 1'S A WINNER M. Most (Finchley, ASCAP) 33	SHATTERED Glimmer Twins (Colgems, ASCAP) 71
FIRE Richard Perry (Bruce Springsteen, ASCAP) 28	SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondor, BMI) 68
FOREVER AUTUMN Jeff Wayne (Duchess, BMI) 49	SOUL MAN Bob Tischler (Walden/Birdees, ASCAP) 63
FUN TIME Allen Toussaint (Marsaint, BMI) 65	STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilsongs/Know, ASCAP) 52
GET DOWN Carl Daves (Gaetana/Cachand/Cissi, BMI) 93	STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI) 13
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP) 26	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP) 18
HERE COMES THE NIGHT P. Coleman (Beechwood, BMI) 66	TAKE ME TO THE RIVER Brian Eno & Group (Jec/Al Green, BMI) 57
HOLD ME, TOUCH ME P. Stanley (Kiss, ASCAP) 43	TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP) 95
HOLD THE LINE Toto (Hudmar, ASCAP) 15	THE DREAM NEVER DIES G. Cape (Welback, no licensee) 80
HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI) 54	THE GAMBLER L. Butler (Writers Night, ASCAP) 56
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI) 14	THE POWER OF GOLD Fogelberg/Weisberg (Hickory Grove, ASCAP) 47
HOW MUCH I FEEL Piro & Ambrosia (Rubicon, BMI) 19	THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP) 53
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP) 25	TIME PASSAGES Alan Parsons (Dum/Frabbious/Approximate, no licensee) 11
I BELIEVE YOU R. Carpenter (Musicways/Flying Address, BMI) 94	TOO MUCH HEAVEN Bee Gees, Karl Richardson & Albhy Galuten (Music For UNICEF, BMI) 3
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI) 86	WE BOTH DESERVE EACH OTHER'S LOVE B. Martin (Almo/McRovcod, ASCAP/Irving/McDorshon, BMI) 98
I DON'T WANNA LOSE YOU Foster (Hot-Cha/Six Continents, BMI) 77	WE'VE GOT TONITE B. Seger (Gear, ASCAP) 20
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI) 9	WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI) 91
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI) 7	YMCA Jacques Morali (Green Light, ASCAP) 6
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP) 17	YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP) 2
INSTANT REPLAY Dan Hartman (Silver Steed, BMI) 29	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP) 12
IN THE BUSH Patrick Adams (Pap/Leeds/Phylmar, ASCAP) 69	YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddie/Don Kirshner/Blackwood, BMI) 60
I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scott Tune, ASCAP) 44	YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI) 87
I WILL BE IN LOVE WITH YOU Nick DeCaro (Morgan Creek, ASCAP) 37	YOUR SWEETNESS IS MY WEAKNESS Barry White (Sa-Vette/January, BMI) 38
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI) 67	YOU THRILL ME Mike Chapman (Chinnichap/Careers, BMI) 84
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI) 1	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/ Neverland/Peg, BMI) 75
LIGHT THE SKY ON FIRE Cox & Group (Lunatunes, BMI) 79	YOU'VE REALLY GOT A HOLD ON ME Money & Lyon (Jobete, ASCAP) 81
LIKE A SUNDAY IN SALEM S. Gibson (United Artists, ASCAP) 64	
LONG STROKE Johnny Mae Mathew (Woodson's/Bus, BMI) 90	
LOTTA LOVE Ted Templeman (Silver-Fiddle, BMI) 30	
LOVE IS HERE R. Laws (At Home/Fizz, ASCAP) 78	

December 16, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



CALL-OUTS

Stations Contributing This Week:

WDRQ, WFIL, WHBQ, WNBC, WRKO, WROK, WSAI-FM, KAAV, KCBQ, KDWB, KING, KSTP, KXOK, KUPD, 96KX, 96X, Y100

Overall Demographics:

Billy Joel
Streisand/Diamond
Gino Vannelli
Al Stewart
Ambrosia

Kenny Loggins
Foreigner
Donna Summer
Chic
Firefall

BILLY JOEL (My): Eighth in teens, tops in male and female adults.

STREISAND/DIAMOND: Strictly an adult record—second in male and female adults.

GINO VANNELLI: Second in teens, fifth in male adults and also has female adults.

AL STEWART: Third in male adults and fourth in female adults. Pulling some male teens.

AMBROSIA: Female teens, top fifteen in male adults and third in female adults.

KENNY LOGGINS: Seventh in teens, also pulling male and female adults.

FOREIGNER: Tops in teens, top fifteen in male adults. Also pulling female adults.

DONNA SUMMER: Third in teens, top fifteen in male adults and fifth in female adults.

CHIC: Pulling teens, male adults and female adults.

FIREFALL: Pulling male teens and ninth in male adults. Also pulling female adults.

Active Discs:

BEE GEES: Eighth in teens, sixth in female adults. Also pulling males (18+).

ALICIA BRIDGES: Has female teens and adults.

ERIC CARMEN: Pulls female teens and adults. Also male adults.

CHICAGO: Top fifteen in male adults. Also pulling some teens and female adults.

ALICE COOPER: Response is with male and female adults (18+).

PAUL DAVIS: Eighth in female adults. Light male adult response.

FOGELBERG/WEISBERG: Pulls female teens and adults. Seventh in male adults.

ANDY GIEB: Strong overall response with teens and female adults reported.

HEART: Activity here is in the overall category.

DR. HOOK: Good overall response—pulling teens, male and female adults.

CHAKA KHAN: Overall response reported.

ANNE MURRAY: Ninth in female adults.

LINDA RONSTADT: Tenth in male adults. Also pulls female adults.

BOB SEGER: Pulling teens and female adults.

TOTO: Pulling teens and female adults.

VILLAGE PEOPLE: Overall response reported.

Stayability:

CRYSTAL GAYLE: Pulls female adults.

BILLY JOEL (SHE's): Even with the new single, record looks solid—pulling female teens and big adults—top five in both demos.

LRB: Pulling male and female adults.

BARRY MANILOW: Still pulls adults—male and female.

PABLO CRUISE: Top five male adults and top ten in female adults.

WHO: Pulls male adults (18-24).

Breaking:

ROLLING STONES (Shattered): Overall response reported.

Early Acceptance on:

CARS: Males and females (18-24).

CHICAGO (Long Long Gone): Pulls males and females 18-24.

ERIC CLAPTON: Pulling male and female adults.

FOREIGNER (Blue): 18-24 males reported.

ACE FREHLEY: Pulling male teens.

DAN HEARTMAN: Shows with 18+ females.

NICOLETTE LARSON: Pulling female adults.

KENNY LOGGINS (Easy): Pulling females (18-24).

MELISSA MANCHESTER: Pulling female adults.

POINTER SISTERS: Female (25+) reported.

KENNY ROGERS: Pulls (25+) females.

ACTION MUSIC

By CHRISTY WRIGHT

■ **Cheryl Lynn** (Col). Our Powerhouse Pick of last week is showing good movement and continues to receive airplay this week. It is also doing tremendously on the BOS chart this week (#3).

Adds were KFRC, WPGC, Z93, WLAC, KTLK, WHHY, WNOX, WFLB, WAUG. Moves are 7-5 WHBQ, 11-9 CKLW, 25-9 KRBE, HB-39 WQAM, 34-19 96X, HB-29 WQXI, 36-33 WDRQ, 26-21 KRTH, HB-24 WEFM, HB-28 WRFC, HB-29 WRJZ, HB-28 KX104.



Hot Chocolate

Hot Chocolate (Infinity). Their first record as a new record company is coming through with great jumps and is continuing to pull in good station adds. (Also showing well on the BOS chart this week (# 34 bullet). Adds for this week were WRKO, CKLW, KSLQ, KLIF, KBEQ, WZUU, WEAQ, Z104, WNDE, and moves were 34-26 WNBC,

27-24 WQXI, 25-22 Z93, 27-21 WLAC, HB-35 WZZP, 18-11 KJR, HB-37 WTIX, 23-18 WNOE, 25-20 KING, 32-27 KCBQ, 29-25 KTOQ, HB-28 WOW, HB-29 KLEO, 25-22 WGUY, HB-29 KOFM, HB-39 KNOE-FM, HB-28 WICC, HB-36 WLYT. 28-24 WHHY, 26-22 WNOX, 22-18 WFLB, 24-20 WAUG, 27-23 WBSR, 24-20 WRJZ.

Nicolette Larson (WB). Her first

single from her first album is getting immediate acceptance among audiences all over the country. This one is doing very well. Adds this week were WKBW, WZZP, WOKY, KDWB, KHJ, KNUS, KOFM, Z104, WINW, WFLB, and moves were 10-5 94Q, HB-28 KFRC, 28-22 WPGC, 20-13 WQXI, 29-25 Z93,



Nicolette Larson

33-25 KXOK, 27-22 KSTP, 34-21 KJR, HB-29 WNOE, HB-31 KTLK, 25-20 WCAO, 23-20 KGW, 28-20 WEAQ, 31-27 KTOQ, HB-15 KLEO, HB-29 WGUY, 18-14 KLUE, 30-25 KAKC, HB-30 WICC, 18-13 WHHY, 29-26 WRFC, 20-12 WAUG, HB-29 KX104, HB-29 WNOX.

Eagles (Asylum) "Please Come Home For Christmas."

The first christmas song of the year is being played by everyone for the holidays. Great response. Adds just for this week were WKBW, 13Q, WPEZ, WNOE, KHJ, KLIF, WCAO, KGW, KING, WGUY, KTOQ, and is already being programmed on WPGC, WQXI, 94Q, Z93, WMET, KJR, KFI, WIFI, KILT, WSGA, WRJZ.

Rod Stewart (WB) "Do Ya Think I'm Sexy?" Rod's new single off of his new album was welcomed with open arms by radio stations all over the country. Adds for this week were WRKO, KFRC, WPGC, WHBQ, WQXI, 94Q, Z93, WMET, CKLW, KSLQ, KRBE, KTLK, WZUU, KBEQ, WGUY.

Arista / GRP Records.

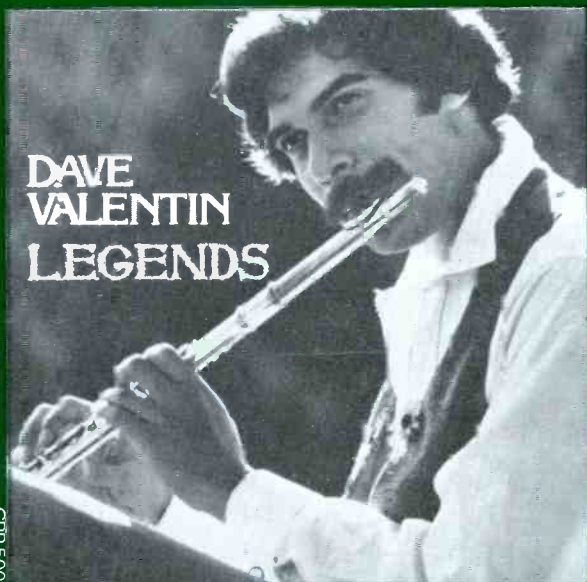
When you launch a new label, *this* is the way to do it.

With hot new artists—like Dave Valentin and Angela Bofill. Their debut albums—the first two from the new Arista / GRP label—are happening.

Like Angela Bofill's *ANGIE*—a brilliant showcase for a young vocalist extraordinary. In the *New York Daily News*, nationally syndicated columnist Pete Hamill called the album “extraordinary...the music is like a city dream...I wish that all the city's windows would open at once, and we would hear this voice, loud and strong and lyrical...singing in a fresh, young way.” At the same time, national and local retail reaction to *ANGIE* has been immediate. This week, the record zooms on to *RECORD WORLD*'s album chart at 168. And now, with her widely acclaimed tour with Al Jarreau in progress, the story on *ANGIE* is breaking everywhere.

Meantime, Dave Valentin is being hailed as music's most exciting new voice on flute. And his Arista / GRP debut—*LEGENDS*—is causing an equal stir. Last month, New York press on Valentin's smash Carnegie Hall concert got him off to a terrific start. And while Dave is winning raves in concert, *LEGENDS* is gaining increased play at stations all around the country. As *WAVA*'s Donna Halper put it: “Programmers, *don't* ignore this record. It's too beautiful to get lost in the shuffle.”

And that's just the *first* month at Arista / GRP Records. (Next time *you* launch a new label, *this* is the way to do it!)



On Arista / GRP
Records and Tapes.



Produced by
Dave Grusin
and Larry Rosen.



JUST RELEASED THE NEW SINGLE BY

YVONNE ELLIMAN

"MOMENT BY MOMENT" THE MAIN THEME FROM THE MOTION PICTURE

STARRING

Lily Tomlin John Travolta
Moment by Moment

RS-915



FROM THE SOON TO BE RELEASED
ORIGINAL SOUNDTRACK ALBUM



UNIVERSAL PICTURES PRESENTS A ROBERT STIGWOOD PRODUCTION
SINGLE PRODUCED BY ROBERT APPÉRE



RECORD WORLD SINGLES CHART

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

DEC. 16	DEC. 9		WKS. ON CHART
1	2	LE FREAK CHIC Atlantic 3519	8
2	1	YOU DON'T BRING ME FLOWERS BARBRA STREISAND & NEIL DIAMOND/Columbia 3 10840	8
3	10	TOO MUCH HEAVEN BEE GEES/RSO 913	5
4	4	SHARING THE NIGHT TOGETHER DR. HOOK/Capitol 4621	14
5	9	MY LIFE BILLY JOEL/Columbia 3 10853	7
6	18	YMCA VILLAGE PEOPLE /Casablanca 945	9
7	7	I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14483	22
8	3	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	15
9	8	I JUST WANNA STOP GINO VANNELLI/A&M 2072	15
10	17	OUR LOVE (DON'T THROW IT ALL AWAY) ANDY GIBB/ RSO 911	10
11	11	TIME PASSAGES AL STEWART/Arista 0362	11
12	13	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	26
13	14	STRANGE WAY FIREFALL/Atlantic 3518	12
14	5	YOU NEEDED ME ANNE MURRAY/Capitol 4574	24
15	21	HOLD THE LINE TOTO/Columbia 3 10830	11
16	25	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	5
17	19	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	11
18	15	SWEET LIFE PAUL DAVIS/Bang 738	19
19	6	HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640	16
20	23	WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND/Capitol 4653	7
21	24	OOH BABY BABY LINDA RONSTADT/Asylum 45546	6
22	20	CHANGE OF HEART ERIC CARMEN/Arista 0354	14
23	26	PROMISES ERIC CLAPTON & HIS BAND/RSO 910	9
24	27	PART-TIME LOVE ELTON JOHN/MCA 40973	7
25	28	HOW YOU GONNA SEE ME NOW ALICE COOPER/ Warner Bros. 8695	9
26	36	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	6
27	30	NEW YORK GROOVE ACE FREHLEY/Casablanca 941	9
28	34	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	5
29	32	INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS)	10
30	41	LOTTA LOVE NICOLETTE LARSON/Warner Bros. 8664	4
31	12	ALIVE AGAIN CHICAGO/Columbia 3 10845	9
32	37	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN/MCA 40975	4
33	40	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002 (MCA)	5
34	35	BICYCLE RACE/FAT BOTTOMED GIRLS QUEEN/Elektra 45541	6
35	48	SHAKE IT IAN MATTHEWS/Mushroom 7039	4
36	45	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/ Whitfield 8712 (WB)	6
37	42	I WILL BE IN LOVE WITH YOU LIVINGSTON TAYLOR/ Epic 8 50604	10
38	39	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380	8
39	38	FOREVER AUTUMN JUSTIN HAYWARD/Columbia 3 10799	11
40	46	DON'T HOLD BACK CHANSON/Ariola 7717	6
41	47	MY BEST FRIEND'S GIRL THE CARS/Elektra 45537	7
42	43	CAN YOU FOOL GLEN CAMPBELL/Capitol 4638	9
43	44	HOLD ME, TOUCH ME PAUL STANLEY/Casablanca 940	7
44	50	I WAS MADE FOR DANCIN' LEIF GARRETT/Scotti Bros. 403 (Atl)	7
45	22	DOUBLE VISION FOREIGNER/Atlantic 3514	13
46	54	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista 0373	5
47	29	THE POWER OF GOLD FOGELBERG/WEISBERG/Full Moon 8 50606 (CBS)	10
48	52	MARY JANE RICK JAMES STONE CITY BAND/Gordy 7162 (Motown)	8
49	16	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	16
50	55	A MAN I'LL NEVER BE BOSTON/Epic 8 50638	5



51	31	READY TO TAKE A CHANCE AGAIN BARRY MANILOW/ Arista 0357	14
52	33	STRAIGHT ON HEART /Portrait 6 70020	14
53	51	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	14
54	63	HOME AND DRY GERRY RAFFERTY/United Artists 1266	2
55	56	RUN FOR HOME LINDISFARNE/Atco 7093	10
56	65	THE GAMBLER KENNY ROGERS/United Artists 1250	4
57	64	TAKE ME TO THE RIVER TALKING HEADS/Sire 1032 (WB)	3

CHARTMAKER OF THE WEEK

58	—	PLEASE COME HOME FOR CHRISTMAS EAGLES Asylum 45555	1
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59	49	DON'T WANT TO LIVE WITHOUT IT PABLO CRUISE/ A&M 2076	13
60	60	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2063	18
61	69	RADIOACTIVE GENE SIMMONS/Casablanca 951	3
62	—	DA YA THINK I'M SEXY? ROD STEWART/Warner Bros. 8724	1
63	79	SOUL MAN BLUES BROTHERS/Atlantic 3545	2
64	53	LIKE A SUNDAY IN SALEM GENE COTTON/Ariola 7723	9
65	57	FUN TIME JOE COCKER/Asylum 45540	9
66	58	HERE COMES THE NIGHT NICK GILDER/Chrysalis 2264	8
67	59	KISS YOU ALL OVER EXILE/Warner/Curb 8589	24
68	—	SOMEWHERE IN THE NIGHT BARRY MANILOW/ Arista 9382	1
69	68	IN THE BUSH MUSIQUE/Prelude PRL 71110	11
70	76	ONE LAST KISS THE J. GEILS BAND/EMI-America 8007	5
71	—	SHATTERED ROLLING STONES/Rolling Stones 19310 (Atl)	1
72	70	BLAME IT ON THE BOOGIE JACKSONS/Epic 8 50595	12
73	61	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	17
74	72	BOOGIE OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	27
75	84	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEATLOAF/Epic/Cleveland Intl. 8 50634	5
76	80	THE DREAM NEVER DIES COOPER BROS./Capricorn 8308	5
77	—	I DON'T WANNA LOSE YOU DARYL HALL & JOHN OATES/ RCA 11424	1
78	100	LOVE IS HERE RONNIE LAWS/United Artists 1264	2
79	87	LIGHT THE SKY ON FIRE JEFFERSON STARSHIP/Grunt 11426 (RCA)	2
80	74	BLUE COLLAR MAN (LONG NIGHTS) STYX/A&M 2087	14
81	83	YOU'VE REALLY GOT A HOLD ON ME EDDIE MONEY/ Columbia 3 10842	3
82	—	DANCIN' SHOES NIGEL OLSSON/Bang 740	1
83	—	SHAKE YOUR GROOVE THING PEACHES & HERB/ Polydor 14514	1
84	93	YOU THRILL ME EXILE/Warner/Curb 8711	2
85	89	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES/ A&M 2091	4
86	99	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	2
87	—	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600	1
88	92	EASY DRIVER KENNY LOGGINS/Columbia 3 10866	2
89	90	MILES AWAY FOTOMAKER/Atlantic 3531	3
90	91	LONG STROKE ADC BAND/Cotillion 44243 (Atl)	4
91	94	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	3
92	96	MANANA JIMMY BUFFETT/ABC 12428	2
93	97	GET DOWN GENE CHANDLER/20th Century Fox/ Chi Sound 2386	3
94	95	I BELIEVE YOU CARPENTERS/A&M 2097	3
95	98	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	2
96	—	DO YOU FEEL ALL RIGHT KC & THE SUNSHINE BAND/ TK 1030	1
97	85	DRIFTWOOD MOODY BLUES/London 273	5
98	—	WE BOTH DESERVE EACH OTHER'S LOVE LTD/A&M 2095	1
99	—	ANIMAL HOUSE STEPHEN BISHOP/ABC 12435	1
100	—	ANGEL DUST GIL SCOTT-HERON/Arista 0366	1

RECORD WORLD FM AIRPLAY REPORT

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

FLASHMAKER



BRIEFCASE FULL OF BLUES
BLUES BROTHERS
Atlantic

MOST ADDED:

- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic (32)
- BACK TO EARTH**—Cat Stevens—A&M (25)
- BLONDES HAVE MORE FUN**—Rod Stewart—WB (25)
- MINUTE BY MINUTE**—Doobie Brothers—WB (22)
- AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra (7)
- K-SCOPE**—Phil Manzanera—Polydor (7)
- IF YOU WANT BLOOD**—AC/DC—Atlantic (5)
- FROM THE INSIDE**—Alice Cooper—WB (5)
- MISPLACED IDEALS**—Sad Cafe—A&M (4)
- MOVE IT ON OVER**—George Thorogood—Rounder (3)

WNEW-FM/NEW YORK

- ADDS:**
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - JAMES WALSH GYPSY BAND**—RCA
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - ON THE OTHER HAND**—Jona Lewie—Stiff
 - PATRICK MORAZ**—Charisma
 - ROCK & ROLL MACHINE**—Triumph—RCA
 - STATELESS**—Lena Lovich—Stiff
 - TANTRUM**—Ovation

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- OTHER PEOPLE'S ROOM**—Mark Almond—Horizon
- SANCTUARY**—J Geils—EMI—America
- LOVE BEACH**—Emerson Lake & Palmer—Atlantic
- RACHEL SWEET**—Stiff
- HEARTS OF STONE**—Southside Johnny—Epic
- BACK TO THE BARS**—Todd Rundgren—Bearsville
- BABYLON BY BUS**—Bob Marley—Island
- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- COLISEUM ROCK**—Starz—Capitol

WBCN-FM/BOSTON

- ADDS:**
- AN AMERICAN PRAYER**—Jim Morrison/Doors—Elektra
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - FLAME**—Ronnie Laws—UA

- ICE PICKIN'**—Albert Collins—Alligator
- K-SCOPE**—Phil Manzanera—Polydor
- LIVE AT LAST**—Steeleye Span—Chrysalis
- SHIP OF FOOLS**—Werewolves—RCA
- TRUTH & TIME**—Al Green—Hi

HEAVY ACTION (airplay in descending order):

- SHAKEDOWN STREET**—Grateful Dead—Arista
- THE CARS**—Elektra
- SANCTUARY**—J Geils—EMI—America
- HEARTS OF STONE**—Southside Johnny—Epic
- DIRE STRAITS**—WB
- KISS ALBUMS**—Casablanca
- JAZZ**—Queen—Elektra
- DUCK FEVER**—James Montgomery—Waterhouse
- 52ND STREET**—Billy Joel—Col
- FROM THE INSIDE**—Alice Cooper—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - ENERGY**—Pointer Sisters—Planet
 - LORD OF THE RINGS** (soundtrack)—Fantasy
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - PARALLEL LINES**—Blondie—Chrysalis
 - SANCTUARY**—J Geils—EMI—America
 - SPIRIT LIVE**—Spirit—Potato
 - TAKE NO PRISONERS**—Lou Reed—Arista

HEAVY ACTION (airplay in descending order):

- SHAKEDOWN STREET**—Grateful Dead—Arista
- 52ND STREET**—Billy Joel—Col
- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- BACKLESS**—Eric Clapton—RSO
- PLAYIN' TO WIN**—Outlaws—Arista
- TASTY**—Good Rats—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- TOTO**—Col
- PLEASE HOME FOR CHRISTMAS** (single)—Eagles—Asylum
- WHO ARE YOU**—The Who—MCA

WBAB-FM/LONG ISLAND

- ADDS:**
- BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - LOVE WOUNDS FLESH WOUNDS**—Johnny's Dance Band—RCA
 - MINUTE BY MINUTE**—Doobie Brothers—WB

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- SHAKEDOWN STREET**—Billy Joel—Col
- INNER SECRETS**—Santana—Col
- BACKLESS**—Eric Clapton—RSO
- LEGEND**—Poco—ABC
- BLACK NOISE**—FM—Visa
- SOME GIRLS**—Rolling Stones—Rolling Stones
- TOTO**—Col

- DON'T LOOK BACK**—Boston—Epic
- WHO ARE YOU**—The Who—MCA

WAAF-FM/WORCESTER

- ADDS:**
- BACK TO EARTH**—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - MINUTE BY MINUTE**—Doobie Brothers—WB

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

- DON'T LOOK BACK**—Boston—Epic
- 52ND STREET**—Billy Joel—Col
- WAVELENGTH**—Van Morrison—WB
- JAZZ**—Queen—Elektra
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- GREATEST HITS**—Steely Dan—ABC
- TIME PASSAGES**—Al Stewart—Arista
- PIECES OF EIGHT**—Styx—A&M
- WHO ARE YOU**—The Who—MCA

WBLM-FM/MAINE

- ADDS:**
- BACK TO EARTH**—Cat Stevens—A&M
 - BABYLON BY BUS**—Bob Marley—Island
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - PLEASE HOME FOR CHRISTMAS** (single)—Eagles—Asylum

HEAVY ACTION (airplay in descending order):

- THE CARS**—Elektra
- SHAKEDOWN STREET**—Grateful Dead—Arista
- 52ND STREET**—Billy Joel—Col
- TOTO**—Col
- DOUBLE VISION**—Foreigner—Atlantic
- WAVELENGTH**—Van Morrison—WB
- SANCTUARY**—J Geils—EMI—America
- JAZZ**—Queen—Elektra
- BACKLESS**—Eric Clapton—RSO
- DON'T LOOK BACK**—Boston—Epic

WCMF-FM/ROCHESTER

- ADDS:**
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor
 - BABYLON BY BUS**—Bob Marley—Island
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - DIRE STRAITS**—WB
 - FROM THE INSIDE**—Alice Cooper—WB
 - PHOTO FINISH**—Rory Gallagher—Chrysalis
 - THE BLEND**—MCA

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

- BACKLESS**—Eric Clapton—RSO
- JAZZ**—Queen—Elektra
- 52ND STREET**—Billy Joel—Col
- NICOLETTE**—Nicolette Larson—WB
- TIME PASSAGES**—Al Stewart—Arista
- SHAKEDOWN STREET**—Grateful Dead—Arista
- TOTO**—Col
- DOG & BUTTERFLY**—Heart—Portrait
- TWO FOR THE SHOW**—Kansas—Col
- PIECES OF EIGHT**—Styx—A&M

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BACK TO EARTH**—Cat Stevens—A&M

- BLONDES HAVE MORE FUN**—Rod Stewart—WB
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
- DARLIN'** (single)—Frankie Miller—Chrysalis
- GIVE EM ENOUGH ROPE**—The Clash—Epic
- MINUTE BY MINUTE**—Doobie Brothers—WB
- PLEASE HOME FOR CHRISTMAS** (single)—Eagles—Asylum

HEAVY ACTION (airplay phones in descending order):

- SHAKEDOWN STREET**—Grateful Dead—Arista
- 52ND STREET**—Billy Joel—Col
- SOME GIRLS**—Rolling Stones—Rolling Stones
- LOVE WOUNDS FLESH WOUNDS**—Johnny's Dance Band—RCA
- ENERGY**—Pointer Sisters—Planet
- LEGEND**—Poco—ABC
- DOG & BUTTERFLY**—Heart—Portrait
- BLOODY TOURISTS**—10cc—Polydor
- ELAN**—Firefall—Atlantic
- ALIVE ON ARRIVAL**—Steve Forbert—Nemperor

WYDD-FM/PITTSBURGH

- ADDS:**
- BACK TO EARTH**—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - MINUTE BY MINUTE**—Doobie Brothers—WB
 - MOLLY HATCHET**—Epic

HEAVY ACTION (airplay in descending order):

- 52ND STREET**—Billy Joel—Col
- COMES A TIME**—Neil Young—Reprise
- WEEKEND WARRIORS**—Ted Nugent—Epic
- WAVELENGTH**—Van Morrison—WB
- BACKLESS**—Eric Clapton—RSO
- A SINGLE MAN**—Elton John—MCA
- JAZZ**—Queen—Elektra
- TOTO**—Col
- ELAN**—Firefall—Atlantic
- TIME PASSAGES**—Al Stewart—Arista

WHFS-FM/WASHINGTON

- ADDS:**
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - RACHEL SWEET**—Stiff
 - WINDY & WARM**—Chuck Cruger—Sail

HEAVY ACTION (airplay in descending order):

- MOVE IT ON OVER**—George Thorogood—Rounder
- BLUE VALENTINE**—Tom Waits—Asylum
- TO THE LIMIT**—Joan Armatrading—A&M
- JUNGLE FEVER**—Neil Larsen—Horizon
- SHAKEDOWN STREET**—Grateful Dead—Arista
- BUSH DOCTOR**—Peter Tosh—Rolling Stones
- BACKLESS**—Eric Clapton—RSO
- JERRY JEFF**—Jerry Jeff Walker—Elektra
- SANCTUARY**—J Geils—EMI—America
- DIRE STRAITS**—WB

WQDR-FM/RALEIGH

- ADDS:**
- BACK TO EARTH**—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - MINUTE BY MINUTE**—Doobie Brothers—WB

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

- 52ND STREET**—Billy Joel—Col
- CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
- PIECES OF EIGHT**—Styx—A&M
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- TWIN SONS**—Fogelberg/Weisberg—Full Moon
- TOTO**—Col
- ELAN**—Firefall—Atlantic
- TO THE LIMIT**—Joan Armatrading—A&M
- MISPLACED IDEALS**—Sad Cafe—A&M
- BACKLESS**—Eric Clapton—RSO

ZETA 4-FM/MIAMI

- ADDS:**
- BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - FROM THE INSIDE**—Alice Cooper—WB
 - HEMISPHERES**—Rush—Mercury
 - HOG HEAVEN**—Elvin Bishop—Capricorn
 - JANIS IAN**—Co!
 - L'CREME & GODLEY**—Polydor
 - TOUCHDOWN**—Bob James—Tappan Zee/Col

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

- SHAKEDOWN STREET**—Grateful Dead—Arista
- MOLLY HATCHET**—Epic
- 52ND STREET**—Billy Joel—Col
- INNER SECRETS**—Santana—Col
- JAZZ**—Queen—Elektra
- LOVE BEACH**—Emerson, Lake & Palmer—Atlantic
- A SINGLE MAN**—Elton John—MCA
- SANCTUARY**—J Geils—EMI—America
- BACKLESS**—Eric Clapton—RSO
- DIRE STRAITS**—WB

WMMS-FM/CLEVELAND

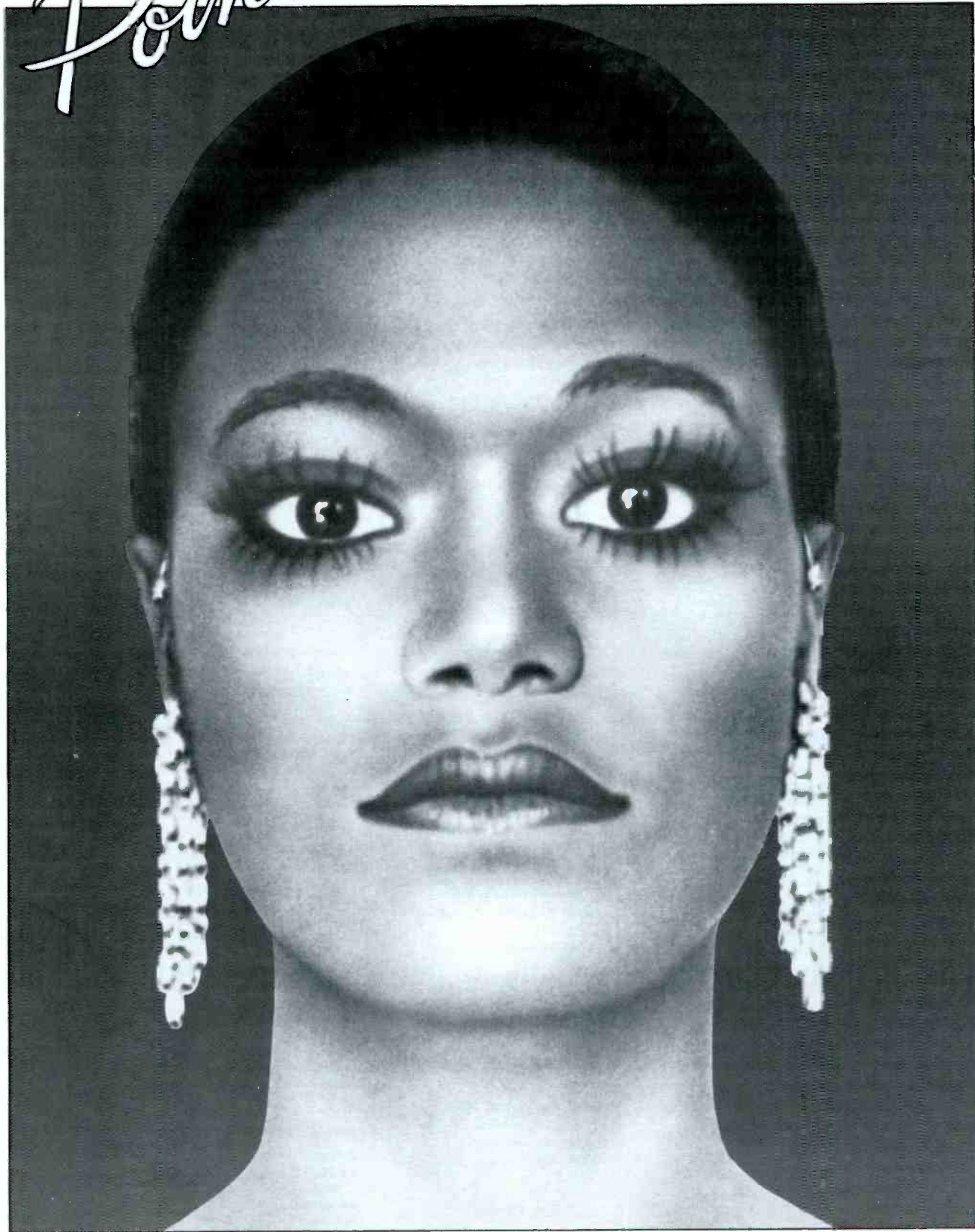
- ADDS:**
- BACK TO EARTH**—Cat Stevens—A&M
 - BONNIE POINTER**—Motown
 - BLONDES HAVE MORE FUN**—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES**—Blues Brothers—Atlantic
 - TANTRUM**—Ovation
 - WHAT I DID ON MY VACATION**—Mitch Ryder—Stems & Seeds

HEAVY ACTION (airplay, sales in descending order):

- 52ND STREET**—Billy Joel—Col
- BACK TO THE BARS**—Todd Rundgren—Bearsville
- DOG & BUTTERFLY**—Heart—Portrait
- TOTO**—Col
- JAZZ**—Queen—Elektra
- THE CARS**—Elektra
- HEARTS OF STONE**—Southside Johnny—Epic
- BACKLESS**—Eric Clapton—RSO
- LIVING IN THE USA**—Linda Ronstadt—Asylum
- SANCTUARY**—J Geils—EMI—America

Bonnie Pointer

LIVE!



Performing the hit single **"Free Me From My Freedom"** M-14511
from her album **"Bonnie Pointer."** M7-9181

This Wednesday, December 13, 1978 on



Produced by Jeffrey Bowen & Berry Gordy
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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 (35)
- BACKLESS—Eric Clapton—RSO (27)
- JAZZ—Queen—Elektra (24)
- SHAKEDOWN STREET—Grateful Dead—Arista (21)
- TOTO—Col (15)
- LIVING IN THE USA—Linda Ronstadt—Asylum (14)
- WAVELENGTH—Van Morrison—WB (13)
- PIECES OF EIGHT—Styx—A&M (12)
- ELAN—Firefall—Atlantic (12)
- COMES A TIME—Neil Young—Reprise (11)

WWW-FM/DETROIT

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
- HEAVY ACTION (airplay, sales in descending order):**
- THE CARS—Elektra
 - 52ND STREET—Billy Joel—Col
 - PIECES OF EIGHT—Styx—A&M
 - JAZZ—Queen—Elektra
 - SOME GIRLS—Rolling Stones—Rolling Stones
 - BROTHER TO BROTHER—Gino Vannelli—A&M
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - TIME PASSAGES—Al Stewart—Arista
 - DOG & BUTTERFLY—Heart—Portrait
 - BEST OF EARTH, WIND & FIRE—ARC/Col

WXRT-FM/CHICAGO

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
 - DIRE STRAITS—WB
 - EQUINOXE—Jean-Michel Jarre—Polydor
 - PATRICK MORAZ—Charisma
 - SECRET AGENT—Chick Corea—Polydor
- HEAVY ACTION (airplay, sales, phones in descending order):**
- WAVELENGTH—Van Morrison—WB
 - 52ND STREET—Billy Joel—Col
 - WHO ARE YOU—The Who—MCA
 - BLOODY TOURISTS—1cc—Polydor

- SOME GIRLS—Rolling Stones—Rolling Stones
- BACKLESS—Eric Clapton—RSO
- LIVING IN THE USA—Linda Ronstadt—Asylum
- JAZZ—Queen—Elektra
- SHAKEDOWN STREET—Grateful Dead—Arista
- TIME PASSAGES—Al Stewart—Arista

KSHE-FM/ST. LOUIS

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - DIRE STRAITS—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - MISPLACED IDEALS—Sad Cafe—A&M
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston—Epic
 - TORMATO—Yes—Atlantic
 - JAZZ—Queen—Elektra
 - TOTO—Col
 - WEEKEND WARRIOR—Ted Nugent—Epic
 - 52ND STREET—Billy Joel—Col
 - TREVOR RABIN—Chrysalis
 - WHO ARE YOU—The Who—MCA
 - HEMISPHERES—Rush—Mercury
 - LOVE BEACH—Emerson Lake & Palmer—Atlantic

WABX-FM/WDETROIT

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - MINUTE BY MINUTE—Doobie Brothers—WB

HEAVY ACTION (airplay in descending order):

- 52ND STREET—Billy Joel—Col
- THE CARS—Elektra
- JAZZ—Queen—Elektra
- PIECES OF EIGHT—Styx—A&M
- SOME GIRLS—Rolling Stones—Rolling Stones
- TOTO—Col
- WEEKEND WARRIORS—Ted Nugent—Epic
- LIVE BOOTLEG—Aerosmith—Col

WZMF-FM/MILWAUKEE

- ADDS:**
- AN AMERICAN DREAM—Jim Morrison/Doors—Elektra
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
 - IF YOU WANT BLOOD—AC/DC—Atlantic
 - MISPLACED IDEALS—Sad Cafe—A&M
 - PLEASE HOME FOR CHRISTMAS (single)—Eagles—Asylum

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

- JAZZ—Queen—Elektra
- DOG & BUTTERFLY—Heart—Portrait
- LOVE BEACH—Emerson, Lake & Palmer—Atlantic
- PIECES OF EIGHT—Styx—A&M
- BACKLESS—Eric Clapton—RSO
- SHAKEDOWN STREET—Grateful Dead—Arista

- BACK TO EARTH—Cat Stevens—A&M
- FROM THE INSIDE—Alice Cooper—WB
- 52ND STREET—Billy Joel—Col
- COMES A TIME—Neil Young—Reprise

KQRS-FM/MINNEAPOLIS

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB
- HEAVY ACTION (airplay in descending order):**
- PIECES OF EIGHT—Styx—A&M
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - 52ND STREET—Billy Joel—Col
 - DOUBLE VISION—Foreigner—Atlantic
 - BACKLESS—Eric Clapton—RSO
 - JAZZ—Queen—Elektra
 - BURSTING OUT—Jethro Tull—Chrysalis
 - TWIN SONS—Fogelberg/Weisberg—Full Moon

KZEW-FM/DALLAS

- ADDS:**
- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
 - AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - JAMES WALSH GYPSY BAND—RCA
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - MOVE IT ON OVER—George Thorogood—Rounder
 - PHOTO FINISH—Rory Gallagher—Chrysalis

HEAVY ACTION (airplay, sales in descending order):

- BACK TO EARTH—Cat Stevens—A&M
- A SINGLE MAN—Elton John—MCA
- BROTHER TO BROTHER—Gino Vannelli—Arista
- TIME PASSAGES—Al Stewart—Arista
- 52ND STREET—Billy Joel—Col
- DOG & BUTTERFLY—Heart—Portrait
- ELAN—Firefall—Atlantic
- BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
- JAZZ—Queen—Elektra
- BACKLESS—Eric Clapton—RSO

KBPI-FM/DENVER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- 52ND STREET—Billy Joel—Col
 - LIVING IN THE USA—Linda Ronstadt—Asylum
 - TIME PASSAGES—Al Stewart—Arista
 - ELAN—Firefall—Atlantic
 - TOTO—Col
 - BACKLESS—Eric Clapton—RSO
 - COMES A TIME—Neil Young—Reprise
 - TWIN SONS—Fogelberg/Weisberg—Full Moon
 - DOG & BUTTERFLY—Heart—Portrait
 - NIGHTWATCH—Kenny Loggins—Col

KNAC-FM/LONG BEACH

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
 - BLACK NOISE—FM—Visa
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - COLISEUM ROCK—Starz—Capitol
 - CRAZY MOON—Crazy Horse—RCA
 - I RESERVE THE RIGHT—Stillwater—Capricorn
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - NICOLETTE—Nicolette Larson—WB

HEAVY ACTION (airplay, sales in descending order):

- TOTO—Col
- JAZZ—Queen—Elektra
- MOVE IT ON OVER—George Thorogood—Rounder
- COMES A TIME—Neil Young—Reprise
- BACKLESS—Eric Clapton—RSO
- BACK TO THE BARS—Todd Rundgren—Bearsville
- WAVELENGTH—Van Morrison—WB
- PIECES OF EIGHT—Styx—A&M
- LIVING IN THE USA—Linda Ronstadt—Asylum
- 52ND STREET—Billy Joel—Col

KWST-FM/LOS ANGELES

- ADDS:**
- BACK TO EARTH—Cat Stevens—A&M
 - BLONDES HAVE MORE FUN—Rod Stewart—WB
 - MINUTE BY MINUTE—Doobie Brothers—WB

HEAVY ACTION (airplay in descending order):

- JAZZ—Queen—Elektra
- WEEKEND WARRIORS—Ted Nugent—Epic
- COMES A TIME—Neil Young—Reprise
- BACKLESS—Eric Clapton—RSO
- WAVELENGTH—Van Morrison—WB
- 52ND STREET—Billy Joel—Col
- A SINGLE MAN—Elton John—MCA
- TIME PASSAGES—Al Stewart—Arista
- FROM THE INSIDE—Alice Cooper—WB
- ENERGY—Pointer Sisters—Planet

KOME-FM/SAN JOSE

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
 - AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
 - BACK & FOURTH—Lindisfarne—Atco
 - JERRY JEFF—Jerry Jeff—Elektra
 - MISPLACED IDEALS—Sad Cafe—A&M
 - ROGUE WAVES—Terry Reid—Capitol

HEAVY ACTION (airplay in descending order):

- LIVE BOOTLEG—Aerosmith—Col
- DON'T LOOK BACK—Boston—Epic
- ELAN—Firefall—Atlantic
- TWIN SONS—Fogelberg/Weisberg—Full Moon
- 52ND STREET—Billy Joel—Col
- TWO FOR THE SHOW—Kansas—Kirshner

- WAVELENGTH—Van Morrison—WB
- INNER SECRETS—Santana—Col
- PIECES OF EIGHT—Styx—A&M
- WHO ARE YOU—The Who—MCA

KSAN-FM/SAN FRANCISCO

- ADDS:**
- BLONDES HAVE MORE FUN—Rod Stewart—WB
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
 - GO 2—XTC—Virgin (import)
 - K-SCOPE—Phil Manzanera—Polydor
 - MINUTE BY MINUTE—Doobie Brothers—WB
 - PIERRE MOERLINS GONG—Arista
 - PLEASE HOME FOR CHRISTMAS (single)—Eagles—Elektra
 - SLEEPER WHEREVER I FALL—Bobby Bare—Col

HEAVY ACTION:

- BACK TO THE BARS—Todd Rundgren—Bearsville
- HEARTS OF STONE—Southside Johnny—Epic
- PARALLEL LINES—Blondie—Chrysalis
- SHAKEDOWN STREET—Grateful Dead—Arista
- SOME GIRLS—Rolling Stones—Rolling Stones
- THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
- TO THE LIMIT—Joan Armatrading—A&M
- TRACKS ON WAX 4—Dave Edmunds—Svan Song
- WAVELENGTH—Van Morrison—WB
- WHO ARE YOU—The Who—MCA

KZEL-FM/OREGON

- ADDS:**
- AN AMERICAN PRAYER—Jim Morrison/Doors—Elektra
 - BACK TO EARTH—Cat Stevens—A&M
 - BANG YOUR DOOR—Charlie Ainley—Nemperor
 - BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
 - EQUINOXE—Jean-Michel Jarre—Polydor
 - IF YOU WANT BLOOD—AC/DC—Atlantic
 - K-SCOPE—Phil Manzanera—Polydor
 - L—Creme & Godley—Polydor
 - SECRET AGENT—Chick Corea—Polydor

HEAVY ACTION (airplay, sales in descending order):

- SHAKEDOWN STREET—Grateful Dead—Arista
- NICOLETTE—Nicolette Larson—WB
- BACKLESS—Eric Clapton—RSO
- 52ND STREET—Billy Joel—Col
- INNER SECRETS—Santana—Col
- TOTO—Col
- DIRE STRAITS—WB
- ELAN—Firefall—Atlantic
- MOVE IT ON OVER—George Thorogood—Rounder
- WEEKEND WARRIORS—Ted Nugent—Epic

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

- | | | |
|---------|---------|---------|
| WCOZ-FM | WQSR-FM | KLQL-FM |
| WPLR-FM | WQFM-FM | KZAP-FM |
| WSAN-AM | KFML-AM | KGB-FM |
| WKLS-FM | KAWY-FM | KSJO-FM |
| WORJ-FM | KHFI-FM | KZAM-FM |

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Grusin and Rosen: The Development of Fusion Music

By SOPHIA MIDAS

■ Dave Grusin and Larry Rosen recently signed with Arista Records to form their own jazz/fusion label, GRP Records. Grusin, who is one of Hollywood's top film composers, and Rosen, who has gained an impressive reputation for his producing and engineering talents, have already established a track record in the fusion market. Discovering and producing albums for Earl Klugh and Noel Pointer, Grusin and Rosen have also produced albums for Patti Austin, Lee Ritenour and Grusin's own lp, "One of A Kind."



Larry Rosen, Dave Grusin

Drawing from their success in the fusion area, Grusin and Rosen have introduced GRP Records with the debuts of singer Angela Bofil and flutist Dave Valentin. In the following Dialogue, Grusin and Rosen discuss their new label, focusing upon the fusion phenomenon and the manner in which GRP is a product of this increasingly significant market.

Record World: How is it that the two of you decided to launch a new jazz label?

Larry Rosen: I would say it basically comes from producing acts for other labels. And getting very frustrated with a lot of elements that became out of our control. To make the record itself was totally in our control so it was pretty easy, besides the normal hassles that you have in making records. But once it got out of our hands and we delivered the record to the company, as far as positioning the artist in the marketplace, a look for the artist in image, promotion, tour support, and everything that it takes to make a record happen, it was completely out of our control. No way were we really involved in that thing. See, we've been dealing basically with new artists, so there wasn't really strong inputs from companies. It's like when they sign a new artist: The basic idea with most companies is to put out the record, and when and if it starts to happen, then you kind of get behind it a little bit. And as the sales keep increasing you do a little bit more and that doesn't seem the right way to break anybody. That's a luck situation. It depends how strong the product is and the rest of it is luck. So getting involved in a company seems to be, from our point of view, to control some of these elements, to have a small roster of artists, artists that we really believed in, a lot of new artists that we're dealing with now, and really get behind them with a strong promotional push, looking at them as far as an image, how would they fit out there, or where do they fit into the whole marketplace. And then really getting behind it and kind of getting an organized marketing approach rather than try to play the catch up game.

Dave Grusin: I think a short answer to that is that people have to be crazy to want to have a record label. Because we're coming into it from a musical stance. I mean that's the only reason we ever got involved in it anyway. The object of a life is to try and make a living, doing what you want to do, doing what you enjoy doing; we don't enjoy running a record label, we enjoy the music. So it's like a defensive measure to have a label . . . I don't think we want to spend any more money, for instance than a major label would promoting a new artist. It's just we feel since we have fewer artists and we're dealing with each one as an individual, we can maybe be able to be more efficient with that one.

Rosen: Well let's say this. The label is owned by Grusin/Rosen Production company. It's funded and distributed by Arista. The technical phrasing would be it's an independent label.

RW: Why did the two of you decide to create a label committed to jazz, and would you consider your orientation to be geared more towards fusion than jazz?

Grusin: One thing the music itself isn't jazz anymore. It doesn't fall into any category and you know that presents problems for the guys

up at Arista who have to deliver with their product. But there is a new category. And it is something that sprang out of jazz, fusion. The question is why is that appealing right now. It's a demographic reason. And that is in a Warner Brothers survey of the change of the age of the record buyers. The thing that really hit everybody right between the eyes was the fact that there are some new groups of record buyers between the age of 29 and 35 that didn't exist five years ago. Those people are not the same people who were buying records not just because the numbers of their age have changed, but because they are not high school students, and not college students and not young, rebellious, energetic kids trying to get away from their parents. And all that is right behind rock and roll. Now they've got jobs and now they've got wives or girlfriends or children. Now when they come home at night, they're not trying to anger their parents, or demonstrate their individualism the way they were doing when they were listening to rock and roll records. They are looking to relax a little bit. They are looking for an alleviation of the pains, the pressures of being out in the real world, which they weren't in before, and they need a different form of music. They need not just a high energy music, rock and roll, that form of release. They need something a little bit more soothing. And instrumental music, this kind of music, has a low energy rhythmic content, it has a softer kind of a sound, and it provides a different kind of entertainment experience. It sort of bathes away the pressures of the day.

RW: Would you also agree that this same population, which is significantly responsible for the growth of the fusion market, is also still buying rock products?

“ We feel since we have fewer artists and we're dealing with each one as an individual, we can maybe be able to be more efficient . . . ”

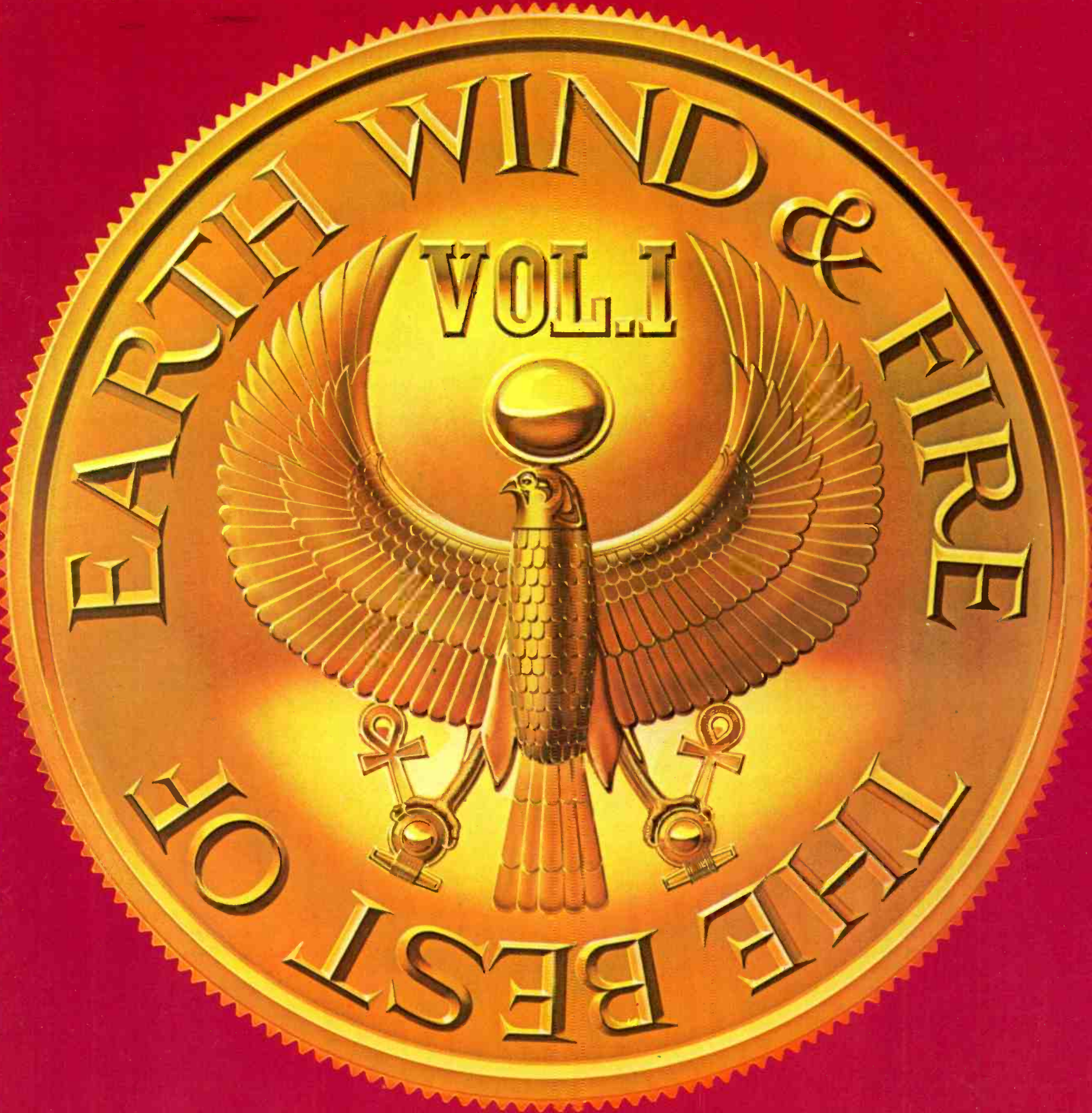
Grusin: Yeah, I think probably demographically more people might be listening to the Stones because more people are listening to more music. But what you're talking about is I think just the evolution of music. I mean obviously Bill Haley can't go on for 20 years without evolving into something else. Or early r&b. It has to keep changing. Here's another hypothetical catalyst for the increase in the sales in this kind of music: Twenty years ago, if you were going to go out and buy a really good stereo, you were going to have a Macintosh receiver; and you had to be real affluent. And so the people who listened to music that was real clean and real pressed were a very small minority. Apparently they were over the age of 40 because only people over the age of 40 had enough bread to get it together. Circus just did a survey. Circus is the magazine that I used to edit. And their readership is the 15-25 year old bracket. And they just discovered that their readers have an average of nine hundred dollars worth of equipment. For that nine hundred dollars their readers are able to get what almost nobody could afford. In other words, teenagers and people in their early twenties can now afford equipment that is the equivalent of what only a very small slice of the population could afford 20 years ago. And this equipment reproduces very clean and technically very, very high end music. Music can be appreciated better on a good system than on a 5 inch or even a two and a half inch speaker. And there are enough people out there now who have the equipment to be able to appreciate that now.

Rosen: That's one thing about our records. We really strive for sound quality.

RW: Did your recent success with discovering and co-producing Earl Klugh and Noel Pointer's albums encourage you to form your own record company?

Grusin: Yeah. Earl was our first album as a team. Although we worked before and Larry had produced Jon Lucien. I had worked on

(Continued on page 45)



The album that puts all

Two brand-new songs, "September," and "Love Music" highlight ten years of elemental ecstasy. This volume includes "Got to Get You Into My Life," from the film "Sgt. Pepper's Lonely Hearts Club Band," "Singasong," "Getaway," "Shining Star," "That's the Way of the World," and more. Plus—an incredible collection of group photos spotlighting Earth, Wind & Fire's history-making career.



the elements together.

"The Best of Earth, Wind & Fire Vol. 1!" FC 35647
Featuring their new hit single, "September!" 3-10854
On ARC Records and Tapes.



New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ ON THE TOWN: Like Philo, Alligator, Rounder and countless other labels of this ilk, Tomato Records places a premium on artistic integrity, often at the expense of great commercial success. Certainly such Tomato artists as **John Cage** and **Philip Glass** are not going to top the charts with their enticingly eccentric compositions, but their music is an invaluable part of America's culture and at its best gives meaning to the much-battered word "art."

Tomato recently signed guitarist **Linda Cohen**, who may not generate "Saturday Night Fever"-type volume with her recordings, but is a worthy addition to the label's roster nonetheless. Her first Tomato album (she recorded two albums for Poppy Records in the early '70s), "Angel Alley," is an exquisite affair featuring beautiful melodies, inventive arrangements and an approach to the instrument that often recalls the finest moments of **Leo Kottke**, **John Fahey** and **Christopher Parkening**. "Angel Alley" is also blessed by the presence of **Craig Anderton**, whose production is nigh on to flawless, and whose work on synthesizer is subtle in the extreme: you know he's contributing mightily on some cuts, but somehow you're not fully aware of this until you've had time to mull over the entire album.

Live, as she was last weekend at the Other End, Cohen was not quite what she is on record. Oftentimes she did not apply enough pressure to the strings of her guitar, or she was too far from a fret, with the result being numerous fuzzed notes; more disturbing was the very deliberateness with which she played some of the more difficult songs. Bad nights do occur though. There was enough of the smooth, assured Linda Cohen in evidence here to warrant a long second look and to thank Tomato for once again proving that megabucks are not everything.

KEITH RICHARDS' name is in the news again this week with the release of the first single recorded under his own name for Rolling Stones Records. The "A" side is "Run Rudolph Run," a semi-obscure **Chuck Berry** Christmas song that sounds like a natural for Richards' choppy guitar style. Incidentally, the tune was recorded by his new friend, **Dave Edmunds** on a limited edition record issued in the U.K. about six years ago. The song is backed with a straightforward reggae version of **Jimmy Cliff's** "The Harder They Come." Both sides reportedly feature various members of the **Rolling Stones** but not **Mick Jagger** and it should be emphasized that Richards has not left the group.

BLUES BROTHERS MANIA: could be he next fever to sweep the country. Universal Studios already has plans to film a "history of the Blues Brothers" motion picture starring **John Belushi** and **Dan Ackroyd**. The duo's single, "Soul Man," shoots up to #63 bullet on The Singles Chart in its second week and the album is this week's Flashmaker with an impressive listing of stations. Not bad when you consider that through all the novelty, the music stands up as some of the best blues recorded in some time.

BEN VEREEN announced last week the creation of the Jackie Wilson Medical Trust to aid the singer who has been incapacitated since collapsing from a heart attack while performing at the Latin Casino in Cherry Hill, New Jersey on September 25, 1975. Four trustees have been named: Vereen; **Tom Skinner**, president of Tom Skinner Associates; **Dr. Columbus Salley**, professor of literature and journalism at the University of Illinois; **John Mulkarin**, co-guardian of Wilson in legal and financial matters; and **Bert Podell**, financial advisor and accountant to numerous entertainers, who will be responsible for a public accounting for the trust. According to the trust agreement, the members of the trust will hold, for the medical benefit of Wilson, any gift, grant, bequest or other receipt of property.

Said Vereen: "This is more than a battle to restore a man to his maximum possible physical health. It is a battle against these forces which so easily forget the contributions that men make, and a battle against those who would take the sick and invalid among us and shove them aside. It could happen to any of us."

MEDIA WATCH: The New York Times and Daily News were filled with all sorts of exciting tidbits relating to the music industry last week. At the top of the news (no pun intended) was **Pete Hammill's** column in the Daily News on December 1. Conceding that most new records pale in comparison to the "old masters"—**Dylan**, **Billie Holiday**, **Clifford Brown**, **Max Roach**, **Charlie Parker**, **the Beatles**, **Sinatra**—Hammill came forward and admitted that **Angela Bofill** knocks him out (Bofill's debut album, "Angie," has recently been released by Arista/GRP).

"The music was a city dream," wrote Hammill. "Lyrical and defiant (Continued on page 56)

RSO Signs Naughton



David Naughton has been signed to a long-term recording contract with RSO Records it was announced by Al Coury, president of the label. Naughton was brought to the attention of RSO Records because of his role in the new, upcoming ABC Television series "Makin' It," in which he sings the title song. The song was written by Dino Ferakis and Freddie Perren and produced by Freddie Perren. The single will be Naughton's first RSO release. The television series is a Miller-Milkis Production. Among the current successes from producers Tom Miller and Ed Milkis are "Happy Days" and "Laverne And Shirley." Pictured are, from left: Tom Miller, David Naughton, Al Coury and Ed Milkis.

Goodphone™ ROCK ALBUMS

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

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

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Dialogue *(Continued from page 41)*

those arrangements. But we've known each other for a long time. I don't know how long . . . about 17 years. It seems like a ridiculous amount of time. From the day when we were both on the road with Andy Williams. And we've kept track of each other over the years. And we know each other not only a long time, but philosophically. Larry is very efficient. I don't know if he wants you to know this, but he had tons of businesses registered to him when he was 17 years old. He was already in business, you know. And I'm totally devoid of any of that knowledge.

I didn't realize that it was possible to pay your own bills, and everything until I was about 35 years old. So it's been a division of our duties somewhat.

RW: Can you explain your individual responsibilities in running GRP?

Grusin: We both do it all. We don't have a staff. So far Larry has done all the engineering and I've done all the writing, and I think I've played on most of the tracks that we've done. We know eventually there's not going to be time to just keep doing that. But the reason we like to do it is it's the most careful kind of control we have while we're doing it. So we are going to keep as close to that as we can. When the time comes to delegate some of that authority, you know, to hire an engineer or to hire an orchestra or arranger or something, it's going to be under pretty close supervision. Because that's all we really have to hang on to. We know when it's sounding right, and it's feeling good and what it has the potential to become as long as we're doing it. So the only real division of responsibilities is I think actually in the studio. Larry's on the booth side of the glass and I'm usually in the room, on the other side, with the musicians. So we've got two points of view in that perspective on both sides.

Rosen: We try to have it like a total communication thing. Because even the business part of this thing is a kind of creative kind of thing. It's the kind of thing where we'll sit, and it starts with an artist, what we're doing, how does it all work together. We discuss all that when we find an artist that we would like to sign. We start talking about the material. We'll get involved in material, and then go all the way through points of the contract which we discuss together, and down to the marketing—making the record and marketing, totally. In one form or another, when we get together we sit down and discuss every part of it because it's all inter-related. So closely inter-related.

RW: You're a musician also.

Rosen: That's right. With Andy Williams I was playing drums and Dave was the conductor and piano player. And that was a lot of years on the road. A lot of fun. We had good times.

RW: How do you expect your releases to differ from Arista's jazz releases or the affiliated Freedom label?

Grusin: Well I look at our product in a category that we can't categorize, which is the worst in the record business because everybody is looking for a category. So that's our first major problem. It may be unique, but it's a problem. It seems where Arista is coming from right now is that they have the Freedom line of jazz product, which is more or less like older type be-bop jazz, re-issues, the Savoy catalogue, and that kind of thing they're putting out which has no relationship to what we're doing, except roots. And then they have the Arista-Novus line which is more avant garde. And then on their label themselves they have the Brecker Brothers, and Harvey Mason, etc. Where our thing is coming from is wherever Earl Klugh and Noel Pointer and people we work with, like Patti Austin, Lee Ritenour and Dave Valentin and Angela Bofill and Jon Lucien, fit into the musical spectrum. Now that's not exactly where the Arista thing is at. I think that's one reason why Clive Davis was interested in what we were doing. Because it isn't duplicating exactly what they're doing, because that would be ridiculous. I think that this is a new kind of music that's coming around, kind of finding itself. I mean, George Benson is an example, or even now the thing with Chuck Mangione, having such a platinum album, or whatever . . . you know, it certainly isn't be-bop jazz. And it's a combination of a lot of different elements. It seems to be growing area of music that's becoming very, very popular. It covers a lot of areas.

RW: Considering the crossover of jazz in the last couple of years, which artist do you feel best broke it to a mass audience? I was thinking of Benson's "Breezin'."

Grusin: I would say that was it. Although Herbie Hancock before that . . . And I think also when you're talking about the history of the stuff, CTI had a big influence on crossover.

Rosen: You know going back to that thing, what was the first record, Dave brought up that thing about CTI, that was probably really

it. The "2001" thing was probably the first real, real big one. That was like a single and a hit. So that probably was the first. CTI was really responsible for this whole thing. Because they were the first to take real excellent jazz players. And they had everybody working for them, Hubert Laws, George Benson. And they took all these people who were on the jazz scene for awhile at that point playing be-bop jazz, making records that cost to produce—I don't know—maybe \$5,000, \$10,000, and because the potential sales would be 20,000 records, I guess that constituted good sales for a jazz artist at that particular time. Those guys played—they were excellent players. But CTI put it in a setting that I think got across to a lot more people. That was really the beginning of the crossovers.

RW: Introducing GRP Records with the debut lps of Angela Bofill and Dave Valentin, what is it about these artists that can commercially break them into the fusion market, and what aesthetic requirements do they fulfill?

Rosen: We definitely have to sell records. I don't even know if we can answer that question because it comes down to what are we really hearing. I think it's easier to talk about the aesthetic aspect of it than the potential commercial value. We may be dead wrong about all of this. We haven't proven yet that these are people who are going to be commercial. I think in Angie's case, there's just something in her voice and in her attitude that we feel she could handle success. She could make it grow and she could be comfortable with it. Not only in a personal way, but in a musical way as well. I don't have any perspective about this record any longer. I don't know where it caught her in terms of categories and neither does the company. I mean the promo-

(Continued on page 63)

JOHNNY MARKS' BIG 4 RUDOLPH THE RED-NOSED REINDEER

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Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert
Kaempfert, Living Voices, Lawrence Welk, Living Strings,
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Red Skelton

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THE TINY TREE

Roberta Flack, and Buddy Ebsen

Dec. 16, 8:30 P.M. CBS

ST. NICHOLAS MUSIC, INC.

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

The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

LOTTA LOVE—Nicolette Larson—WB (11)
A LITTLE MORE LOVE—Olivia Newton-John—MCA (8)
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista (8)
YOU NEED A WOMAN TONIGHT—Captain & Tennille—A&M (7)
BABY I'M BURNIN'—Dolly Parton—RCA (6)
WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle—UA (6)

WBZ/BOSTON

HOW YOU GONNA SEE ME NOW—Alice Cooper—WB
I'M EVERY WOMAN—Chaka Khan—WB
LOTTA LOVE—Nicolette Larson—WB
PROMISES—Eric Clapton—RSO
WSAR/FALL RIVER
A LITTLE MORE LOVE—Olivia Newton-John—MCA
HOUSEWIFE—Wayne Newton—20th Century Fox
LOTTA LOVE—Nicolette Larson—WB
YOU NEED A WOMAN TONIGHT—Captain & Tennille—A&M

WIP/PHILADELPHIA

LOTTA LOVE—Nicolette Larson—WB
RUN FOR HOME—Lindisfarne—Atco
SHAKE IT—Ian Matthews—Mushroom
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista

WMAL/

WASHINGTON, D.C.

BABY I'M BURNIN'—Dolly Parton—RCA
FIRE—Pointer Sisters—Planet
LOTTA LOVE—Nicolette Larson—WB

WKBC-FM/

WINSTON-SALEM

BABY I'M BURNIN'—Dolly Parton—RCA
LOTTA LOVE—Nicolette Larson—WB
TRANQUILLO—Carly Simon—Elektra

WQUD-FM/MEMPHIS

DRIFTWOOD—Moody Blues—London
THE GAMBLER—Kenny Rogers—UA
THE WEDDING SONG—Mary MacGregor—Ariola

WSB/ATLANTA

DOUBLE S—Bill Anderson—MCA
MARY'S BOY CHILD/OH MY LORD—Boney M—Sire
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista

WFTL/FT. LAUDERDALE

BURGERS AND FRIES—Charley Pride—RCA
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista
WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle—UA

WJBO/BATON ROUGE

HOUSEWIFE—Wayne Newton—20th Century Fox
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista

WGAR/CLEVELAND

A LITTLE MORE LOVE—Olivia Newton-John—MCA
I'M EVERY WOMAN—Chaka Khan—WB
SEPTEMBER—Earth, Wind & Fire—ARC/Col

WLW/CINCINNATI

BABY I'M BURNIN'—Dolly Parton—RCA

LOTTA LOVE—Nicolette Larson—WB
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista
THIS MOMENT IN TIME—Engelbert Humperdinck—Epic

WTMJ/MILWAUKEE

A LITTLE MORE LOVE—Olivia Newton-John—MCA
HOME AND DRY—Gerry Rafferty—UA
I WAS MADE FOR DANCIN'—Leif Garrett—Scotti Bros.
MARY'S BOY CHILD/OH MY LORD—Boney M—Sire
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista
WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle—UA

YOU NEED A WOMAN TONIGHT—Captain & Tennille—A&M

WCCO-FM/MINNEAPOLIS

I WILL PLAY A RHAPSODY—Burton Cummings—Portrait
YOU THRILL ME—Exile—Warner/Curb

KMOX-FM/ST. LOUIS

DANCIN' SHOES—Nigel Olsson—Bang
LOVE DON'T LIVE HERE ANYMORE—Rose Royce—Whitfield
SOMEWHERE IN THE NIGHT—Barry Manilow—Arista

KULF/HOUSTON

CHANGE OF HEART—Eric Carmen—Arista
LOVE TO BURN—O. C. Smith—Shadybrook
PLEASE COME HOME FOR CHRISTMAS—Eagles—Asylum

KOY/PHOENIX

I'VE DONE ENOUGH DYIN' TODAY—Larry Gatlin—Monument
TOMORROW IS ANOTHER DAY—Jim Rafferty—London
YOU NEED A WOMAN TONIGHT—Captain & Tennille—A&M

KIIS/LOS ANGELES

A LITTLE MORE LOVE—Olivia Newton-John—MCA
CAN YOU FOOL—Glen Campbell—Capitol
I WILL BE IN LOVE WITH YOU—Livingston Taylor—Epic
OUR LOVE (DON'T THROW IT ALL AWAY)—Andy Gibb—RSO
PART TIME LOVE—Elton John—MCA
PROMISES—Eric Clapton—RSO
SEPTEMBER—Earth, Wind & Fire—ARC/Col
WE'VE GOT TONITE—Bob Seger—Capitol

KSFO/LOS ANGELES

DANCING IN THE CITY—Marshall Hain—Harvest
HOME AND DRY—Gerry Rafferty—UA
I BELIEVE YOU—Carpenters—A&M
PLEASE COME HOME FOR CHRISTMAS—Eagles—Asylum
YOU NEED A WOMAN TONIGHT—Captain & Tennille—A&M

KPNW/EUGENE

LOST IN YOUR LOVE—John Paul Young—Scotti Bros.
LOTTA LOVE—Nicolette Larson—WB
THE WEDDING SONG—Mary MacGregor—Ariola
TRANQUILLO—Carly Simon—Elektra
WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle—UA

KVI/SEATTLE

WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle—UA

Also reporting this week: WHDH, WCCO-AM, KMBZ. 23 stations

RETAIL RAP

By MIKE FALCON

■ ON THE ROAD IN PORTLAND . . . The recent Lieberman bash was a great excuse to travel to Portland, where Retail Rap made the rounds, often as a solo venture, but also in the good company of Arista's Maury "The" King and Sound's Gary Marzolino. In addition to numerous Portland stores, the solo excursions took RR to Salem, to check out Rising Sun and Odyssey, as well as to see the rather unusual music therapy program Willamette University offers. Other "highlights" included the radical retailing dinner, in which Everybody's Mike Reff and Longhair's Tom Modica proved that old hippies never die, they merely cut their hair. Along for the retail version of Face The Nation were Debby Flanagan, Don Crouch, Bob Cael, Norleen Lee, John Schneider, Susan Brown and others who later voted to send the winner of the debate to Guyana for a Moby Grape/Kool Aid promotional tie-in tour. Tom Johnson, of For What It's Worth, heard the opening arguments at the bar and quickly split. Smart guy: didn't get five stores in the market for nothing. The Stark Street Everybody's store became somewhat of a merchandising mecca Tuesday afternoon, as Macey Lipman and associate Lynn Forman, Image Marketing's Shelley Heber and Leanne Meyers, the aforementioned King and Marzolino all appeared simultaneously, along with Tom Keenan. As the Devo standup was being put into place, it was suggested by more than one onlooker that a Barry Manilow face be placed on top for full-flame effect. Speaking of full flame, the boot-stomping grenadiers of Portland's Fire Department made an entry into Ron Prindell's superstore and asked if the ceiling displays and mobiles (which are rather incredible as far as effect goes) were flame resistant. What, we all wanted to know, was the test the FD used to determine display suitability? Exposing the said mobiles to an open flame for 15 seconds . . . Seems there's a great collector's item that appeared at Everybody's: a Neil Diamond cover, and inside one side of an album that had Neil's new hit, along with a "B" side that had "Mandy," along with a few others from Barry Manilow's hits package. Not all of the defectives are being returned, however, as it seems some customers have found an MOR hits collection they hadn't planned on . . . The Lieberman party itself was too insane to cover adequately. But, among those from Los Angeles were Jet's Brian Blatt and Jerry Bix, Epic's Jim McKeon and RSO's Joe Louis.

OPEN FOR BUSINESS . . . That was the case as new Budget store owner Bob Goldstone opened his doors. Turns out a prospective customer had another idea and blazed a path looking for a copy of "Go Your Own Way," herein pictured. Note displays left from former tenant and "Come In, We're Open" sign . . . if you weren't to begin with, you certainly were when she was finished, Bob. Great store, now that the repairs have been made.



CONTEST WINNERS . . . Our first in a series of local, regional, national and trans-global display contests here shows the twofold Alan Parsons "Secrets of the Great Pyramid Contest" sponsored by Tower/Seattle and Arista/Maury "The Aforementioned" King. First the contestants guessed the number of blocks in the pyramid pictured. Then, they listened to what was inside the structure: a pinball machine. Winning 25 Arista albums was (at left) Dick Pangello. Next to him (and then proceeding to right) are Susan Finney (pinball machine winner), Maury King, and manager Kenny Sokolov and assistant Kevin Ferreter.



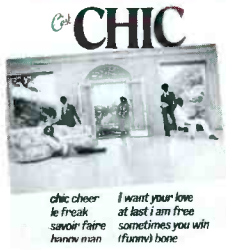
CONTEST WINNERS, CHAPTER TWO . . . Image Marketing's Chilliwick display winners are: DJ's, Washington Square, Portland

(\$200 to the Portland market . . . see what I mean?); 2nd: Mainstream Records, Yaukesha, Wisc. (\$100). 3rd (five of 'em): Everybody's, Corvallis; DJ's, Hawaii, Cassell's San Fernando; Record Carnival, Mentor, Ohio; Leisure Landing, New Orleans. Congrats!

RECORD WORLD RETAIL REPORT

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

SALESMAKER OF THE WEEK



*chic cheer
le freak
savoir faire
havin' man* I want your love
at last i am free
sometimes you win
(fuuuu) bone

C'EST CHIC
Atlantic

TOP SALES

- C'EST CHIC—Atlantic
- GREATEST HITS—Barry Manilow—Arista
- BACKLESS—Eric Clapton—RSO
- JAZZ—Queen—Elektra
- MOTOR BOOTY AFFAIR—Parliament—Casablanca

CAMELOT/NATIONAL

- BACK TO THE BARS—Todd Rundgren—Bearsville
- BACKLESS—Eric Clapton—RSO
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- C'EST CHIC—Atlantic
- FEEL THE NEED—Leif Garrett—Scotti Brothers
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- JAZZ—Queen—Elektra
- LIVE BOOTLEG—Aerosmith—Col
- NICOLETTE—Nicolette Larson—WB

HANDLEMAN/NATIONAL

- A LEGENDARY PERFORMER VOL. 3—Elvis Presley—RCA
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- C'EST CHIC—Atlantic
- CHANGE OF HEART—Eric Carmen—Arista
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS—Commodores—Motown
- GREATEST HITS 1974-1978—Steve Miller Band—Capitol
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- JAZZ—Queen—Elektra
- TOTALLY HOT—Olivia Newton-John—MCA

KORVETTES/NATIONAL

- BACKLESS—Eric Clapton—RSO
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- C'EST CHIC—Atlantic
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS—Commodores—Motown
- GREATEST HITS 1974-1978—Steve Miller Band—Capitol
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- JAZZ—Queen—Elektra
- PLAYIN' TO WIN—Outlaws—Arista
- WINGS GREATEST—Capitol

MUSICLAND/NATIONAL

- BACKLESS—Eric Clapton—RSO
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- C'EST CHIC—Atlantic
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS 1974-1978—Steve Miller Band—Capitol
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- JAZZ—Queen—Elektra
- PROFILE—Emmylou Harris—WB
- TOTALLY HOT—Olivia Newton-John—MCA
- WINGS GREATEST—Capitol

PEACHES/NATIONAL

- FROM THE INSIDE—Alice Cooper—WB

- GOIN' COCONUTS—Donny & Marie Osmond—Polydor
- GREATEST HITS 1974-1978—Steve Miller Band—Capitol
- LOVE BEACH—Emerson, Lake & Palmer—Atlantic
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- SANCTUARY—J. Geils Band—EMI America
- SHAKEDOWN STREET—Grateful Dead—Arista
- TOTALLY HOT—Olivia Newton-John—MCA
- WANTED—Richard Pryor—WB
- WINGS GREATEST—Capitol

RECORD BAR/NATIONAL

- INSTANT REPLAY—Dan Hartman—Blue Sky
- JOE SIMON—Spring
- LIGHT OF LIFE—Bar Kays—Mercury
- LORD OF THE RINGS—Fantasy (Soundtrack)
- SANCTUARY—J. Geils Band—EMI America
- SHAKEDOWN STREET—Grateful Dead—Arista
- THE GAMBLER—Kenny Rogers—UA
- WANTED—Richard Pryor—WB
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col
- YOU SEND ME—Roy Ayers—Polydor

SOUND UNLIMITED/NATIONAL

- A SINGLE MAN—Elton John—MCA
- BACKLESS—Eric Clapton—RSO
- BROTHER TO BROTHER—Gino Vannelli—A&M
- CHANGE OF HEART—Eric Carmen—Arista
- ELAN—Firefall—Atlantic
- HEMISPHERES—Rush—Mercury
- NEXT OF KINN—Greg Kihn Band—Berserkeley
- ON THE EDGE—Sea Level—Capricorn
- TOTO—Col
- TWO FOR THE SHOW—Kansas—Kirshner

KING KAROL/NEW YORK

- BROTHER TO BROTHER—Gino Vannelli—A&M
- C'EST CHIC—Atlantic
- COMES A TIME—Neil Young—Reprise
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS—Commodores—Motown
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- IS IT STILL GOOD TO YA—Ashford & Simpson—WB
- LIVE & MORE—Donna Summer—Casablanca
- LIVING IN THE USA—Linda Ronstadt—Asylum
- WILD & CRAZY GUY—Steve Martin—WB

RECORD WORLD-TSS STORES/NEW YORK

- BACK TO THE BARS—Todd Rundgren—Bearsville
- BELL & JAMES—A&M
- GREATEST HITS—Barry Manilow—Arista
- GREATEST HITS—Steely Dan—ABC
- HEMISPHERES—Rush—Mercury
- JAZZ—Queen—Elektra
- LORD OF THE RINGS—Fantasy (Soundtrack)
- TWO FOR THE SHOW—Kansas—Kirshner
- WINGS GREATEST—Capitol
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

STRAWBERRIES/BOSTON

- ALL FLY HOME—Al Jarreau—WB
- BONNIE POINTER—Motown
- DUCK SOUP—James Montgomery—Waterhouse
- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- GREATEST HITS—Barry Manilow—Arista
- NEW DIMENSIONS—Three Degrees—Ariola
- PATRICK ADAMS PRESENTS PHREEK—Atlantic

- QUAZAR—Arista
- SANCTUARY—J. Geils Band—EMI America
- 2 HOT—Peaches & Herb—Polydor

FOR THE RECORD/BALTIMORE

- ANGIE—Angela Boffill—Arista/GRP
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- C'EST CHIC—Atlantic
- CROSSWINDS—Peabo Bryson—Capitol
- DESTINY—Jacksons—Epic
- GET DOWN—Gene Chandler—20th Century
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- LIGHT OF LIFE—Bar Kays—Mercury
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- WANTED—Richard Pryor—WB

KEMP MILL/WASH., D.C.

- BACKLESS—Eric Clapton—RSO
- BROTHER TO BROTHER—Gino Vannelli—A&M
- GREATEST HITS—Barry Manilow—Arista
- HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
- LIGHT OF LIFE—Bar Kays—Mercury
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- MY NAME IS CAROLINE—Caroline Crawford—Mercury
- PLAYIN' TO WIN—Outlaws—Arista
- SHAKEDOWN STREET—Grateful Dead—Arista
- SHIPWRECKED—Gonzalez—Capitol

WAXIE MAXIE/WASH., D.C.

- ANGIE—Angela Boffill—Arista/GRP
- BACK TO EARTH—Cat Stevens—A&M
- C'EST CHIC—Atlantic
- INSTANT REPLAY—Dan Hartman—Blue Sky
- LONG STROKE—ADC Band—Cotillion
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- NEW DIMENSIONS—Three Degrees—Ariola
- SHOT OF LOVE—Lakeside—Solar
- WANTED—Richard Pryor—WB
- WINGS GREATEST—Capitol

RADIO 437/PHILADELPHIA

- ALL FLY HOME—Al Jarreau—WB
- BLACK NOISE—FM—Visa
- CROSSWINDS—Peabo Bryson—Capitol
- PATRICK MORAZ—Charisma
- PENTHOUSE PRESENTS THE LOVE SYMPHONY ORCHESTRA—Penthouse Intl.
- PETER GABRIEL—Atlantic
- RAINBOW VISIONS—Side Effect—Fantasy
- SHOT OF LOVE—Lakeside—Solar
- SECRET AGENT—Chick Corea—Polydor
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

FATHERS & SONS/MIDWEST

- ACE FREHLEY—Casablanca
- C'EST CHIC—Atlantic
- CROSSWINDS—Peabo Bryson—Capitol
- GENE SIMMONS—Casablanca
- LONG STROKE—ADC Band—Cotillion
- LORD OF THE RINGS—Fantasy (Soundtrack)
- LOVE BEACH—Emerson, Lake & Palmer—Atlantic
- NICOLETTE—Nicolette Larson—WB
- TOTO—Col
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

MUSIC STOP/DETROIT

- BACKLESS—Eric Clapton—RSO
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col

- BEST OF NORMAN CONNORS & FRIENDS—Buddah
- CHAKA—Chaka Khan—WB
- FROM THE INSIDE—Alice Cooper—WB
- GREATEST HITS—Barry Manilow—Arista
- HEMISPHERES—Rush—Mercury
- JAZZ—Queen—Elektra
- LIVE BOOTLEG—Aerosmith—Col
- TOTO—Col

RECORD REVOLUTION/CLEVELAND

- ALIVE ON ARRIVAL—Steve Forbert—Nemperor
- BABYLON BY BUS—Bob Marley & the Wailers—Island
- BUSH DOCTOR—Peter Tosh—Rolling Stones
- CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
- K-SCOPE—Phil Manzanera—Polydor
- L—Lol Creme/Kevin Godley—Polydor
- PATRICK MORAZ—Charisma
- SECRET AGENT—Chick Corea—Polydor
- SHAKEDOWN STREET—Grateful Dead—Arista
- TOUCH DOWN—Bob James—Col/Tappan Zee

RAINBOW/CHICAGO

- ALICIA BRIDGES—Polydor
- AN AMERICAN PRAYER—Jim Morrison & the Doors—Elektra
- BUSH DOCTOR—Peter Tosh—Rolling Stones
- C'EST CHIC—Atlantic
- DOG & BUTTERFLY—Heart—Portrait
- HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
- LEGEND—Poco—ABC
- LOVE BEACH—Emerson, Lake & Palmer—Atlantic
- ON THE EDGE—Sea Level—Capricorn
- TOKYO TAPES—Scorpions—RCA

RADIO DOCTORS/MILWAUKEE

- BACKLESS—Eric Clapton—RSO
- GET DOWN—Gene Chandler—20th Century
- HEMISPHERES—Rush—Mercury
- IF YOU WANT BLOOD—AC/DC—Atlantic
- MOLLY HATCHETT—Epic
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- NICOLETTE—Nicolette Larson—WB
- SPARK OF LOVE—Lenny Williams—ABC
- TRUTH N' TIME—Al Green—Hi
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

GREAT AMERICAN/MINNEAPOLIS

- C'EST CHIC—Atlantic
- CHANGE OF HEART—Eric Carmen—Arista
- CHRISTMAS PORTRAIT—Carpenters—A&M
- GREATEST HITS 1974-1978—Steve Miller Band—Capitol
- JAZZ—Queen—Elektra
- REUNION—Peter, Paul & Mary—WB
- SHAKEDOWN STREET—Grateful Dead—Arista
- TOTALLY HOT—Olivia Newton-John—MCA
- TOTO—Col
- TOUCH DOWN—Bob James—Col/Tappan Zee

PENGUIN FEATHER/NO. CAROLINA

- AN AMERICAN PRAYER—Jim Morrison & the Doors—Elektra
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- EQUINOXE—Jean Michel Jarre—Polydor
- FROM THE INSIDE—Alice Cooper—WB
- HEAT IN THE STREET—Pat Travers Band—Polydor
- LOVE BEACH—Emerson, Lake & Palmer—Atlantic

- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- NICOLETTE—Nicolette Larson—WB
- PHOTO FINISH—Rory Gallagher—Chrysalis
- SANCTUARY—J. Geils Band—EMI America

SPEC'S/FLORIDA

- BABYLON BY BUS—Bob Marley & the Wailers—Island
- BACKLESS—Eric Clapton—RSO
- BONNIE POINTER—Motown
- C'EST CHIC—Atlantic
- GREATEST HITS—Barry Manilow—Arista
- JAZZ—Queen—Elektra
- NICOLETTE—Nicolette Larson—WB
- PAIN & PLEASURE—Dr. Hook—Capitol
- TOTALLY HOT—Olivia Newton-John—MCA
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

MUSHROOM/NEW ORLEANS

- BACKLESS—Eric Clapton—RSO
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- C'EST CHIC—Atlantic
- CHERYL LYNN—Col
- FOR THE SAKE OF LOVE—Isaac Hayes—Polydor
- GIVE 'EM ENOUGH ROPE—Clash—Epic
- JUNGLE FEVER—Neil Larsen—Horizon
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- WE ALL HAVE A STAR—Wilton Felder—ABC
- WINGS GREATEST—Capitol

CIRCLES/ARIZONA

- GREATEST HITS—Barry Manilow—Arista
- I RESERVE THE RIGHT—Stillwater—Capricorn
- LORD OF THE RINGS—Fantasy (Soundtrack)
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- NIGHT GROOVES—Blackbyrds—Fantasy
- NOTHING SAYS I LOVE YOU LIKE I LOVE YOU—Jerry Butler—Phila. Intl.
- SHAKEDOWN STREET—Grateful Dead—Arista
- SHOT OF LOVE—Lakeside—Solar
- TOTALLY HOT—Olivia Newton-John—MCA
- TRAVOLTA FEVER—John Travolta—Midsong Intl.

LICORICE PIZZA/LOS ANGELES

- AN AMERICAN PRAYER—Jim Morrison & the Doors—Elektra
- BACKLESS—Eric Clapton—RSO
- BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
- DON'T CRY OUT LOUD—Melissa Manchester—Arista
- GREATEST HITS VOL. 2—Barbra Streisand—Col
- JAZZ—Queen—Elektra
- LOVE BEACH—Emerson, Lake & Palmer—Atlantic
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- SHAKEDOWN STREET—Grateful Dead—Arista
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

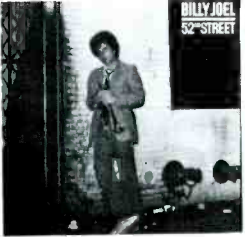
EUCALYPTUS/WEST & NORTHWEST

- CHERYL LYNN—Col
- HEMISPHERES—Rush—Mercury
- IF YOU WANT BLOOD—AC/DC—Atlantic
- JAZZ—Queen—Elektra
- MOTOR BOOTY AFFAIR—Parliament—Casablanca
- NICOLETTE—Nicolette Larson—WB
- RED SEED—Grover Washington, Jr.—Motown
- SHAKEDOWN STREET—Grateful Dead—Arista
- WINGS GREATEST—Capitol
- YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 8.98 I — 9.98 J — 11.98 K — 12.98 L — 13.98

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

DEC. 16	DEC. 9				WKS. ON CHART
1	1	52ND STREET BILLY JOEL Columbia FC 35609 (6th Week)			8 H
2	3	A WILD AND CRAZY GUY STEVE MARTIN/Warner Bros. HS 3238			7 H
3	4	BARBRA STREISAND'S GREATEST HITS, VOL. 2 /Columbia FC 35679			3 H
4	2	LIVE AND MORE DONNA SUMMER/Casablanca NBLP 7119			13 K
5	5	DOUBLE VISION FOREIGNER/Atlantic SD 19999			24 G
6	9	GREASE ORIGINAL SOUNDTRACK /RSO RS 2 4002			32 K
7	7	LIVE BOOTLEG AEROSMITH/Columbia PC2 35564			5 X
8	6	PIECES OF EIGHT STYX/A&M SP 4724			12 G
9	8	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155			11 G
10	10	SOME GIRLS ROLLING STONES/Rolling Stones COC 39108 (Atl)			26 G
11	12	THE MAN BARRY WHITE/20th Century Fox T 571			10 G
12	40	GREATEST HITS BARRY MANILOW/Arista A2L 8601			3 K
13	26	THE BEST OF EARTH, WIND & FIRE, VOL. 1 ARC/Columbia FC 35647			3 H
14	18	BACKLESS ERIC CLAPTON/RSO RS 1 3039			4 G
15	15	CHAKA CHAKA KHAN/Warner Bros. BSK 3245			7 G
16	23	JAZZ QUEEN/Elektra 6E 166			3 G
17	14	TIME PASSAGES AL STEWART/Arista AB 4190			12 G
18	11	HOT STREETS CHICAGO/Columbia FC 35512			10 H
19	28	C'EST CHIC /Atlantic SD 19209			3 G
20	13	WEEKEND WARRIORS TED NUGENT/Epic FE 35551			7 H
21	21	CRUISIN' VILLAGE PEOPLE/Casablanca NBLP 7118			9 G
22	19	BROTHER TO BROTHER GINO VANNELLI/A&M SP 4722			12 G
23	29	DOG & BUTTERFLY HEART /Portrait FR 35555			12 H
24	24	TWO FOR THE SHOW KANSAS/Kirshner PZ2 35660 (CBS)			5 K
25	32	TOTO /Columbia JC 35317			6 G
26	20	ELAN FIREFALL/Atlantic SD 19183			7 G
27	17	A SINGLE MAN ELTON JOHN/MCA 3065			7 G
28	25	TWIN SONS OF DIFFERENT MOTHERS DAN FOGELBERG & TIM WEISBERG/Full Moon JE 35339 (CBS)			15 G
29	16	COMES A TIME NEIL YOUNG/Reprise MSK 2266 (WB)			9 G
30	30	THE STRANGER BILLY JOEL/Columbia JC 35987			64 G
31	22	DON'T LOOK BACK BOSTON/Epic FE 35050			16 H
32	27	ONE NATION UNDER A GROOVE FUNKADELIC/Warner Bros. BSK 3209			12 G
33	34	STRANGER IN TOWN BOB SEGER & THE SILVER BULLET BAND/Capitol SW 11698			30 G
34	31	GENE SIMMONS /Casablanca NBLP 7120			11 G
35	33	WHO ARE YOU THE WHO/MCA 3050			15 G
36	35	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974			53 G
37	72	MOTOR BOOTY AFFAIR PARLIAMENT/Casablanca NBLP 7125			2 G
38	39	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/Warner Bros. BSK 3219			15 G
39	36	STRIKES AGAIN ROSE ROYCE/Whitfield WHK 3277 (WB)			15 G
40	43	FLAME RONNIE LAWS/United Artists UA LA 881 H			6 G
41	42	ACE FREHLEY /Casablanca NBLP 7121			11 G
42	46	HEMISPHERES RUSH/Mercury SRM 1 3743			5 G
43	52	GREATEST HITS STEELY DAN/ABC AK 1107/2			6 J
44	37	JETHRO TULL LIVE BURSTING OUT /Chrysalis CH2 1201			9 J
45	47	CHANSON /Ariola SW 50039			9 G
46	48	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS/RSO RS 2 4001			52 K
47	41	REED SEED GROVER WASHINGTON, JR./Motown M7 910R1			11 G
48	44	WAVELENGTH VAN MORRISON/Warner Bros. BSK 3212			10 G
49	50	PAUL STANLEY /Casablanca NBLP 7123			11 G
50	78	GREATEST HITS 1974-1978 STEVE MILLER BAND/Capitol SOO 11872			2 H

51	70	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067			3 G
52	71	SHAKEDOWN STREET GRATEFUL DEAD/Arista AB 4189			2 G
53	54	PETER CRISS /Casablanca NBLP 7122			11 G
54	57	GREATEST HITS THE MARSHALL TUCKER BAND/Capricorn CPN 0124			7 G
55	45	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743			12 G
56	56	MR. GONE WEATHER REPORT/ARC/Columbia JC 35358			10 G
57	55	SWITCH /Gordy G7 980R1 (Motown)			15 G
58	73	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243			2 G
59	49	LIFE BEYOND L.A. AMBROSIA/Warner Bros. BSK 3135			16 G
60	81	FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)			2 G
61	62	SECRETS GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189			12 G
62	68	FOR THE SAKE OF LOVE ISAAC HAYES/Polydor PD 1 6164			5 G
63	65	THE CARS /Elektra 6E 135			20 G
64	79	GREATEST HITS COMMODORES/Motown M7 912R1			3 G
65	67	QUAZAR /Arista AB 4187			7 G
66	69	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2			4 K
67	51	NIGHTWATCH KENNY LOGGINS/Columbia JC 35387			22 G

CHARTMAKER OF THE WEEK

68 — YOU DON'T BRING ME FLOWERS

NEIL DIAMOND

Columbia FC 35625

Neil Diamond



1 H

69	75	STEALIN' HOME IAN MATTHEWS/Mushroom MRS 5012			4 G
70	93	CROSSWINDS PEABO BRYSON/Capitol ST 11875			2 G
71	—	WINGS GREATEST /Capitol SOO 11905			1 H
72	61	ALL FLY HOME AL JARREAU/Warner Bros. BSK 3229			8 G
73	74	MORE SONGS ABOUT BUILDINGS AND FOOD TALKING HEADS/Sire SRK 6058 (WB)			6 G
74	97	TNT TANYA TUCKER/MCA 3066			2 G
75	76	PLAYIN' TO WIN OUTLAWS/Arista AB 4205			4 G
76	77	SHADOW DANCING ANDY GIBB/RSO RS 1 3034			27 G
77	53	CITY NIGHTS NICK GILDER/Chrysalis CHR 1202			12 G
78	38	INNER SECRETS SANTANA/Columbia FC 35600			8 H
79	64	SGT. PEPPER'S LONELY HEARTS CLUB BAND (ORIGINAL SOUNDTRACK)/VARIOUS ARTISTS/RSO RS 2 4100			20 X
80	59	WORLDS AWAY PABLO CRUISE/A&M SP 4697			27 G
81	112	LOVE BEACH EMERSON, LAKE & PALMER/Atlantic SD 19211			1 G
82	84	HEAT IN THE STREET THE PAT TRAVERS BAND/Polydor PD 1 6170			5 G
83	87	Q: ARE WE NOT MEN? A: WE ARE DEVO DEVO/Warner Bros. BSK 3239			3 G
84	102	LORD OF THE RINGS (ORIGINAL SOUNDTRACK)/Fantasy LOR 1			1 K
85	113	SANCTUARY J. GEILS/EMI-America SO 17006			1 G
86	86	MACHO MAN VILLAGE PEOPLE/Casablanca NBLP 7096			35 G
87	96	THE GOLDEN TOUCH CERRONE/Cotillion SD 5209 (Atl)			2 G
88	104	CHERYL LYNN /Columbia JC 35486			1 G
89	60	KEEP ON JUMPIN' MUSIQUE/Prelude PRL 12158			9 G
90	92	TO THE LIMIT JOAN ARMATRADING/A&M SP 4732			3 G
91	89	WHAT YOU WAITIN' FOR STARGARD/MCA 3064			4 G
92	66	CHILDREN OF SANCHEZ CHUCK MANGIONE/A&M SP 6700			13 K
93	58	MIXED EMOTIONS EXILE/Warner/Curb BSK 3205			17 G
94	80	CHANGE OF HEART ERIC CARMEN/Arista AB 4184			7 G
95	91	THE WIZ (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 2 14000			11 X
96	90	FUNK OR WALK THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201			5 G
97	107	MONEY TALKS BAR-KAYS/Stax 4106 (Fantasy)			1 G
98	63	TORMATO YES/Atlantic SD 19202			10 G
99	136	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642			1 J
100	101	HEARTS OF STONE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488			1 G

ALBUM CROSS REFERENCE ON PAGE 50

EVERYTHING'S COMING UP

ROSE ROYCE

This solid gold Rose Royce may be a luxury model. But it moves fast...like from the car wash to the top in no time flat. Check these features: A Gold-plus LP, **ROSE ROYCE STRIKES AGAIN** (WHK 3227). A fast-rising single, "Love Don't Live Here Anymore" (WHI 8712). And a tour that will take thousands and thousands of Rose Royce fans on the soul excursion of their lives. Rose Royce. Built to last. On Whitfield records and tapes, manufactured and distributed by Warner Bros. Records, Inc.



Produced
by
Norman
Whitfield

Rose Royce On Tour

11/3	Civic Center, Lakeland, Florida	11/23-25	Shubert Theatre, Philadelphia, Pennsylvania
11/4	Coliseum, Macon, Georgia	12/1	Municipal Auditorium, San Antonio, Texas
11/5	Memorial Auditorium, Greenville, South Carolina	12/2	Hirsch Coliseum, Shreveport, Louisiana
11/10	Civic Center, Roanoke, Virginia	12/3	Summit, Houston, Texas
11/11	Cumberland County Coliseum, Fayetteville, North Carolina	12/8	Municipal Auditorium, New Orleans, Louisiana
11/12	Municipal Auditorium, Columbus, Georgia	12/9	Convention Center, Pine Bluff, Arkansas
11/17	Civic Center, Savannah, Georgia	12/10	Mid South Coliseum, Memphis, Tennessee
11/18	Scope, Norfolk, Virginia	12/15	Kiel Auditorium, St. Louis, Missouri
11/19	Coliseum, Richmond, Virginia	12/16	Convention Center, Kansas City, Missouri
		12/17	Convention Center, Dallas, Texas

WHITFIELD RECORDS

101 THE ALBUM CHART 150

DECEMBER 16, 1978

DEC. 16	DEC. 9	
101	108	ON THE EDGE SEA LEVEL/Capricorn CPN 0212
102	122	BACK TO THE BARS TODD RUNDGREN/Bearsville 2BRX 6986 (WB)
103	103	BRASS CONSTRUCTION IV/United Artists UA LA 916 H
104	94	NATURAL HIGH COMMODORES/Motown M7 902R1
105	85	DANGER ZONE PLAYER/RSO RS 1 3036
106	82	MOTHER FACTOR MOTHER'S FINEST/Epic JE 35546
107	118	PHOTO-FINISH RORY GALLAGHER/Chrysalis CHR 1170
108	111	LOU RAWLS LIVE/Phila. Intl. PZ2 35517 (CBS)
109	120	ALICIA BRIDGES /Polydor PD 1 6158
110	109	COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189
111	125	TOUCH DOWN BOB JAMES/Columbia/Tappan Zee JZ 35594
112	114	PAT METHENY GROUP/ECM 1 1114 (WB)
113	119	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024
114	99	UGLY EGO CAMEO/Chocolate City CCLP 2006 (Casablanca)
115	137	AN AMERICAN PRAYER JIM MORRISON/Elektra 6E 502
116	131	LONG STROKE ADC BAND/Cotillion 5210 (Atl)
117	117	SONGBIRD BARBRA STREISAND/Columbia JC 35375
118	105	STEP II SYLVESTER/Fantasy F 9556
119	88	BISH STEPHEN BISHOP/ABC AA 1082
120	135	BONNIE POINTER /Motown M7 911R1
121	83	ALONG THE RED LEDGE DARYL HALL & JOHN OATES/RCA AFL1 2804
122	110	SOME ENCHANTED EVENING BLUE OYSTER CULT/Columbia JC 35563
123	98	BLOODY TOURISTS 10cc/Polydor PD 1 6161
124	—	"WANTED" RICHARD PRYOR LIVE IN CONCERT /Warner Bros. 2BSK 3264
125	130	INSTANT REPLAY DAN HARTMAN/Blue Sky JZ 35641 (CBS)
126	95	ROSS DIANA ROSS/Motown M7 907R1
127	139	FROM THE INSIDE ALICE COOPER/Warner Bros. BSK 3263
128	138	LEGEND POCO/ABC AA 1099
129	106	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/RCA AFL1 2979
130	133	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
131	—	IF YOU WANT BLOOD AC/DC/Atlantic SD 19212
132	123	NEXT OF KIHN GREG KIHN/Beserkley JBZ 0056 (Janus)
133	140	LET'S GET SMALL STEVE MARTIN/Warner Bros. 3090
134	116	DESTINY JACKSONS/Epic JE 35552
135	141	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859
136	—	LIGHT OF LIFE BAR-KAYS/Mercury SRM 1 3732
137	100	NEVER SAY DIE BLACK SABBATH/Warner Bros. BSK 3186
138	—	THE GAMBLER KENNY ROGERS/United Artists UA LA 934 H
139	—	GET DOWN GENE CHANDLER/20th Century Fox/Chi Sound T 578
140	124	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113
141	121	MOLLY HATCHET/Epic JE 35347
142	148	BETTY WRIGHT LIVE/Alston 4408 (TK)
143	145	MELBA MELBA MOORE/Epic JE 35507
144	—	CHRISTMAS PORTRAIT CARPENTERS/A&M SP 4726
145	—	SESAME STREET FEVER VARIOUS ARTISTS/Sesame Street CTW 79005
146	129	PARALLEL LINES BLONDIE/Chrysalis CHR 1192
147	143	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G
148	—	DREAM CAPTAIN & TENNILLE /A&M SP 4707
149	149	TOGETHERNESS LTD/A&M SP 4705
150	144	VAN HALEN/Warner Bros. BSK 3075

151-200 ALBUM CHART

151	CHRISTMAS CARD STATLER BROTHERS Mercury SRM 1 5012	177	UP IN SMOKE CHEECH & CHONG/Warner Bros. BSK 3249
152	ENERGY POINTER SISTER/Planet P 1 (Elektra/Asylum)	178	EQUINOX STYX/A&M SP 4559
153	BOBBY CALDWELL/Clouds 8804 (TK)	179	SHOT OF LOVER LAKESIDE/Solar BXL1 2937 (RCA)
154	NEW WORLDS MANDRILL/Arista AB 4195	180	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK)/Casablanca NBLP 7114
155	TRAVOLTA FEVER JOHN TRAVOLTA/Midsong MTF 001	181	AMERICAN DREAMS JESSE COLIN YOUNG/Elektra 6E 157
156	INTIMATE STRANGERS TOM SCOTT/Columbia JC 35557	182	SHIPWRECKED GONZALEZ/Capitol SW 11855
157	NEW DIMENSIONS THE THREE DEGREES/Ariola SW 50044	183	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Bros. SB 7101 (Atl)
158	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	184	FOREIGNER/Atlantic SD 19109
159	OTHER PEOPLE'S ROOMS THE MARK-ALMOND BAND/Horizon SP 730 (A&M)	185	DON'T CRY OUT LOUD MELISSA MANCHESTER/Arista AB 4186
160	DIRE STRAITS/Warner Bros. BSK 3266	186	WELCOME TO MY ROOM RANDY BROWN/Parachute RRLP 9005 (Casablanca)
161	HOG HEAVEN ELVIN BISHOP/Capricorn CPN 0215	187	RETURN TO FOREVER LIVE/Columbia C4X 35350
162	JUNGLE FEVER NEIL LARSEN/Horizon SP 733 (A&M)	188	ROBERTA FLACK/Atlantic SD 19186
163	SECRET AGENT CHICK COREA/Polydor PD 1 6176	189	SARAH DASH/Kirshner JZ 35477 (CBS)
164	PROFILE/BEST OF EMMYLOU HARRIS/Warner Bros. BSK 3258	190	FLY AWAY VOYAGE/Marlin 2225 (TK)
165	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	191	JORGE SANTANA TOMATO/Tom 7020
166	THANK YOU... FOR F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD/Elektra 6E 144	192	HOT BUTTERFLY GREGG DIAMOND BIONIC BOOGIE/Polydor PD 1 6162
167	BABYLON BY BUS BOB MARLEY & THE WAILERS/Island ISL 11 (WB)	193	ROCK & ROLL MACHINE TRIUMPH/RCA AFL1 2982
168	ANGIE ANGELA BOFILL/GRP GRP 5000 (Arista)	194	DESIRE WIRE CINDY BULLENS/United Artists UA LA 933 H
169	BUSH DOCTOR PETER TOSH/Rolling Stones COC 39109 (Atl)	195	LIVE SKY CRACK THE SKY/Lifesong JZ 35620 (CBS)
170	LARRY GATLIN'S GREATEST HITS, VOL. 1/Monument M6 7628	196	ELVIS: VOL. 3 A LEGENDARY PERFORMER (PIC DISC) ELVIS PRESLEY/RCA CPL1 3078
171	PATRICK MORAZ/Charisma CA 1 2201 (Polydor)	197	CLOSE PERSONAL FRIEND ROBERT JOHNSON/Infinity INF 9000 (MCA)
172	TOKYO TAPES SCORPIONS/RCA CPL2 3039	198	GIVE 'EM ENOUGH ROPE THE CLASH/Epic JE 35543
173	EQUINOXE JEAN-MICHEL JARRE/Polydor PD 1 6175	199	WE ALL HAVE A STAR WILTON FELDER/ABC AA 1109
174	CRY JOHN KLEMMER/ABC AA 1106	200	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
175	TREVOR RABIN/Chrysalis CHR 1196		
176	THE BEST OF NORMAN CONNORS & FRIENDS/Buddah BDS 5716 (Arista)		

ALBUM CROSS REFERENCE

ADC BAND	116	IAN MATTHEWS	68
AC/DC	131	MEATLOAF	36
AEROSMITH	7	PAT METHENY GROUP	112
AMBROSIA	59	STEVE MILLER	50
JOAN ARMATRADING	90	MOLLY HATCHET	141
ASHFORD & SIMPSON	38	MELBA MOORE	143
BAR KAYS	97, 136	JIM MORRISON	115
STEPHEN BISHOP	119	VAN MORRISON	48
BLACK SABBATH	137	MOTHER'S FINEST	106
BLONDIE	146	ANNE MURRAY	55
BLUE OYSTER CULT	122	MUSIQUE	89
BOSTON	31	WILLIE NELSON	99
ALICIA BRIDGES	109	OLIVIA NEWTON-JOHN	51
PEABO BRYSON	70	TED NUGENT	20
BRASS CONSTRUCTION	103	ORIGINAL SOUNDTRACK:	
BRIDES OF FUNKENSTEIN	96	GREASE	6
JACKSON BROWNE	140	LORD OF THE RINGS	84
JIMMY BUFFETT	66	SATURDAY NIGHT FEVER	46
CAMEO	114	SGT. PEPPERS LONELY HEARTS CLUB BAND	79
CAPTAIN & TENNILLE	148	THE WIZ	95
CARPENTERS	144	OUTLAWS	75
ERIC CARMEN	94	PARLIAMENT	37
CARS	63	PLAYER	105
CERRONE	87	POCO	128
GENE CHANDLER	139	BONNIE POINTER	120
CHANSON	45	JEAN-LUC PONTY	110
CHERYL LYNN	88	RICHARD PRYOR	124
CHIC	19	QUAZAR	65
CHICAGO	18	QUEEN	16
ERIC CLAPTON	14	GERRY RAFFERTY	147
COMMODORES	64, 104	LOU RAWLS	108
ALICE COOPER	127	KENNY ROGERS	138
PETER CRISS	53	ROLLING STONES	9
PABLO CRUISE	80	LINDA RONSTADT	9
DEVO	83	DIANA ROSS	126
NEIL DIAMOND	68	ROSE ROYCE	39
DR. HOOK	135	TODD RUNDGREN	102
EARTH, WIND & FIRE	13	RUSH	42
EXILE	93	SANTANA	78
FIREBALL	26	SEA LEVEL	101
ELP	81	BOB SEGER	33
DAN FOGELBERG AND TIM WEISBERG	28	SESAME STREET FEVER	145
FOREIGNER	5	GENE SIMMONS	34
ACE FREHLEY	41	SOUTHSIDE JOHNNY & THE ASBURY	100
FUNKADELIC	32	JUKES	49
RORY GALLAGHER	107	PAUL STANLEY	91
LEIF GARRETT	60	STARGARD	77
J. GEILS	85	STEELEY DAN	43
ANDY GIBB	76	AL STEWART	33
NICK GILDER	77	BARBRA STREISAND	3, 117
GRATEFUL DEAD	52	STYX	8
HALL & OATES	121	DONNA SUMMER	4
DAN HARTMAN	125	SWITCH	57
ISAAC HAYES	62	SYLVESTER	118
HEART	23	TALKING HEADS	73
GIL SCOTT-HERON & BRIAN JACKSON	61	TANYA TUCKER	74
JACKSONS	134	10cc	123
BOB JAMES	111	GEORGE THOROGOOD & THE DESTROYERS	113
AL JARREAU	72	TOTO	25
WAYLON JENNINGS	129	PAT TRAVERS	82
JETHRO TULL	44	VAN HALEN	150
BILLY JOEL	1, 30	GINO VANNELLI	22
ELTON JOHN	127	VILLAGE PEOPLE	21, 86
KANSAS	24	GROVER WASHINGTON, Jr.	47
CHAKA KHAN	15	WEATHER REPORT	56
GREG KIHN	132	BARRY WHITE	11
NICOLETTE LARSON	58	WHO	35
RONNIE LAYS	40	LENNY WILLIAMS	130
KENNY LOGGINS	67	WINGS	71
LTD	149	BETTY WRIGHT	142
CHUCK MANGIONE	92	YES	98
BARRY MANILOW	12	NEIL YOUNG	29
MARSHALL TUCKER BAND	54		
STEVE MARTIN	2, 133		

RCA Inks Airplay



Pop duo Airplay, comprised of the songwriting and producing team of David Foster and Jay Graydon, has been signed by RCA Records to an exclusive, worldwide contract. Pictured at the signing (from left) are: (seated) Tommy Mottola, president of Champion Entertainment; David Foster and Jay Graydon of Airplay; RCA Records president Robert Summer; Ned Shankman, attorney for Airplay; (back row) Mel Ilberman, RCA Records division vice president, business affairs and associated labels; Don Burkheimer, RCA Records division vice president for product management and artist tours; Neil Portnow, RCA Records division vice president, west coast a&r; and Marty Olinick, business manager for RCA Records.

Christmas Time Is Marks' Time

■ NEW YORK — Johnny Marks, through his St. Nicholas Music Inc., will be represented this year by three Christmas specials and four Christmas standards.

"The Rudolph the Red-Nosed Reindeer" Christmas show with narration by Burl Ives and score by Marks had its fifteenth annual showing on December 6 on CBS-TV. It is the longest running special in television history. On December 8 "Rudolph's Shiny New Year," with Red Skelton, was shown on ABC-TV, and "The Tiny Tree" with Roberta Flack and Buddy Ebsen will be shown on CBS-TV for the fourth year on December 16.

Marks' Christmas standards are "Rudolph the Red-Nosed Reindeer" (over 125 million records sold worldwide); "I Heard The Bells On Christmas Day" (over five million records sold thus far); "Rockin' Around The Christmas Tree" (a 1960 hit recorded by Brenda Lee); and "A Holly Jolly Christmas" (a hit for Burl Ives in 1963 and featured in the score of the "Rudolph" special).

Haughin To Infinity

■ LOS ANGELES—Barry Haughin has been named promotion manager, Cleveland/Pittsburgh for Infinity Records, according to the label's vice president of promotion, Peter Gidion.

Background

Haughin joins Infinity from Capitol Records where he was promotion manager for the Cleveland District. He was previously a retail manager for Pittsburgh's National Record Mart prior to which he was in charge of traffic operations at Cox Broadcasting's WIIC-TV in Pittsburgh.

Phoenix Taps Kastens

■ LOS ANGELES — David Chackler, president, Phoenix Records, has announced the appointment of Amy Kastens to the position of executive assistant to the president.

In her new position Ms. Kastens will be responsible for the day to day running of the offices, liaison with ABC Records (distribution company for Phoenix Records), and coordinating all independent field people for the newly created label.

Ms. Kastens comes to Phoenix from Polydor where she did public relations. Prior to that she did similar work for Motown Records.

WEA Manufactur'g East Names Williams VP

■ NEW YORK — Jack Williams has been named vice president of customer relations and promotion of WEA Manufacturing East, successor corporation of Specialty Records Corp., 210 North Valley Avenue, Olyphant, Pa.

Williams has been associated with Specialty Records Corp. for a period of 20 years. During his tenure he has served in numerous capacities and was general manager of sales and production at the time of his new assignment.

Lee Friedman Named Boutwell, Inc. Pres.

■ NEW YORK — Lee Friedman has been appointed to the presidency of Boutwell, Inc. Concert Merchandisers, it was announced by Ron Boutwell, founder of the company and its chairman of the board.

Friedman has been an executive with Boutwell, Inc. since October, 1977, and most recently served as its executive vice president.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ I LEFT MY HEART: As if there weren't already enough bizarre goings on in San Francisco, we've heard a lot of talk in the last week about still more shady happenings in the city by the bay. What's more, if some of the allegations are true, the latest situation, involving a club called the Mabuhay Gardens, may have something to do with the murders of Mayor **George Moscone** and Supervisor **Harvey Milk**.

Let's get one thing straight right at the start. Much of the information we'll relay here has not been substantiated—nor can it be, in fact, given the reluctance of many people (including the police) to talk. What we do know for sure is this: there was a bust at the Mabuhay Gardens on Friday, December 1, and in the aftermath a lot of folks are saying that this is only the beginning of a campaign of harrassment against the so-called "avant-garde rock theater."

Apparently, Moscone's daughter **Jennifer** was a Mabuhay supporter—she even worked with the **Nuns**, a group that has appeared there—as was Milk, an avowed homosexual, who once emceed a "No on Proposition 6" benefit at the club. When Moscone and Milk were killed, sources say, the "protection from harrassment" that they provided dissolved, and the police raided the place shortly thereafter. One source told us that seventeen arrests were made on December 1; **Dirk Dirksen**, who produces shows at the Mabuhay under the Dirksen-Mijller Productions banner, upped the figure to 26.

There are several reasons that Dirksen cited for the police department dislike of the club. First is the supposed antipathy towards "punk acts." But according to Dirksen, "We are not a punk club—we're an avant-garde rock theater, and what we do onstage is mock contemporary conditions. We book more than 90 acts; maybe six of them are categorized as punk, and most of them only by themselves." More serious is what Dirksen calls the police department's "selective enforcement." The Mabuhay, it seems, has attracted a lot of unsavory types who congregate on the street outside, resulting in a loitering problem. But "we don't condone their behavior," Dirksen said. "These people have been 86'ed from our club. They are not our customers, and we've done everything in our power to get rid of them. If you take an analogy, we're in the same position as a bank president: do you close down your bank because it attracts a lot of robbers?" On top of that, he said, lots of tourists are loitering on the very same block, and "no one bothers them."

Among those arrested, Dirksen said, were the Mabuhay's bartender ("for watching people get high," one source claimed), two doormen (for being "under the influence") and owner **Ness Aquino** (for operating an establishment where narcotics are sold and used). People who were there quote the police as shouting, "This is a sewer, and we're gonna close it down." In the final analysis, the people at the Mabuhay Gardens feel they have done nothing to merit the police's attention—in fact, "if we're selling alcohol to minors or something like that, we deserve to get hassled," Dirksen said—and their hiring policy (which included the tasteless booking of an act called the **Dead Kennedys** on November 22, no less) will not change. "That would be a violation of the First Amendment rights of the artists to express themselves," Dirksen said.

NUPTIAL BLISS—We've come to be pretty blasé about news of the latest rock'n'roll knot-tie, but this week brought the lowdown on one couple close to this column's collective heart. None other than erst-while COAST scribe **Jaan Uhelszki** slipped off to Las Vegas last Friday (1) to marry **Matthew Kaufmann**, bull loony of Beserkley Records, her steady for quite some time. Our best goes out to them (Jaan, you will recall, was the last COAST columnist fetching enough to merit a head shot) . . . NO RINGS NEEDED, but another marriage made in rock'n'roll heaven, is the rumored onstage tryst between **Keith Richards** and **Rockpile** with **Dave Edmunds** and **Nick Lowe**. Although Keith has already jammed with the quartet on their current tour, some Usually Reliable Sources tell us the Glimmer Twin will be accompanied by that quartet, and not his usual partners in crime, when he plays his Toronto benefit.

LOOSE ENDS—Even though he's been without a contract for nine months, **Ned Doheny** is headed for Japan, where his fans are either unaware or unimpressed by his departure from Columbia. Tour was put together by **Hiroshi Asada** and **Bobby Kimball** for Tom's Cabin Productions, with Doheny's band to include another singer currently scouting label deals, **Rosemary Butler** . . . NEW ARRIVAL for songwriters (and husband and wife) **Randy Edelman** and **Jackie DeShannon**, who last week adopted a six day old boy they've named Noah . . . OREGANO, NOT OVERRUNS will doubtless be among the data

(Continued on page 66)

RECORD WORLD SINGLE PICKS

WILLIE NELSON—Columbia
3-10877



WHISKEY RIVER (prod. by Nelson) (writer: J.B. Shinn) (Willie Nelson, BMI) (2:43)

Nelson is quickly becoming the epitome of the country crossover artist with a base as strong in pop as in his home field. This cut from his "live" album is one of the biggest crowd-pleasers in his repertoire and should get quick airplay acceptance.

SAD CAFE—A&M 2111



RUN HOME GIRL (prod. by J. Punter) (writers: Young-Wilson) (Man-Ken, BMI) (3:35)

This new English group is already making Top 40 and AOR impact with their first album. This new single sounds somewhat more California than U.K. with high harmony vocals and warm instrumental arrangements standing out. This is, no doubt, a group to watch.

EDDIE RABBITT—Elektra 45554
EVERY WHICH WAY BUT



LOOSE (prod. by S. Garrett) (writers: Dorff-Brown-Garrett) (Peso/Warner/Malkyle, BMI) (2:48)

Rabbitt is another country artist making big inroads in the pop field and this new tune is especially geared for both markets. It's the title theme from the Clint Eastwood movie (in which Rabbitt appears) and should get fast pop/country and adult/contemporary acceptance.

BRYAN FERRY—Atlantic 3539



SIGN OF THE TIMES (prod. by Wachtel-Marotta-Puxley-Nye-Ferry) (writer: Ferry) (E.G./Total, BMI) (2:26)

Since his days with Roxy Music, Ferry's following has been growing here and in the U.K. This first single from "The Bride Stripped Bare" album has an almost ominous quality in beat and vocal delivery and should find a home on AOR and Top 40 playlists.

Pop

TRIUMPH—RCA 11440

ROCKY MOUNTAIN WAY (prod. by Levine-Hill) (writers: Walsh-Vitale-Passarelli-Grace) (ABC/Barnstorm/Belkin, BMI) (3:29)

The Canadian group rocks out with a vengeance on this debut disc. The beat is bluesy and penetrating and it's strictly for Top 40 programming.

PETER, PAUL & MARY—
Warner Bros. 8728

FOREVER YOUNG (prod. by D. Rubinson) (writer: Dylan) (Ram's Horn, ASCAP) (4:00)

The record is already getting AOR play and should get adult and pop attention as well. The hook is, of course, heightened by the trio's seemingly ageless harmonies.

RICHARD T. BEAR—RCA 11430

BRING ON THE NIGHT (prod. by J. Richardson) (writers: Gerstein-Moses) (Lucy Bear/Moses, ASCAP) (3:15)

Bear's piano work and throaty vocals key this heavy rocking new single that aims straight at Top 40 play. The thoughtful lyrics demand special attention.

RICHARD KERR—A&M 2099

I KNOW I'LL NEVER LOVE THIS WAY AGAIN (prod. by Bond) (writers: Kerr-Jennings) (Irving, BMI) (3:19)

Kerr is already known as the writer of several Barry Manilow hits and this big new ballad has a lot of that artist's feel. Christopher Bond's production is elegant.

RICHIE LECEA—United Artists

TOBACCO ROAD (prod. by Appere) (writer: Loudermilk) (Cedarwood, BMI) (3:23)

The song's been recorded by a number of artists, including The Blues Magoos, and it's ready for another go at the charts. Lecea's vocals are the right combination of blues and pop.

FROM THE MUSICAL "ZEN BOOGIE"—Capitol 4664

HAPPY WAS THE DAY WE MET (prod. by P. Castro) (writer: same) (Cotillion/Ploopy, BMI) (3:14)

The play has quite a following in the cities where staged and this first single from the score is ripe pop/rock material with a radio active hook.

THE PIRATES—Warner Bros.
8718

SHAKIN' ALL OVER (prod. by Maile) (writers: Heath-Robinson) (Belwin Mills, ASCAP) (2:58)

The group (then fronted by Johnny Kidd) released this tune in the 60's and here up-date it with a heavy churning guitar line and rocking vocals. For Top 40 programming.

BURL IVES—Monkey Joe MJ 1
IT'S GONNA BE A MIXED-UP CHRISTMAS (prod. by D. Corey) (writer: same) (Monkey Joe, ASCAP) (2:28)

This Christmas record by the long-time artist is aimed for the kids but adult play is a certainty. Ives has lost none of his expressive charm.

WES HOUSTON & THE ALL-STAR SPACE BAND—Vector 001

TOO LONG A DAY (prod. by group) (writer: Houston) (Wes Houston) (3:04)

The group has scores of fans on the east coast bar circuit and this first single, featuring piercing sax, drums rolls and Houston's gruff vocals, should give them presence elsewhere.

THE DAVIS BROTHERS GARAGE BAND—Fretless 003 (Philo)

LOOKIN' FOR THE MONEY (prod. not listed) (writer: Gibson) (Pub. not listed) (4:48)

This curious collection of musicians debut on a pop offering with a touch of BOS/disco in the beat. Keyboards are featured and the strong vocal interplay adds interest.

B.O.S./Pop

FINISHED TOUCH—Motown
1449

I LOVE TO SEE YOU DANCE (prod. by K. Stover) (writers: Stover-Peterson) (Jobete, ASCAP) (3:43)

This new Motown group, featuring the multi-talented Kenny Stover, debuts with a driving disco tune with big vocals, expressive strings and an especially bright production.

MICK JACKSON—Atco 7094
(Atl)

WEEKEND (prod. by S. Levay) (writers: Mayer-Jackson) (Almo, ASCAP) (3:20)

Jackson's "Blame It On The Boogie" made inroad pops and BOS and was a major U.K. hit. This new, somewhat slicker, disc could easily follow the same course.

KOOL & THE GANG—
DeLite 910

EVERYBODY'S DANCING (prod. by Bell-group) (writers: same) (Delightful/Gang, BMI) (3:59)

The veteran group is brilliant on this flowing disco number with sparse vocals and smooth as silk instrumentation. The horns are spotlighted with care.

RAY CHARLES—Atlantic 3527

RIDING THUMB (prod. by Charles) (writers: Seals & Crofts) (Down-breaker/ABC-Dunhill, BMI) (3:09)

Charles takes Seals & Crofts composition and gives it a healthy dose of BOS-funk here. The background arrangements are slick and driving.

SUPERMAX—Voyge 1003

LOVEMACHINE (prod. by P. Hauke) (writer: Hauenstein) (Ivan Mogull) (4:11)

The German group here releases their second U.S. single with penetrating vocals and a pulsating backbeat. It's right for the airwaves and the dance floor.

PARADISE EXPRESS—Fantasy
845

DANCE (prod. by Cosby-Jones) (writer: Jabara) (Irving, BMI) (3:58)

The 12-inch disc is already a major on the discs and this carefully edited single with a punchy beat should do as well at the radio level.

THE DEALERS—Muscle Shoals
Sound 9800 (TK)

I'M FOR YOU, YOU FOR ME (prod. by Hawkins) (writers: Jackson-Payne) (Muscle Shoals, BMI) (3:20)

The Alabama group displays a traditional BOS style with satiny male and female vocals featured. The arrangements make it right for BOS and progressive pop play.

Country/Pop

RONNIE MILSAP—RCA 11421

SANTA BARBARA (prod. by Collins-Milsap) (writers: Jordan-David) (Chess/Casa David, ASCAP) (4:13)

Milsap's talent as a balladeer has made him a staple on the country charts with a pop presence as well. This new disc is perfectly crafted for both formats.

T.G. SHEPPARD—Warner Bros.
8721

HAPPY TOGETHER (prod. by Gilmer-Sheppard) (writers: Bonner-Gordon) (Chardon, BMI) (2:22)

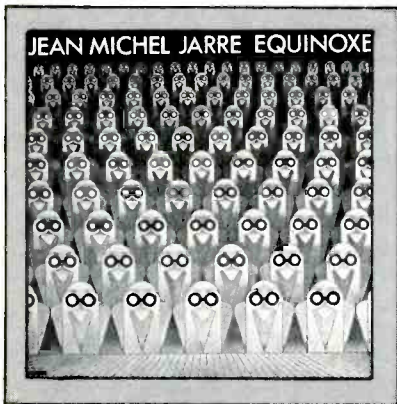
Sheppard goes pure pop with this timely re-make of The Turtles 1967 hit. A sophisticated steel guitar is the only country touch and adult programmers should take note.

JERRY FULLER—ABC 12436

SALT ON THE WOUND (prod. by R. Chancey) (writer: Fuller) (Blackwood/Fullness, BMI) (2:55)

Fuller goes to a crafty semi-Caribbean beat on this self-penned tune somewhat reminiscent of Bobby Bloom's "Montego Bay." It could cross several ways.

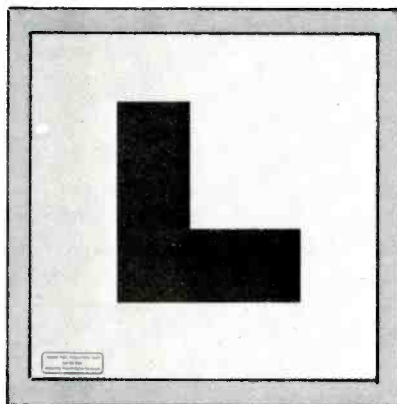
RECORD WORLD ALBUM PICKS



EQUINOXE

JEAN MICHEL JARRE—Polydor PD-1-6175 (7.98)

The follow-up to "Oxygene" is another impressive pastiche of synthesizers, similar to the work that sent the composer's last lp to the top in numerous countries around the world. This time, the strong central theme is not as obvious, but still holds up to repeated listenings.



L
LOL CREME AND KEVIN GODLEY—Polydor PD-1-6177 (7.98)

The duo's second album since leaving 10cc is more accessible than their three record "Consequences," but again lacks the strong melodic sense of their former group. The songs are clever, however, and the duo's musicianship and production capabilities shine through.



SHADOW DANCING
CORNELL DUPREE—Versaille MSG 6004 (7.98)

Dupree's supple guitar styling is heard on a number of interpretations of recent hits. He and his band of excellent sessionmen including Will Lee and Hank Crawford construct unique readings of songs like "Peg," "The Closer I Get To You" and "On and On."



WATERSHIP DOWN
(ORIGINAL SOUNDTRACK RECORDING)—Columbia JS 35707 (7.98)

The music for this animated movie was composed by Angela Morley with the exception of one track. That number, "Bright Eyes," the one that should attract the most attention, was penned by British pop maestro Mike Batt and features a vocal by Art Garfunkel.

CROSSWINDS

PEABO BRYSON—Capitol ST-11875 (7.98)



Bryson has emerged as a premier song stylist with a fluid delivery that has crossed over to the pop listings. His latest lp could be his most popular yet with its warm songs and an embracing production to hold it all together.

PACIFIC STEEL CO.

VARIOUS ARTISTS—Pacific Arts PAC7-121 (7.98)



Tom Brumley, Sneaky Pete Kleinow, Jay Dee Maness, Al Perkins and Red Rhodes are the five veteran pedal steel guitarists who are featured on this intriguing album. With the pedal steel as lead instrument, the style of music varies from track to track.

LET THE MUSIC PLAY

ARPEGGIO—Polydor PD-1-6180 (7.98)



Producer Simon Soussan makes an impressive debut with his Harem label and this new quartet. The opening title suite sets the tone with its electronic undercurrents and cascading vocals while Del Shannon's "Runaway" is given an interesting twist.

INDECENT EXPOSURE

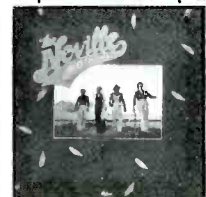
GEORGE CARLIN—Little David LD 1076 (All) (7.98)



The "seven dirty words that cannot be said on television" are only the start of Carlin's latest lp, a compilation of familiar monologues from five of his previous albums. With his name in the news lately, it could be a good time to give these routines another listen.

THE NEVILLE BROTHERS

Capitol ST-11865 (7.98)



The four Neville brothers are the pride of New Orleans but are only heard infrequently on record. This lp, produced by Jack Nitzsche, is true to their roots meaning that their rhythmic funk sparkles on a good selection of material including Leiber and Stoller's "Dancin' Jones."

SHIP OF FOOLS

THE WEREWOLVES—RCA AFL1-3079 (7.98)



The group has come a long way since their debut of a few months ago. This time out the quintet sounds poised with a slight country influence pervading what is still a solid rock sound. Production is again by Andrew Loog Oldham.

I LOVE MUSIC

MONTANA—Atlantic SD 19215 (7.98)



Vincent Montana, Jr. is one of the most creative disco arranger/producers to work within that genre as his work with MFSB and the Salsoul Orchestra attests. This lp is a continuation of that distinct style with songs like the title track and "You Know How Good It Is."

RAINBOW VISIONS

SIDE EFFECT—Fantasy F 9569 (7.98)



Riding on a charged production by Wayne Henderson and Augie Johnson, the group has put together its best album yet. Songs like "Peace Of Mind" and "Disco Junction" should find across the board acceptance.

TENDER IS THE NIGHT

THP—Butterfly FLY 014 (7.98)



The second album from the group has already started to generate excitement on the disco level. This time, with two songs per side, the arrangements are better realized and are brought out with a clean production by Ian Guenther and Willi Morrison.

NIGHT GROOVES

THE BLACKBYRDS—Fantasy F 9570 (7.98)



A greatest hits album of sorts for the group with material like "Happy Music," "Walking In Rhythm" and "Supernatural Feeling" among others. The seven tracks have been re-mixed, however, giving the album an updated feel.

LEMON

Prelude PRL 12162 (7.98)



Over the past year, the label has become one of the hottest and most consistent for disco product, and their latest lp is no exception. Kenny Lehman arranged, conducted and produced this driving material played expertly with some very busy New York sessionmen.

JUNGLE DRUMS

WILD FANTASY—Midson Int'l. MSI-003 (7.98)



Pure unadulterated disco in this percussive lp produced by Tony Hiller. Song titles like "Jungle Drums," "Funky People," "Get It On" and "Boogie Boogie Boogie" are indicative of what one is to expect.

Software Technology

By LEN FELDMAN

Digital Audio Mastering Gains Momentum: The days of the direct-to-disc record may be numbered after all. That carefully processed type of record (which retails for about twice the cost of standard tape-mastered pressings, but is nevertheless being gobbled up by audio enthusiasts as fast as releases appear) has advantages that can't be duplicated with conventional tape mastering techniques. By omitting the intermediate taping process, all the limitations of tape recorders are eliminated. Greater dynamic range is possible, as are lower levels of distortion. But the big disadvantage has been the fact that the entire performance (or at least enough of a performance to fit on one side of a disc) had to be done in real time. Bloopers on the part of any performer meant a retake until the entire side was played through without a hitch. With only a couple or three cutting lathes to produce lacquer masters, that means that each direct-to-disc record is perforce a limited edition record. No chance for "golden records" in the world of direct-to-disc, let alone platinum ones.

How nice it would be, said the record industry, if we could have all the advantages of direct-to-disc recording without any of the disadvantages. Well, digital tape recording promises to make that possible. In digital tape recording, dynamic range can be far greater than it can be using any known analog or conventional tape recording system. You can dub from one take to another, ad infinitum, without degrading the final master tapes in the process. Distortion is so low as to be totally inaudible and, because the digital code used to represent audio signals is recovered with the timing accuracy of a precision crystal clock, there is literally no wow-and-flutter, no matter how erratic the tape transport on which the original "takes" were made.

The first company to show a professional studio digital recording and mastering system was 3M when, more than a year ago, they previewed their 32-channel digital tape recorder along with their two-channel mastering tape deck, which also operated using digital techniques. Used by itself, however, this sophisticated system didn't lend itself to easy editing—a vitally important function in any recording studio. It's one thing to cut-and-splice analog tapes, where you can "rock" an analog master tape and zero in on any syllable or note for precise editing. But how do you edit and splice a tape when all you are dealing with is a bunch of digits which are recorded onto the tape in a binary code consisting only of the numbers "0" and "1"?

Now, among other product introductions at the recently held AES convention in New York, 3M company has taken the digital recording idea a giant step forward. They showed an all-electronic digital editing system which actually offers major improvements over conventional tape recording editing comparable to the improvements which digital recording itself offers over analog recording. Because electronic and digital technologies are used, this process permits an extremely high degree of precision, unlimited copying of sequences, repeated previewing or refining of proposed edits, and a final, splice-free master tape which has incurred no generation-to-generation losses or degradation in signal quality. And, since edits are purely electronic, the original source programs can be retained in their entirety, if desired.

Conventional cut-and-splice editing requires close personal attention to all details by the operator, including the mechanics of cutting and joining the pieces of magnetic tape. In electronic editing, the operator makes the aesthetic decisions regarding where to edit and what type of editing to do, but semi-automated control equipment can carry out the actual execution and copying process with a minimum of supervision. The new system also provides an electronic program directory memory by which segments can later be automatically searched for on the basis of title, "take" number and the appropriate time-code position.

Lack of Standards Not Impeding Progress

The fact that firm standards for digital audio recording have as yet not been agreed upon doesn't seem to be hampering leading equipment manufacturers from coming up with digital recording equipment. At the same Audio Engineering Society convention in which 3M showed its newest digital recording editor, Sony's new Digital Audio Division unveiled no less than four pieces of digital studio

equipment, not to mention yet another laser-scanned digital audio disc system (that makes at least five different digital audio discs we know of). While all four of the new items were prototypes, Sony indicated that they were being shown in order to gain information from the recording industry which would help them finalize these products and bring them to early production. In addition, the company again exhibited their PCM-1600 PCM adaptor which is available for immediate delivery. This product permits 16-bit PCM digital recording, with 90 dB or more of dynamic range, 0.05% distortion and no tape hiss, print-through or wow-and-flutter when used with existing U-matic video recorders.

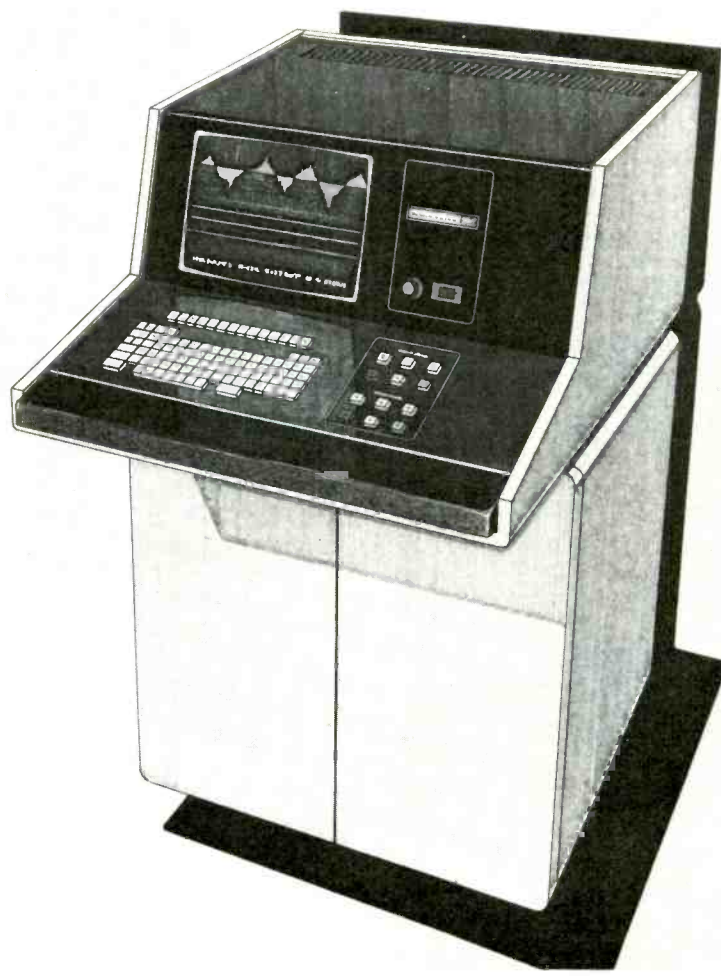
Sony also showed a prototype of their PCM-3200 digital recorder. A 24-channel model, this machine is a multi-track tape recorder that would use 1-inch tape. Production models would also be available in configurations from 4-channels, on 1/4-inch tape, to 48-channels on 2-inch tape. Multiple recorders of this type could also be synchronized should even more tracks be required. The prototype version shown operated at 22½ inches per second, but production versions would operate at 15 ips.

For mix-down operations, a prototype digital mixer, Model DMX-800 was shown. It can mix up to 8-channels of digital signals in real-time with no intermediate analog processing involved and therefore no signal degradation. Provisions on the mixer include the possible addition of a digital reverberation unit, such as the Sony DRX-1000, also shown in prototype form.

This reverb unit allows a range of "time delays" from 0 to 100 milliseconds, with reverberation times of up to 20 seconds.

Finally, Sony showed their ADA-1601, an analog-digital/digital-analog converter for interfacing Sony digital studio equipment to conventional analog consoles, recorders and the like, allowing the digital equipment to be gradually and systematically worked into existing recording studio setups.

With so much digital recording equipment coming on the scene, it is clear that the quality of records in the future can be improved so that even "mass produced" discs selling for lower prices can provide the same kind of high-fidelity, high dynamic range musical reproduction that has come to be associated with limited-edition direct-to-disc recordings. Once that happens, the much publicized digital audio disc for home use may not seem as important to the consumer as it appears to be today.



Artist's conception of 3M electronic digital editing system.

DECEMBER 16, 1978

CLASSIC OF THE WEEK



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

BEST SELLERS OF THE WEEK*

VERDI: OTELLO—Scotto, Domingo, Milnes, Levine—RCA
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Zukerman, Bolling—Columbia
BRAHMS: COMPLETE SYMPHONIES—Karajan—DG
HANDEL: WATER MUSIC—Harnoncourt—Telefunken
BRAVO PAVAROTTI—London
PUCCINI: MADAMA BUTTERFLY—Scotto, Domingo, Wixell, Maazel—Columbia
UP IN CENTRAL PARK—Sills, Milnes, Rudel—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Ricciarelli, Carreras, Gardelli—Philips

KORVETTES/EAST COAST

BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Columbia
HOROWITZ ENCORES—Columbia
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM LINCOLN CENTER—London
LUCIANO PAVAROTTI: O HOLY NIGHT—London
PUCCINI: MADAMA BUTTERFLY—Columbia
TCHAIKOVSKY: NUTCRACKER—Schermerhorn—Columbia
UP IN CENTRAL PARK—Angel
VERDI: OTELLO—RCA
VIVALDI, TELEMANN: CONCERTOS—Stern, Rampal—Columbia

KING KAROL/NEW YORK

BERNSTEIN: SONGFEST—DG
BOLLING: SUITE FOR VIOLIN AND JAZZ PIANO—Columbia
FALLA: LA VIDA BREVE—Berganza, Carreras—DG
PUCCINI: MADAMA BUTTERFLY—Columbia
SMETANA: BARTERED BRIDE—Supraphon
MAGGIE TEYTE AT TOWN HALL—Desmar
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: OTELLO—RCA
VERDI: OTELLO—Price, M., Cossutta, Bacquier, Solti—London

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: SYMPHONIES NOS. 8, 9—Karajan—DG
HANDEL: WATER MUSIC—Telefunken
HAYDN: CREATION—Fruehbeck de Burgos—Angel
MAHLER: SYMPHONY NO. 6—Karajan—DG
MOZART: HAFNER SERENADE—Boskovsky—London
MOZART: SYMPHONIES NOS. 38, 39—Collegium Aureum—Electrola Harmonia Mundi
PUCCINI: MADAMA BUTTERFLY—Columbia
PURCELL: DIDO AND AENEAS—Trojanos, Stillwell, Purcell—RCA
UP IN CENTRAL PARK—Angel
VIVALDI: FOUR SEASONS, OTHER CONCERTOS—Harnoncourt—Telefunken

ROSE DISCOUNT/CHICAGO

GALWAY PLAYS BACH—RCA
BRAHMS: COMPLETE SYMPHONIES—Karajan—DG
MARIA CALLAS: THE LEGEND—Angel
HANDEL: ACIS AND GALATEA—Archiv
HANDEL: WATER MUSIC—Telefunken
BRAVO PAVAROTTI—London
TCHAIKOVSKY: THE NUTCRACKER—Schermerhorn—Columbia
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: OTELLO—RCA

SOUND WAREHOUSE/DALLAS

BEETHOVEN: FIDELIO—Janowitz, Kollo, Bernstein—DG
MARIA CALLAS: THE LEGEND—Angel
HERRMANN: MOBY DICK CANTATA—HNH
MOZART: LAST SEVEN SYMPHONIES—Paillard—RCA
PUCCINI: MADAMA BUTTERFLY—Columbia
PURCELL: DIDO AND AENEAS—Trojanos, Stillwell, Leppard—RCA
STRAUSS: SALOME—Behrens, Karajan—Angel
UP IN CENTRAL PARK—Angel
VERDI: NABUCCO—Scotto, Manuguerra, Muti—Angel
VERDI: OTELLO—RCA

TOWER RECORDS/SEATTLE

ELLY AMELING SINGS CHRISTMAS SONGS—Peters
BEETHOVEN: SONATAS—Kempff—Quintessence
BRAHMS: COMPLETE SYMPHONIES—Karajan—DG
JOSE CARRERAS SINGS GRANADA—Philips
HANDEL: WATER MUSIC—Telefunken
LUCIANO PAVAROTTI: O HOLY NIGHT—London
SING WE NOEL—Nonesuch
VERDI: LA BATTAGLIA DI LEGNANO—Philips
VERDI: OTELLO—RCA
ZELENKA: COMPLETE ORCHESTRAL WORKS—Archive

*The Best Sellers are determined from the stores listed above, plus the following: Sam Goody/East Coast, Cutler's/New Haven, Discount Records/Washington, D.C., Specs/Miami, Cactus/Houston, Vogue/Los Angeles, Tower Records/San Diego, Tower Records/San Francisco, Radio Doctors/Milwaukee and Odyssey Records/San Francisco.

For Different Christmas Tastes

By SPEIGHT JENKINS

■ NEW YORK—A few weeks ago Deutsche Grammophon issued a piano record that has managed to lose itself in the mass of new discs this fall. But with Christmas coming and the large number of piano buffs, dealers should note that the Debussy Preludes, Volume 1, with Arturo Benedetti Michelangeli, is a remarkable record, one that should be pushed.

Michelangeli is something of a mysterious figure, at least in the United States. In the last few years he has been announced for several tours and never appeared. Just last season he was scheduled for three spring recitals at Carnegie Hall, but the name was scratched by November because the pianist had decided not to tour. At any rate, he is obviously alive and well from the evidence of this recording of the Preludes.

Many points stand out, particularly the tone—clear, and yet harder than most pianists make Debussy. His ability to shade is

extraordinary, and every prelude has a different color and tone. The use of the pedal, which is crucial in Debussy's writing, is artfully dispatched, and the whole is simply wonderful.

Just to take the final four Preludes at random: Michelangeli conveys the sound of the guitar in Number 9 and a touch—if only, properly, just a touch—of gypsy color, then in No. 10 "The Submerged Cathedral" shows how large scale these pieces can be, covering the whole keyboard and revealing Debussy's unusual sense for harmonics. From this he moves to the Dance of Puck, to which he brings real, obvious humor, one of the hardest emotions to find on the piano. And finally a dry "Minstrels" which has wit and irony in the manner that is ultimately French. This is a great recording and should not be overlooked; maybe sometime Michelangeli will come back to prove

(Continued on page 62)

Bolling is Back!

A fabulous follow-up to the
Suite for Flute and Jazz Piano,
starring the pianist/composer
and one of America's
foremost violinists.

PINCHAS ZUKERMAN

Violin
CLAUDE BOLLING
Piano/Composer

**SUITE FOR VIOLIN
AND JAZZ PIANO**



M 35128

All the hits,
all the time
on Columbia Masterworks.



Disco File (Continued from page 23)

vance pressings distributed in New York and it's due out commercially any day now . . . **Leif Garrett's** "I Was Made for Dancin'" (Atlantic) is a super-pop record that's a fairly convincing **Michael Lloyd** imitation/variation of the Brothers **Gibb**—lots of falsetto chorus chanting and a central lyric section that sounds very like "Grease" at a slight up-beat. In spite of (and partly because of) the formula elements here, the song gets over—it has zest, a nice break, a few obligatory European touches—all thrown into even higher relief on the 6:28 instrumental side. Besides, a teenage sex symbol deserves all the encouragement he can get.

I've been thinking about this column for several weeks now, wondering how corny I should get. After more than four years of reporting on "current and upcoming discotheque breakouts" for *Record World*, this is my final dispatch from the Land of 1,000 Dances, my last Disco File. An announcement elsewhere in the magazine should explain where I'm going and why and I'd like to keep this short and sweet. Since the beginning, on November 16, 1974, when the first record reviewed was the "Do It 'Til You're Satisfied" lp by **B.T. Express** (I called it "an essential album"), Disco File has been primarily a fan's notes. It's been very satisfying to watch disco grow and prosper, but it's been even more of a pleasure to describe, dissect and delight in the music bit by bit, because hardly a week went by without some fine surprise, some new excitement. Disco File would have been nothing without the inspiration of performers and producers like **Donna Summer**, **Giorgio Moroder & Pete Bellotte**, **Alec Costandinos**, **Cerrone**, **Jacques Morali**, **Norman Harris**, **Patrick Adams**, **Cory Wade**, **Vince Montana**, **Grace Jones**, **Loleatta Holloway**, the **Trammps**, the **Savannah Band**, **Gloria Gaynor**, **First Choice**, **Lauren Rinder & Michael Lewis**, **Boris Midney**, **Don Ray**, **Gregg Diamond**, **Peter Brown**, **D.C. LaRue**—oh, the list could go on for days. My other prime inspiration was the enthusiasm and encouragement of disco DJs across the country who continue to be the avant garde of the disco force, ready for every new twist and turn; it's to them that this column has always been dedicated.

Taking over the column, beginning next week, will be Brian Chin, currently writing about disco for *Gaysweek* in New York, who can be expected to inform and entertain you in the style to which you've been accustomed. I can think of no better replacement—enjoy. But can I let go so easily? I imagine being pulled from the typewriter, hands still flailing at the keys, yelling—if it's possible to yell such things—some last-minute tips: **Fantastic Four!** ("B.Y.O.F. Bring Your Own Funk") from the album of the same name on Westbound and the disco disc version of "Sexy Lady" with an **Issy Sanchez** disco mix, **The Originals!** ("While the Cat's Away" on a Fantasy disco disc), **Beverly & Duane!** ("Glad I Gotcha Baby" on an Ariola 12-inch), **Dolly Parton!** (the longer disco disc version of "Baby I'm Burnin'" available on pink vinyl from RCA), **Gonzalez!** ("Haven't Stopped Dancing Yet" on a Capitol disco disc), **Wild Fantasy!** (especially "Jungle Drums" from their Midsong lp of the same name), **Grey & Hanks!** (lots of nice stuff on their new album, including "You Fooled Me" and a super "Dancin'").

Source Signs Between the Two



Source Records, distributed by MCA, has signed *Between the Two*, a nine-member group from Los Angeles. The group's first record will be released early next year. Shown at the signing are (from left) Stan Bethel, VP/marketing for Source, manager Bill Whitten and Logan H. Westbrooks, Source president.

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

with the congas rolling through the middle and the sounds of santeria adding a thread of the unearthly. You dream this kind of music on the subways."

So Hammill journeyed to the Bronx and to Bofill's home there, waxing poetic all the way on the desolation around him, for what turned out to be a most interesting conversation with the talented, intelligent, concerned singer. On the return trip Hammill, dubbing the Bronx "the Phnom Penh of America," wrote: "It was very quiet, and I wished that all the windows would open at once and we would hear this voice, loud and strong and lyrical and defiant, singing in a fresh young way about the children of the world. But it was afternoon in the Bronx and it was silent."

And if we may put in our two cents' worth, listen to "Angie": it's well worth the time.

And those of you who are members of the **Barry Sadler** Fan Club may want to turn in your membership cards, because the former sergeant in the United States Special Forces, the man who gave us "Ballad of the Green Berets," may be facing homicide charges. According to the New York Times, Sadler fired a shot last Friday at songwriter **Lee Emerson Bellamy**, who hit the ground with a bullet in his forehead. Sadler claims Bellamy pulled his gun first and may have shot himself, "a possibility doubted by detectives," according to the Times. Charges have yet to be filed against Sadler, as the police are attempting to determine whether Bellamy was hit directly or on a ricochet. Says Sadler: "I fired to miss him by two feet. If I'd been trying to kill him I could have put a bullet in his ear."

JOCKEY SHORTS: **Roxy Music's** next album for Atco will be released in February with a U.S. tour scheduled for the spring. The group's new bassist is **Garry Tibbs**, a former member of the **Vibrators** . . . **Eddie Money's** second album will be titled "Life For the Taking." **Elvis Costello's** third is "Armed Forces." Both are due in January . . . **Stevie Wonder** plays harmonica on the **Trammps'** new single, "Soul Bones." . . . While putting the finishing touches to their "Spirits Having Flown" album at Criteria Studios, the **Bee Gees** were visited by U.S. Senator **Edward Kennedy**. The album is not due until the spring. Also at Criteria: **Toby Beau**, the **Cate Brothers** with **Tom Dowd** producing, **Ish** (a songwriter for **Foxy**) working on a solo album for TK and four of the **Osmond Brothers** doing overdubs for a **Maurice Gibb/Steve Klein** produced lp.

The Jazz LP Chart

DECEMBER 16, 1978

- REED SEED**
GROVER WASHINGTON, JR./Motown
M7 910R1
- MR. GONE**
WEATHER REOPRT/ARC/Columbia
JC 3535B
- FLAME**
RONNIE LAWS/United Artists
UA LA 881 H
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee
JZ 35594
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/
Arista AB 4189
- INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- ALI. FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- CRY**
JOHN KLEMMER/ABC AA 1106
- THANK YOU . . . FOR F.U.M.L.**
(FUNKING UP MY LIFE)
DONALD BYRD/Elektra 6E 144
- PATRICE**
PATRICE RUSHEN/Elektra 6E 160
- IMAGES**
THE CRUSADERS/ABC AA 6030
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
- SOFT SPACE**
THE JEFF LORBER FUSION/Inner City
IC 1056
- LEGACY**
RAMSEY LEWIS/Columbia JC 35483
- HEAVY METAL BE-BOP**
THE BRECKER BROTHERS/Arista AB 4185
- CARN'VAL**
MAYNARD FERGUSON/Columbia
JC 35480
- STREAMLINE**
LENNY WHITE/Elektra 6E 164
- RETURN TO FOREVER LIVE**
Columbia C4X 35350
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- MANHATTAN SYMPHONIE**
DEXTER GORDON QUARTET/
Columbia JC 35608
- SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
- YOU AIN'T NO FRIEND OF MINE.**
IDRIS MUHAMMAD/Fantasy F 9566
- THE BEST OF NORMAN CONNORS
& FRIENDS**
Buddah BDS 5716 (Arista)
- THE GREETING**
McCOY TYNER/Milestone M 9085
(Fantasy)
- THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
- OUT OF THE WOODS**
OREGON/Elektra 6E 154
- ANGELS OF THE DEEP**
SWEET BOTTOM/Elektra 6E 156
- A SONG FOR YOU**
RON CARTER/Milestone M 9086
(Fantasy)
- WHAT ABOUT YOU?**
STANLEY TURRENTINE/Fantasy F 9563
- CHUCK, DONALD, WALTER &
WOODROW**
THE WOODY HERMAN BAND/
Century CR 1110
- STEP IN TO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/
Polydor PD 1 6179
- TRUE STORIES**
DAVID SANCIOUS & TONE/
Arista AB 4201
- TIMES SQUARE**
GARY BURTON/ECM 1 1111 (WB)
- LARRY CARLTON**
Warner Bros. BSK 3221
- JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
- I'M TIRED OF DRIVING**
EDDIE HARRIS/RCA APL1 2942

RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

By BASIL NIAS

■ NEW YORK—Personal Pick: "Lovemachine"—Supermax (Voyage). This was inevitable: Euro-disco funk. This record already has a strong west coast cult following from the album version. The single should serve the purpose of expanding the market for this unusual tune.

Continuing Education: Nassau Community College in N.Y. is offering a Continuing Ed. division course, "Inside the Record Business." This course was primarily designed for musicians, singers/songwriters, producers and recording engineers who would like to have a better overall understanding of the record business. The course is 11 weeks, and is taught in three segments by **Gregg Raffa**, **Kenny Lehman** and **Kenny Baum**. Some of the topics that are covered are publishing contracts (record, management, production), a&r and public relations. The class also assists in an actual 8-track production, and finishes the course in a professional 24-track studio.

Meanwhile, in California, California State University-Los Angeles, under the Pan African Studies Dept., is sponsoring a course entitled "The Anatomy Of A Record Company." The instructor for this course is **Prof. Logan H. Westbrooks** (pres. of Source/MCA). This course is worth four credits and is now mandatory for music majors. Some of the topics discussed are: the need for sound legal advice; what makes a hit record; the structure of and functions of different depts. in a record company; tracing a tune from its inception to the consumer (trades, tip sheets, radio and television). Field trips include a trip to "Soul Train" TV show, a radio station, live concert and a conference at a trade publication. In addition there are guest speakers from all major companies in the industry and Black Radio Exclusive and *Record World*, among others.

Stephanie Mills is currently cutting her debut album for 20th Century at Sigma Sound Studio in N.Y. Her producers are **Mtume** and **Reggie Lucas** ("The Closer I Get To You"), with **Jay Mark** and **Carmine Rubino** (the original dynamic duo) engineering. **Andy Abrams** is hot behind the panel engineering for Atlantic's *Midnight Rhythm* being mixed by **Joe Long**, and WB's *Deodato* produced by **Jim Simpson**.

Larkin Arnold is not wasting any time getting his house together over at Arista. Larkin has just returned from a very successful recruiting drive. Due to the seriousness of the negotiation, not much can be said at this time, but we will confirm that Arnold has just recently signed an artist to his label that is so hot the company is seriously contemplating releasing a single on the group before Christmas. Look for some other unusual changes from this company in the near future.

WAX TO WATCH

SINGLES: **Sylvester**—"You Make Me Feel (Mighty Real)" (Fantasy).
(Continued on page 62)

Bobo's Bottom Line Show



Columbia Records recently hosted a luncheon in New York for artist Willie Bobo who was in town for an appearance at the Bottom Line. Bobo just released his debut Columbia album, "Hell Of An Act To Follow." Pictured are, from left: **Vernon Slaughter**, director, jazz/progressive marketing, CBS Records; **Dr. George Butler**, VP, jazz/progressive a&r, Columbia; **Paris Eley**, VP, national promotion, black music marketing, CBS Records; **Rita Roberts**, product manager, CBS Records; **Willie Bobo**; **Jim Fishel**, assoc. dir., contemporary music, Columbia a&r; and **Eddie Sims**, director, promotion, black music marketing, CBS Records.

Black Oriented Album Chart

DECEMBER 16, 1978

- THE MAN**
BARRY WHITE/20th Century Fox T 571
- C'EST CHIC**
CHIC/Atlantic SD 19209
- CHAKA**
CHAKA KHAN/Warner Bros. BSK 3245
- MOTOR BOOTY AFFAIR**
PARLIAMENT/Casablanca NBLP 7125
- THE BEST OF EARTH, WIND & FIRE, VOL. 1**
ARC/Columbia FC 35647
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- ONE NATION UNDER A GROOVE**
FUNKADELIC/Warner Bros. BSK 3209
- CHERYL LYNN**
Columbia JC 35486
- SWITCH**
Gordy G7 980R1 (Motown)
- FOR THE SAKE OF LOVE**
ISAAC HAYES/Polydor PD 1 6164
- CROSSWINDS**
PEABO BRYSON/Capitol 11875
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/ Arista AB 4189
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- LONG STROKE**
ADC BAND/Cotillion SD 5210 (Atl)
- GREATEST HITS**
COMMODORES/Motown M7 912R1
- BRASS CONSTRUCTION IV**
United Artists UA LA 916 H
- GET DOWN**
GENE CHANDLER/20th Century Fox/ Chi Sound T 678
- CHANSON**
Ariola SW 50039
- UGLY EGO**
CAMEO/Chocolate City CCLP 2006 (Casablanca)
- FUNK OR WALK**
THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
- BOBBY CALDWELL**
Clouds 8804 (TK)
- MONEY TALKS**
BAR KAYS/Stax 4106 (Fantasy)
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- BETTY WRIGHT LIVE**
Alston 4408 (TK)
- HEADLIGHTS**
WHISPERS/Solar BXL1 2774 (RCA)
- LIGHT OF LIFE**
BAR KAYS/Mercury SRM 1 3732
- 2 HOT!**
PEACHES & HERB/Polydor PD 1 6172
- COME GET IT**
RICK JAMES STONE CITY BAND/Gordy G7 981R1 (Motown)
- BROTHER TO BROTHER**
GINO VANNELLI/A&M SP 4722
- NOTHING SAYS I LOVE YOU LIKE I LOVE YOU**
JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
- MELBA**
MELBA MOORE/Epic JE 35507
- QUAZAR**
Arista AB 4187
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- NEW WORLDS**
MANDRILL/Arista AB 4195
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- DESTINY**
JACKSONS/Epic JE 35552
- DISCO GARDENS**
SHALAMAR/Solar BXL1 2895 (RCA)

PICKS OF THE WEEK

MIND MAGIC

DAVID OLIVER—Mercury SRM 1-3747



David has come of age in a relatively short period of time. This second effort shows more diversity than the first, which was a hit. David offers many styles and moods from which the listener may choose, and whichever is selected the result is the same total devastation. Wayne Henderson is proving himself to be one of the producers to watch in '79.

YOU FOOLED ME

GREY AND HANKS—RCA AFL1-3069



Who in the world are Grey and Hanks? Well, they are probably one of the most prolific songwriting teams to emerge outside of Philadelphia in years. Their credits include one of the biggest hits of '77-'78 with LTD's cover of their "Back In Love Again." This time they are showcasing their own singing talents and it's really quite effective. Check them out!

RAINBOW VISIONS

SIDE EFFECT—Fantasy F-9569



This talented group has been standing on the verge of getting it on for some time, and now that time has come. There are very few groups that can sing like this combination; their major problem has been exposure and this album should cure that. The key to this album is simplicity and outstanding production. The vocals are tight and the music superb.

SPACIN' OUT

FLB—Fantasy/WMOT F-9565



Band (FLB) is without question no newcomer to the industry. They've had considerable east coast success and are ready to carry their show nationally. This hot band from the Philadelphia area is long overdue, but this new album should put them in the pocket. The sound is space age disco funk, Philly style. This is the group's best effort to date.

RW BLACK ORIENTED SINGLES

TITLE	ARTIST	Label, Number, (Distributing Label)	WKS. ON CHART
1	1	LE FREAK CHIC Atlantic 3519 (3rd Week)	9
2	2	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	11
3	3	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	13
4	5	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/Whitfield 8712 (WB)	7
5	4	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380	14
6	15	SEPTEMBER EARTH, WIND & FIRE/ARC/Columbia 3 10854	5
7	7	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	18
8	10	LONG STROKE ADC BAND/Cotillion 44243 (Atl)	9
9	14	GET DOWN GENE CHANDLER/20th Century Fox/ Chi-Sound 2386	8
10	11	DON'T HOLD BACK CHANSON/Ariola 7717	11
11	13	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	8
12	9	THERE'LL NEVER BE SWITCH/Gordy 7159 (Motown)	19
13	8	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	13
14	6	MARY JANE RICK JAMES/Gordy 7162 (Motown)	11
15	18	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	11
16	12	DISCO TO GO BRIDES OF FUNKENSTEIN/Atlantic 3498	11
17	20	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	7
18	16	I JUST WANNA STOP GINO VANNELLI/A&M 2072	13
19	22	ANGEL DUST GIL SCOTT-HERON/Arista 0366	10
20	24	WE BOTH DESERVE EACH OTHER'S LOVE LTD/A&M 2095	7
21	21	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 3656 (CBS)	10
22	25	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista)	8
23	17	TONIGHT IS THE NIGHT PT. 2 BETTY WRIGHT/ Alston 3740 (TK)	16
24	27	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423	8
25	19	IT SEEMS TO HANG ON ASHFORD & SIMPSON/ Warner Bros. 8651	17
26	31	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	5
27	29	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50699	8
28	34	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	4
29	38	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	4
30	35	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514	6
31	33	YMCA VILLAGE PEOPLE/Casablanca 945	6
32	36	GANGSTER OF LOVE JOHNNY GUITAR WATSON/ DJM 1101 (Mercury)	6
33	43	GIVING UP, GIVING IN THREE DEGREES/Ariola 7721	4
34	42	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002 (MCA)	4
35	46	AQUA BOOGIE PARLIAMENT/Casablanca 950	3



36	39	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	7
37	51	TOO MUCH HEAVEN BEE GEES/RSO 913	3
38	45	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	3
39	44	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	6
40	41	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON/A&M 2098	5
41	50	LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	3
42	47	LOVE CHANGES MOTHER'S FINEST/Epic 8 50641	4
43	53	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/ Warner Bros. 8710	4
44	23	I WANNA MAKE LOVE TO YOU RANDY BROWN/ Parachute 517 (Casablanca)	13
45	48	INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS)	5
46	54	DIG A LITTLE DEEPER LATIMORE/Glades 1750 (TK)	4
47	26	OLIVIA (LOST AND TURNED OUT) WHISPERS/Solar 11353 (RCA)	15
48	52	THINKIN' ABOUT IT TOO AL JARREAU/Warner Bros. 8677	6
49	63	LOVE IS HERE RONNIE LAWS/United Artists 1264	2
50	56	I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox 2390	4
51	57	GOOD THANG FAZE-O/SHE 8701 (Atl)	4
52	58	H.E.L.P. FOUR TOPS/ABC 12427	4
53	55	BEYOND THE CLOUDS QUARTZ/Marlin 3328 (TK)	4
54	60	EVER READY LOVE TEMPTATIONS/Atlantic 3538	3
55	64	I'M COMING HOME AGAIN GLADYS KNIGHT/Buddah 601 (Arista)	3
56	62	WONDER WORM CAPTAIN SKY/AVI 225	4
57	65	STAR CRUISER GREGG DIAMOND/Marlin 3329 (TK)	4
58	61	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	3
59	28	IN THE BUSH MUSIQUE/Prelude 71110	11
60	49	DON'T WEAR YOURSELF OUT McCRRARYS/Portrait 6 70022	6
61	67	HAPPY FOR LOVE POCKETS/Columbia 3 10859	2

CHARTMAKER OF THE WEEK

62	—	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS Atlantic 3542	1
63	—	LET'S DANCE TOGETHER WILTON FELDER/ABC 12433	1
64	—	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	1
65	32	SO EASY CON FUNK SHUN/Mercury 74024	8
66	74	KEEP IT COMIN' ATLANTIC STARR/A&M 2101	2
67	72	MR. FIX IT JEFFREE/MCA 40955	2
68	70	LOVE IS VERNON BURCH/Chocolate City 015 (Casablanca)	3
69	—	GET UP BRASS CONSTRUCTION/United Artists 1262	1
70	73	ALL MY LOVE D. J. ROGERS/Columbia 3 10836	2
71	30	FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE) QUAZAR/ Arista 0349	11
72	71	HOW DO YOU DO AL HUDSON & THE SOUL PARTNERS/ ABC 12424	4
73	37	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669	13
74	68	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	23
75	59	CHANGE ZULEMA/Le Joint/London 34001	8



IT'S STILL CHIC TO BE No.1

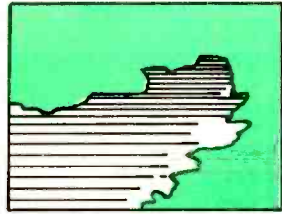
"C'EST CHIC," A SENSATIONAL ALBUM INCLUDING THE No. 1 SINGLE, "LE FREAK."

PRODUCED BY NILE RODGERS AND BERNARD EDWARDS FOR THE CHIC ORGANIZATION LTD. IN ASSOCIATION WITH MK PRODUCTIONS MARK KREINER & TOM COSSIE

ON ATLANTIC RECORDS

RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



EAST

Adds

Earth, Wind & Fire
Parliament
Jacksons
Cerrone
Pointer Sisters
Patrice Rushen
Fat Larry's Band

Melba Moore
Bar Kays
Stargard
Joe Simon
Latimore
Bobby Caldwell

Prime Cuts

Chic—(Chic Cheer)—WDAS-FM, WWIN, WNJR; (I Want Your Love)—WDAS-FM, WWIN, WNJR; (Happy Man)—WOL, WWIN; (Savoir Faire)—WWIN

Parliament—(Liquid)—WDAS-FM; (Mr. Wiggles)—WDAS-FM; (Aqua Boogie)—WOL, WDAS-FM; (Rump of Steelskin)—WOL, WDAS-FM; (Motor Booty Affair)—WNJR; (Deep)—WDAS-FM

Earth, Wind & Fire—(Love Music)—WWIN, WOL, WDAS-FM

Cheryl Lynn—(Give My Love)—WWIN; (You're The One)—WWIN, WDAS-FM*

Peabo Bryson—(She's A Woman)—WWIN; (Love Is Watching)—WOL, WNJR; (Crosswinds)—WOL, WWRL, WNJR; (Smile)—WNJR; (Into You)—WNJR

Bar Kays—(I'll Dance)—WOL, WDAS-FM; (Are You Being Real)—WOL; (Loveshine)—WDAS-FM

Village People—(Hot Cop)—WNJR

Jacksons—(Bless)—WOL; (Shake)—WOL, WWIN, WNJR, WDAS-FM; (Push Me Away)—WWIN, WDAS-FM; (Destiny)—WWIN, WNJR; (That's What You Get)—WNJR

ADC Band—(Baby Love)—WDAS-FM

Stargard—(Blue Rain)—WOL, WDAS-FM; (Chameleon Lady)—WNJR, WDAS-FM; (Sensuous Woman)—WNJR; (Disco People)—WNJR

Brass Construction—(Pick Yourself Up)—WDAS-FM, WOL, WNJR; (Get Up)—WDAS-FM, WWRL, WWIN

David Oliver—(I Wanna Write You A Love Song)—WOL

Kinsman Dazz—(Saturday Night)—WDAS-FM, WWIN, WWRL; (Get Down)—WOL

Jerry Butler—(Let's Make Love)—WDAS-FM, WWIN; (Are You Lonely)—WDAS-FM; (Sad Eyes)—WDAS-FM; (Nothing Says)—WDAS-FM, WOL

Caroline Crawford—(Coming On Strong)—WDAS-FM; (It Rains Because)—WOL

Mandrill—(Don't Stop)—WOL, WNJR; (Too Late)—WOL, WDAS-FM*, WNJR; (East)—WNJR

Jazz Fusion

Ronnie Laws—(All Over You)—WWIN

Wilton Felder—(Let's Dance Together)—WDAS-FM; (My Name Is Love)—WDAS-FM; (Star)—WDAS-FM

Patrice Rushen—(It's Just)—WDAS-FM; (Music)—WNJR, WWRL; (Hang It)—WOL, WNJR, WWIN, WDAS-FM; (Didn't You Know)—WNJR

Donald Byrd—(Close Your Eyes)—WNJR; (Thank You)—WOL, WDAS-FM; (Loving You)—WWIN, WNJR; (In Love)—WNJR

Idris Muhammad—(Seesaw)—WNJR; (You Ain't No Friend)—WNJR; (Disco Man)—WNJR; (The Dock)—WNJR

Bobby Caldwell—(Special)—WNJR; (Can't Say)—WNJR; (You Won't Do)—WNJR; (Take Me)—WNJR

Angela Bofill—(Rough Times)—WWRL

Al Jarreau—(All)—WWRL; (Fly)—WDAS-FM

John Handy—(Disco Samba)—WWRL

Lenny White—(Lady Madonna)—WWRL, WOL, WNJR

Sales Breakouts

Gene Chandler—20th Century Fox/Chi-Sound

Peaches & Herb—Polydor

Gino Vannelli—A&M

Fat Larry's Band—(Boogie Town)—WWIN, WOL, WDAS-FM; (Get It Together)—WDAS-FM

Bonnie Pointer—(Heaven Must)—WWRL

Gladys Knight—(We Don't Make Each Other Smile)—WWIN; (Sail Away)—WWIN; (Still Caught)—WDAS-FM

Bell & James—(Three Way Love)—WNJR

Pointer Sisters—(Happiness)—WWRL; (Everybody's A Star)—WWRL

Chaka Khan—(We Got Love)—WOL, WWIN, WNJR; (Sleep On It)—WOL, WNJR; (Life Is A Dance)—WNJR, WDAS-FM*

Four Tops—(This House)—WWIN

Joe Simon—(Love Vibration)—WWIN, WNJR

Bionic Boogie—(Fess Up)—WWIN; (Hot Butterfly)—WWIN

Edwin Starr—(Contact)—WDAS-FM

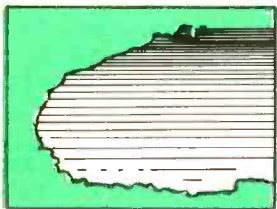
Melba Moore—(Dance)—WNJR; (Promise)—WNJR; (Pick Me Up)—WDAS-FM

Latimore—(Long Distance)—WNJR; (Out To Get Cha)—WNJR; (Hit It Off)—WNJR

El Coco—(Aphrodisia)—WNJR; (It's Your Last Chance)—WNJR

Cerrone—WDAS-FM*

Voyage—WNJR*



WEST

Adds

Cerrone
Rick James
Keith Barrow

Fantasia
Side Effect

Prime Cuts

Parliament—(Rump of Steelskin)—KKT; (Mr. Wiggles)—KKT; (Aqua Boogie)—KKT, KDIA

Jacksons—(All Night Dancing)—KDIA; (Shake Your Body)—KKT

Cerrone—(Je Suis Music)—KUTE

Rick James—(Dream Maker)—KKT

Side Effect—(Illiee Illee)—KKT

Keith Barrow—(If It's Love)—KKT

Fantasia—(Sweet, Sweet Cit Rhythm)—KKT

Controllers—(If Someone Cares)—KDIA

Supermax—(Dance)—KUTE; (Love Machine)—KUTE, KKT

Brass Construction—(Get Up)—KSOL

Edwin Starr—(Contact)—KKT, KUTE*

Kinsman Dazz—(Saturday Nite)—KUTE

Linda Ronstadt—(Ooh Baby)—KKT

Lou Rawls—(Send In The Clowns)—KDIA

Pointer Sisters—(Fire)—KKT

Jazz Fusion

Patrice Rushen—(Hang It Up)—KKT

Al Jarreau—(Wait A Little)—KDIA

Alpert & Masakela—(Foreign Native)—KKT

Ronnie Laws—KDAY*

Bobby Caldwell—KDAY*, KDIA*, KUTE*

Sales Breakouts

Peabo Bryson—Capitol

Peaches & Herb—Polydor

Joe Cocker—(Fun Time)—KKT

Midnight Express—(The Chase)—KKT

Third World—KUTE*

Bonnie Pointer—KUTE*

Three Degrees—KUTE*

Ashford & Simpson—KDAY*

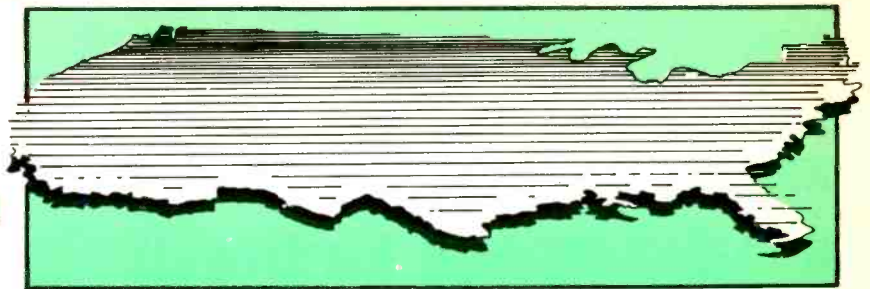
Village People—KUTE*

Chaka Khan—KUTE*

Stargard—KDAY*

Quazar—KDIA*

John Davis & The Monster Orchestra—KUTE*



MIDWEST

Adds

Chic
Jacksons
Staples
Michael Johnson
James Walsh
Aquarian Dream
Bob James
T-Connection

Bar Kays
Wilton Felder
Chaka Khan
Roy Ayer & Wayne Henderson
Gregg Diamond
Edwin Starr

Prime Cuts

Chic—(Chic Cheer)—WBMX, WAMO, KPRS*; (I Want Your Love)—WBMX

Cheryl Lynn—(Saved My Day)—KKSS

Bar Kays—(I Lean On You)—KKSS; (Are You Being Real)—KKSS, KPRS*, WABQ*

Jacksons—(Shake Your Body)—KKSS; (Push Me)—WBMX

Cerrone—(Music Of Life)—WBMX; (Je Suis Music)—KKSS

Pointer Sisters—(Fire)—WJLB, WVON, KKSS; (Happiness)—KKSS, WJLB

Chaka Khan—(We Got Love)—KKSS, WJPC, WBMX; (Sleep)—WBMX, KPRS*, WAMO*

Peaches & Herb—(The Star Of My Life)—KKSS, WABQ*

Jerry Butler—(Let's Make Love)—KKSS

Lou Rawls—(Dead End Street)—WJPC; (Stay With Me)—KKSS; (Send In The Clowns)—KKSS; (Tobacco Road)—WJPC

Keith Barrow—(Turn Me Up)—KKSS

David Oliver—(Love Song)—WBMX

Denise LaSalle—(Overtime)—WBMX

Kool & The Gang—(Everybody's Dancin')—WAMO; (Dancing Shoes)—WAMO; (I Like Music)—WAMO, KPRS*

Jazz Fusion

Ronnie Laws—(All Of You)—KKSS, WCHB, WJPC; (Grace)—WBMX, KPRS*, WJLB*, WABQ*

Wilton Felder—(Let's Dance)—KKSS, WBMX; (I Know)—WBMX, KPRS*, WABQ*

Patrice Rushen—(When I Found)—WBMX (Sons Of Love)—KKSS, WABQ*

Jimmy Ponder—(Clue)—WBMX

Roy Ayers & Wayne Henderson—(Step) KKSS; (Lovers)—KKSS

Aquarian Dream—(Star)—WBMX, WJLB

Lenny White—(Lady Madonna)—KKSS; (Pooh Bear)—KKSS, WABQ*, WAMO*

Weather Report—(River People)—KKSS

Tom Scott—(Lost Inside)—KKSS

Donald Byrd—(Close Your Eyes)—KKSS, WABQ*, WAMO*, KPRS*

Rodney Franklin—(I Like The Music)—KKSS

Bob James—KPRS*, WABQ*

Sales Breakouts

Bar Kays—Mercury

Gino Vannelli—A&M

Roy Ayers—Polydor

Jazz Fusion

Patti Brooks—(Come Fly With Me)—KKSS

Santana—(Stormy)—KKSS

Isaac Hayes—(Zeke The Freak)—WCHB; (Just The Way)—WCHB; (Shaft)—WCHB, WABQ*, KPRS*, WAMO*

Edwin Starr—(Contact)—KKSS

Gregg Diamond—(Starcruiser)—KKSS

Thelma Houston—(Love Is Coming On)—KKSS

Cameo—(Insane)—WAMO, KKSS, KPRS*, WABQ*

Michael Johnson—(Come Home)—WJLB

Earth, Wind & Fire—KPRS*, WABQ*

Melba Moore—WABQ*, WAMO*

Bonnie Pointer—WABQ*

Stargard—KPRS*

Lakeside—WAMO*



SOUTH-SOUTHWEST

Adds

Chic
Peaches & Herb
Brass Construction
Jimmy Ponder
Gene Chandler
Anacostia
Bar Kays

T-Connection
Bell & James
Paul Jabara
Pointer Sisters
Gladys Knight
Carlos Santana
Le Pamplemousse

Prime Cuts

Chic—(I Want Love)—WGIV; (Savoir Faire)—KYOK, KMJQ*

Parliament—(Aqua Boogie)—WGIV, KMJQ, WAOK*, KYOK* (Mr. Wiggles)—KMJQ; (One of Those Funky Things)—KMJQ; (Deep)—WGIV

Bar Kays—(Give It Up)—WLOK; (Shine)—WLOK, WDIA; (Get Up Do It)—WDIA; (I'll Dance)—WDIA, KMJQ, KYOK*

Jerry Butler—(Mighty Good People)—KMJQ (Lonely Tonight)—KMJQ, WMBM*; (Nothing Says)—WEDR-FM

Peaches & Herb—(Reunited)—KMJQ

Gino Vannelli—(Feel Like Flying)—KMJQ

Brass Construction—(Get)—WDIA, WBOK, WEDR-FM*, KYOK*; (Help Yourself)—WAOK

Melba Moore—(Pick Me Up)—WGIV, KMJQ; (Happy)—KMJQ, WBOK*

Stargard—(Chameleon Lady)—KMJQ; (Sensuous Woman)—KMJQ, WEDR-FM*

Mandrill—(Too Late)—WBOK; (When You)—WBOK, KYOK*, WEDR-FM*

Jacksons—(Push Me Away)—KMJQ, WMBM*, WEDR-FM*

Bell & James—(You Never Know)—KMJQ

Pointer Sisters—(Happiness)—KMJQ; (Everybody's A Star)—KMJQ

Voltage Bros.—(Hold My Hand)—KMJQ

Sarah Dash—(Candy From You Baby)—KMJQ, /WEDR-FM*

Hall & Oates—(I Don't Want To Lose You)—KMJQ

Caroline Crawford—(Coming On Strong)—Mother's Finest—(I Can't Believe)—WDIA, WBOK

Le Pamplemousse—(Sweet Magic)—KMJQ

Jazz Fusion

Ronnie Laws—(These Days)—WBOK, WDIA; (Live Your Life Away)—WGIV; (All Of You)—WDIA, KYOK*

Patrice Rushen—(Didn't You Know)—KMJQ; (Hang It Up)—KMJQ; (Music)—KMJQ; (Changes In Your Life)—WBOK

Wilton Felder—(Let's Dance Together)—WDIA, KMJQ; (My Name Is Love)—WBOK; (Cycles Of Time)—KMJQ; (Star)—KMJQ, WBOK; (I Know)—KMJQ

Bill Summer—(Love Come On)—KMJQ; (Your Love)—KMJQ; (Straight To Bank)—KMJQ

Al Jarreau—(Fly)—KMJQ; (Sitting)—KMJQ

Jimmy Ponder—(Clue)—WAOK

Donald Byrd—(Loving You)—KMJQ

Rodney Franklin—(I Love The Music)—KMJQ; (Suite)—KMJQ

Sales Breakouts

Gene Chandler—20th Century Fox/Chi-Sound

Bar Kays—Mercury

Paul Jabara—(Didn't Time Go)—KMJQ

Keith Barrow—(If It's Love)—WGIV

Gladys Knight—(Love Got The Power)—KMJQ

Carlos Santana—(One Chain)—KMJQ; (Stormy)—KMJQ

Kool & The Gang—(Everybody's Dancing)—WBOK

Double Exposure—(Who Do You)—WBOK, WEDR-FM*

Faze-O—(Party Time)—WBOK

Bionic Boogie—(Hot Butterfly)—KMJQ

Earth, Wind & Fire—KYOK*, WEDR-FM*

Gene Chandler—WEDR-FM*

Chaka Khan—WEDR-FM*, KMJQ*, KYOK*

Cheryl Lynn—WEDR-FM*, KYOK*

ADC Band—KYOK*

T-Connection—WEDR-FM*

Four Tops—WEDR-FM*

Lou Rawls—WEDR-FM*

Anacostia—WEDR-FM*

Smoke Robinson—KYOK*, WBOK*

Brandy—WBMA*

Art Wilson—WEDR-FM*

Fantastic Four—KYOK*

(Asterisk indicates entire LP is being played)

RECORD WORLD LATIN AMERICAN

Record World En Brasil

By OLAVO A. BIANCO

■ La Cadena Globo de Televisión el año próximo va retirar del aire muchas de las películas (series) producidas en los Estados Unidos, y también la novela de las diez de la noche. Reemplazará todo eso con series producidas en Brasil, de las cuales muchos "pilotos" ya están a su disposición. Parte de la industria cinematográfica brasileña ya está en condiciones de producir las. Es muy evidente que como en las series producidas en otros países, muchas cantantes tendrán la oportunidad de participar como invitados, y eso significará una abertura muy importante para el artista brasileño . . . En algunos países de América Latina, el editor musical y muchas veces el "disquero" paga al productor de comerciales para la colocación de sus músicas en comerciales (jingles, spots, films) de radio y televisión. En Brasil, no;—y muy bien—por eso. Y ahora la ABEM, Asociación Brasileña de los Editores de Musica, buscan convencer a sus miembros de que deben cargar—mejor—para tener mejores resultados con esa actividad.

'Night Clubs'

Sarah, (Copacabana), fué muy bien recibida en Chile, donde se presentó en uno de los más importantes programas de televisión, presentado por **Antonio Vodanovic**, y transmitido de uno de los "night-clubs" más populares de Santiago, el "Casino Las Vegas" . . . **Joao Nogueira** (Odeon), que tuvo mucho éxito el año pasado, firmó con la Polydor, y debe tener su nuevo disco lanzado para principios del año próximo . . . La RCA anuncia para muy pronto

sutransferencia general para Rio de Janeiro, más precisamente, en la Barra de la Tijuca . . . Y, por hablar de la RCA, acaba de dejar la RCA después de muchos años, **Morrecy B. Do Monte**, que fué el gran arquitecto de la fábrica de Jaguaré. Monte ya fue contratado por **Enrique Lebendiger**, y debe ser el responsable de la nueva fábrica de discos que va a funcionar en Sao Paulo, la RGE-Fermata . . . **Eliana Pitman** (RCA) sigue presentándose con su show en el teatro del Hotel Sao Paulo Hilton.

'Fantásticos'

A pesar de que el show "Fantásticos" presentó un film con el artista cantando en portugués, la presencia de **Julio Iglesias** por Brasil, casi no fué sentida, pues muy poco se habló en la prensa de su visita. Por ejemplo, y por información de amigos, sabemos del éxito de **Rafaela Carrá** en Argentina y Chile. Por acá, creo que no está en los planes de viajes de la popular cantante italiana . . . Es muy común que se anuncie la visita de artistas europeos, y hasta americanos, porque sus "managers" hayan firmado contratos que "incluyen" el Brasil, con promotores "sudamericanos" (de fuera de Brasil), y después la "visita" no se confirma. La verdad, señores, es que hay muy pocos promotores en este país, y tenemos que hablar de ellos a veces para evitar lo que pasó hace muy pocos días, cuando una importante artista europea había garantizado a su sello que Brasil "estaba incluido" en su gira artística, y por acá nadie lo sabía, ni siquiera los promotores

Latin American Album Picks

CANTA EN ESPAÑOLA

RICHARD COCCIANTE—Mercurio MRS 1902

Con arreglos y dirección de Giovanni Troiani y en producción de Giacomo Tosti y M. Luberti, el gran cantante italiano Richard Cocciante interpreta en Español temas de Cocciante, Luberti-Andrada. Grabado en Roma. "La Estúpida Comedia," "Poco a poco," "Balada de un sueño" y "Cogi una rosa" entre otras.

■ With arrangements and direction of Giovanni Troiani and produced by Giacomo Tosti and M. Luberti, great Italian singer Richard Cocciante performs great ballads such as "No me dejes nunca," "Historias," "Volvere" and "Nocturno."

(Continued on page 62)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



■ El grato amigo **Augusto Conte** me hizo entrega oficialmente, de una "Medalla de Plata" otorgada por SADAIC (Sociedad de Autores y Compositores de Argentina) por labor meritoria a favor de los intereses de los compositores argentinos. Muchas gracias al Comodoro **Julio Raul Luchessi**, interventor de la Sociedad, a **Domingo Federico** y a todos los compositores agrupados en la entidad . . . **Coco Records** anuncia el lanzamiento del album "En su intimidad" interpretado por la cantante puertorriqueña **Yolandita Monge**. **Enrique Mendez**, productor de Yolandita ha incluido en este larga duración dos temas compuestos por **Eduardo Franco** . . . Excelente la producción realizada por **Rubén Lorenzo** del artista **Leopoldo**, con los temas "Qué pena" y "Me paga tu corazón." ¡Felicitaciones Rubén! . . . **Trova Records** lanzó en España a la cantante argentina **Marcia Bell**, con los temas "Que yo te quiero" y "Hoy tengo miedo al amor" de y producidos por **Danny Daniel**. Muy bien con la hermosa interprete . . . **Velvet** lanzó el nuevo larga duración de **Sophy**, en el cual interpreta entre otros grandes temas "Vicio," (Ch. Novarro) "Balada para un loco," (Piazzola) "Todo el mundo," (Alejandro-Magdalen) y "Ya no te quiero más." (Favine)



Ruben Lorenzo

sora **KVAR F/** con una programación de 24 horas en Español y con sonido stereo. La emisora, dirigida por **Guillermo Lozano** y con **Javier de la Cerda** como Director Musical, apreciará muestras dirigidas a **KVAR Radio**, 8400 Data Point, Suite 535, San Antonio, Texas 78220 . . . **Alfredo Rodriguez** me invita a nombre de **KUKA Radio**, en San Antonio, Texas, para sus fiestas Aniversario, a mediados de Enero. ¡Con mucho gusto estaré con ellos! . . . **Tony Croatto** está logrando un bello sonido interpretando temas tradicionales puertorriqueños. Prueba de ello lo es su nuevo album titulado "Para Cantarle a mi Gente," producido por **Marcelo Rey**. Los instrumentos, el ambiente y las mezclas le dan una nueva profundidad y belleza a temas como "La Maquina," (Canario) "Mi Jaragual," (Curet Alonso) "Rosa encadenada," (C. Alonso) y "Cantares de Navidad." (Adap. Croatto-Cabrera) Las ventas no se están haciendo esperar.

Codiscos lanzó en Colombia una nueva grabación de **Los Graduados** con **Gustavo Quintero**. Entre los temas resaltan "La Maestranza," (T. Fernández) "El Aguardientoski," (G. Montoya) "El Farolito" (G. Arango) y "Ese muerto no lo cargo yo." (G. Tobón) Aún cuando las interpretaciones tropicales de **Los Graduados** se mantienen en el tope en esta larga duración, la portada no es de las más afortunadas. Poner a **Los Graduados** al frente del album, casi como vinieron al mundo, no va con la imagen que han tratado de crear . . . **Texas Best Records** lanzó el album "Mi Regalo" en interpretación de **Jimmy Edward**, en producción de **Oscar Lawson**, **J. Edward** y **Albert Esquivel Jr.** Entre los temas resaltan: "Feliz Navidad," "My Sweet Lord," "Yo no soy de aquí," (M. Guerra) y "Silent Night." (Gruber-Mohr) . . . Microfón está vendiendo fuerte el long playing

"Soplalo" de **Dawin Santiago** con la **Orquesta Puerto Rico 74**. . . **RCA** lanzó en México en línea económica, la grabación "Mis Tristes Ojos" de **Juan Gabriel** con Mariachi. Esta acción abre una interrogación, con uno de los intérpretes que más vende en México. **Juan Gabriel** es ahora artista Ariola.

Viajaré la semana entrante a Buenos Aires para permanecer varias
(Continued on page 61)



Marcia Bell



Sophy

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Connecticut

By WRYM (WALTER MARTINEZ Y
OMAR AGUILERA)

1. **EL CANTANTE**
HECTOR LAVOE/Fania
2. **YA NO INTERESA**
CHARANGA 76/TR
3. **FILETE**
JOHNNY VENTURA/Combo
4. **BERTALINA**
CHARANGA AMERICA/El Sonido
5. **JURO QUE NUNCA VOLVERE**
LUCHA VILLA/Musart
6. **CELOS**
CAMILO SESTO/Pronto
7. **MALA MUJER**
SONORA MATANCERA/Orfeon
8. **SEVERA**
CORTIJO Y SU COMBO/Coco
9. **UN IMPOSIBLE AMOR**
GILBERTO MONROIG/Ortomax
10. **QUIEREME**
MIAMI SOUND MACHINE/Audio Latino

San Antonio

By KUKA (ALFREDO RODRIGUEZ)

1. **EL PORRO DE JAIME**
CHALO CAMPOS/Latin
2. **OH QUE GUSTO DE VOLVERTE A VER**
RIGO TOVAR/Melody
3. **Y LAS MARIPOSAS**
JOAN SEBASTIAN/Musart
4. **YO QUISIERA SENOR LOCUTOR**
VERONICA CASTRO/Peerless
5. **COMO TU**
LUPITA D'ALESSIO/Orfeon
6. **TE ESCOJI PARA MI**
PUNTO QUATRO/OB
7. **CARINO SI TE VAS**
PERLA DEL MAR/Joey
8. **PEQUENA AMANTE**
BRAULIO/Ariola
9. **CORAZON HERIDO**
ARIA 8/Atlas
10. **LA DE LA MOCHILA AZUL**
PEDRITO FERNANDEZ/CBS

Los Angeles

By KALI (RAUL ORTAL)

1. **MI FRACASO**
JUAN GABRIEL
2. **YO QUISIERA SENOR LOCUTOR**
VERONICA CASTRO
3. **RIOS DE BABILONIA**
BONEY M
4. **HISTORIA DE UNA PALOMA**
LA BANDA LOCA
5. **FUE UN PLACER CONOCERTE**
ROCIO DURCAL
6. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO
7. **OH QUE GUETO DE VOLVERTE**
A VERTE
RIGO TOVAR
8. **YA NO TE QUIERO**
SALVADOR'S
9. **Y LAS MARIPOSAS**
JOAN SEBASTIAN
10. **LO TUYO NO SE LLAMA AMOR**
YOLANDA DEL RIO

Puerto Rico

By WTTR (MAELO MENDEZ)

1. **EL BARBARAZO**
LOS BEDUINOS/Karen
2. **PORQUE ME GUSTAS**
FELITO FELIX/Mega
3. **FILETE**
JOHNNY VENTURA/Combo
4. **SILENCIO**
JOSE LUIS/TH
5. **MI FRACASO**
JUAN GABRIEL/Pronto
6. **TE AMO**
WILKINS/Coco
7. **NO HAY VUELTA ATRAS**
SALSA FEVER/TH
8. **POR MUCHAS RAZONES TE QUIERO**
JOHANNA ROSALY/Velvet
9. **SONGORO CONSONGO**
HECTOR LAVOE/Fania
10. **ATREVIDA**
TOMMY OLIVENCIA/TH

Ventas (Sales)

Chicago

1. **EL NEGRO JOSE**
VIRTUOSOS DE LA SALSA/Microfon
2. **FUE UN PLACER CONOCERTE**
ROCIO DURCAL/Pronto
3. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS RODRIGUEZ/TH
4. **CELOS DE TI**
LA MIGRA/Mar
5. **LOS MANDADOS**
VICENTE FERNANDEZ/Caytronics
6. **YA NO TE QUIERO**
SALVADOR'S/Arriba
7. **SAL Y AGUA**
ODILIO GONZALEZ/Velvet
8. **LO VOY A DIVIDIR**
LILITA/Caytronics
9. **ESPERANZA**
SOCIOS DEL RITMO/Fama
10. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon

Los Angeles

1. **YO QUISIERA SENOR LOCUTOR**
VERONICA CASTRO/Musart
2. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS RODRIGUEZ/TH
3. **COMO TU**
LUPITA D'ALESSIO/Orfeon
4. **VIVIR ASI ES MORIR DE AMOR**
CAMILO SESTO/Pronto
5. **SABOTAJE**
LOS BABY'S/Peerless
6. **LOS MANDADOS**
VICENTE FERNANDEZ/Caytronics
7. **EL PRESO NO. 9**
NELSON NED/WS Latino
8. **YA NO TE QUIERO**
SALVADOR'S/Arriba
9. **MI ULTIMO BESO**
REGULO ALCOCER/Yuriko
10. **Y LAS MARIPOSAS**
JOAN SEBASTIAN/Musart

Dominican Republic

By CAONABO DIAZ BETANCES

1. **EL JUICIO FINAL**
CUCO VALOY Y LOS VIRTUOSOS/Tribu
2. **LA JUMA II**
CONJUNTO QUISQUEYA/Liznel
3. **DAME UN CONSEJO**
WILFRIDO VARGAS Y SUS BEDUINOS/
Aia
4. **SUMMER NIGHTS**
JOHN TRAVOLTA, OLIVIA NEWTON-
JOHN & CAST/Casablanca
5. **HOY ME LLAMARAS**
JUAN BAU/Coco
6. **GONGOLI**
GRUPO MENUDO/Padosa
7. **PORQUE ME GUSTA**
FELITO FELIX/Mega
8. **CELOS**
CAMILO SESTO/Pronto
9. **REGINO SUARES**
PAQUITO GUZMAN CON LA P.R. ALL
STARS/Fama
10. **CARICIA, CARICIA**
LOLITA FLORES/CBS

Argentina

By CENTRO CULTURAL

1. **ERES LO QUE QUIERO**
JOHN TRAVOLTA Y OLIVIA
NEWTON-JOHN/Phonogram
2. **POR TI**
SERGIO DENIS/Phonogram
3. **MANTENIENDOSE VIVO**
BEE GEES/Phonogram
4. **PARA VIVIR UN GRAN AMOR**
CACHO CASTANA/Microfon
5. **TE EXTRANO**
ROLLING STONES/EMI
6. **NO ES ENCANTADORA**
STEVIE WONDER/Microfon
7. **RESPIRO**
FRANCO SIMONE/Microfon
8. **QUE SEA YA**
ALDO MONGES/Microfon
9. **ELLA VENCERA**
BILBO/M. Hall
10. **HAY QUE VENIR AL SUR**
RAFFAELLA CARRA/Epic

Nuestro Rincon (Continued from page 60)

horas en contacto directo con buenos amigos de la composición . . . Sigue la influencia de la música "disco" haciéndose fuerte entre las citras de venta en Estados Unidos.

Miami Sound Machine anda esta semana de gira por Centro América . . . Va fuerte la promoción internacional de **Roberto Jordán** con el tema "disco" titulado "El sol se fué." Al dorso trae este sencillo el tema "Amor Verdadero" (Juan Pablo Reyes) . . . **Sonia Rivas** obtuvo el primer lugar como intérprete en el "Festival Internacional de la Canción en Japón" organizado por Yamaha. El tema con el cual resultó triunfadora Sonia lo fué "Estúpida" de los compositores **Pablo Ramírez** y **Richard Mochuoske** . . . Y ahora . . . ¡Hasta la próxima!

Augusto Conte officially presented me the "Silver Medallion" presented by SADAIC (Sociedad de Autores y Compositores de Argentina) for the excellent work accomplished in the interest of the Argentinian composers. My gratitude to Comodoro **Julio Raul Luchessi**, who's a supervisor for the society, **Domingo Federico** and to all the composers from that organization . . . Coco Records has announced the release of the lp "En su intimidad," sung by Puerto Rican singer **Yolandita Monge**. The producer of Yolandita, **Enrique Mendez**, has included on this lp two songs composed by **Eduardo Franco** . . . The production accomplished by **Ruben Lorenzon** of the artist **Leopoldo** (RCA Venezuela) is excellent, with the songs "Qué Pena" and "Me Paga tu corazón." Congratulations Rubén! . . . Trova Records of Spain released Argentinian singer **Marcia Bell** with "Que yo te quiero" and "Hoy tengo miedo al amor," produced and written by **Danny Daniel** . . . Velvet released a new lp by **Sophy**, in which she sings, among other great songs, "Vicio" (Ch. Novarro), "Balada para un Loco" (Piaz-zola), "Todo el Mundo" (Alejandro-Magdalena) and "Ya no te quiero más" (Favine) . . . Radio Station KVAR-FM in San Antonio recently

began its programming, which will be on the air in Spanish 24 hours a day. The station, directed by **Guillermo Lozano** and with **Javier de la Cerda** as musical director, would appreciate any DJ copies sent to KVAR Radio, 8400 Data Point, Suite 535, San Antonio, Texas 78220 . . . **Alfredo Rodriguez** has invited me, in the name of KUKA Radio, to San Antonio, Texas for their anniversary party, which will be held in mid-January. It will be my pleasure to be with them! . . . **Tony Croatto** is accomplishing a beautiful sound, presenting traditional Puerto Rican songs. Proof of this is the new album he has released, called "Para cantarle a mi gente," produced by **Marcelo Rey**. The instruments, atmosphere and mixing give new deepness and beauty to songs such as "La Maquina" (Canario), "Mi Jaragual" (Curet Alonso), "Rosa Encadenada" (C. Alonso) and "Cantares de Navidad" (Adap. Croatto-Cabrera).

Codiscos released in Colombia a new recording by **Los Graduados** with **Gustavo Quintero**. Among the outstanding songs we find "La Maestranza" (T. Fernandez), "El Aguadientoski" (G. Montoya), "El Farolito" (G. Arango) and "Ese muerto no lo cargo yo" (G. Tobón). Even though the tropical interpretation of **Los Graduados** is very good, the cover on the lp is questionable. Putting **Los Graduados** on the front cover of the album almost as they were born, does not go with the image that they have been trying to create . . . Texas Best Records released in the market the lp "Mi Regalo" interpreted by **Jimmy Edward**, with production done by Oscar Lawson, J. Edward and Albert Esquivel Jr. Among the outstanding songs we find: "Feliz Navidad," "My Sweet Lord," "Yo no soy de aqui" (M. Guerra) and "Silent Night" (Gruber-Mohr) . . . RCA released in Mexico in its budget line an album titled "Mis Tristes Ojos" by **Juan Gabriel** with Mariachi.

Next week I will be travelling to Buenos Aires to spend some time with good friends in the composition field .

RECORD WORLD INTERNATIONAL

England

By PHILIP PALMER

■ LONDON—Polygram publishing division president **Heinz Voigt** split up the Chappell publishing operation in the UK and the changes, operative January 1, will see the introduction of two new companies, Chappell Music and Chappell International Music Publishers.

Chappell Music will have **Steve Gottlieb** as executive chairman and **Jonathan Simon** as director and general manager. Simon is currently head of Chappell Australia. **Tony Roberts** becomes creative director while **Jeff King** becomes financial director. All become board directors of the new company, as does long-serving Chappell Publishing supremo **Teddy Holmes**.

Chappell International Music Publishers, formerly Chappell & Co., will administer, as head office, the worldwide activities of the company. **Nick Firth** is senior vice president, **David Hockman** becomes assistant general manager and **Michael Nye** becomes administrative services manager. The board will consist of Heinz Voigt, Steve Gottlieb, Nick Firth, **Jan Cook** and **Eff King**. Financial controller of the UK publishing operations will be Eff King, and he will also be responsible for Intersong Music and the Chappell retail division.

ON THE MOVE: **Ron McCreight**, managing director of Noel Gay Music, has resigned and leaves the company at the end of the year to form his own RMO Music Company. McCreight, who is also a director of the Noel Gay organization, has been with the company for the past 15 years. During his time with Noel Gay, he has been involved with **Paul Ones**, **Scaffold** and more recently with records by **David Soul** and singer/songwriter **Gary Benson**. McCreight will announce initial signings to his company at the January MIDEM . . . **Rod Gunner** has been named managing director of the Robert Stigwood group of companies, following the resignation of **Charles Negus-Fancey**. Gunner, who has been with the group for several years, was previously financial director. Negus-Fancey will announce future plans soon.

SPLIT: Following their recent UK and European tour, **Kit Hain** and **Julian Marshall** have decided to part company. Marshall intends to pursue various solo projects while Kit Hain will continue to use the "Marshall Hain" name with a new keyboard player. Marshall Hain scored a major hit recently with "Dancing in the City."

FLIMSY: The latest novelty record from **Jonathan King**, "Lick a Smurp for Christmas," by **Father Abraham and the Smurps**, has been issued as a "Flimsy" disc at the special price of ten pence. The record, on the Petrol logo, is being distributed by Lightning Records (Continued on page 65)

Interworld Inks Courtney



Interworld UK has signed David Courtney under a publishing contract. Courtney is the writer of the current British chart entry of the duo Dollar, called "Shooting Star." He is also signed to Interworld for the USA and rest of the world. Courtney, who has just produced an album for Roger Chapman, formerly with Family and Street-walker, also plans to write the music for a new film "Ice," which is to be produced by Michael Klingner in America. Pictured at the contract signing are Interworld president Mike Stewart, Interworld UK director John Velasco, Interworld general manager UK Loxley Duncan and David Courtney.

Germany

By JIM SAMPSON

■ MUNICH—A new public opinion survey is being used to get support for increased airplay of German songs. The survey, by INFAS, purports to show that Germans want to hear more German and less English. Specifically, it claims that 47 percent of those surveyed preferred German pop music while only 16 percent liked international pop and rock. The current German charts undercut these figures. 30 percent of singles and only 14 percent of albums are sung in German. West Germany's nine state-supported radio stations play an average of 54 percent foreign material. None of the radio executives queried by RW expected that share to significantly change in the near future.

NIX ON PIX DISCS: RW has learned that when German police closed down **Leif Kraul's** pirating record factory last month, they shuttered the only available legal source of picture discs in this country. At least one major record company had contracted with Kraul to supply picture discs at prices that would have been competitive with regular pressings. Now, everyone will have to import.

TRAVOLTA REVOLTA: Latest pop star to be declared an enemy of the East German people is **John Travolta**. After cover pix treatment on a dozen West German mags, Travolta has become symbol of the disco scene. Said an East Berlin youth newspaper: "Travolta tries to make capitalistic daily life seem harmless."

TEUTONIC TELEX: **Fritz Koehler** named by new MD **Roland Kommerell** to be official spokesman of Phonogram in Hamburg; Koehler retains his position as national pop promotion chief . . . **Rolf Baierle**, whose Roba publishing has grown by leaps and bounds, founds RBM Merchandising; first client is Hanna Barbera, Inc. . . . Major CBS merchandising campaign for the new **Neil Diamond** album including a new presentation bin hung from the ceiling . . . **Peter Majewski's** Selected Sound Music Publishing moves to Pöseldorfer Weg 20, 2 (Continued on page 65)

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—DID YOU EVER HAVE TO MAKE UP YOUR MIND? The **Keith Richards** saga continues. Everyone born before WW1 in Canada has been demanding that Richards receive a jail term for his possession of heroin conviction, rather than the 'slap on the wrist' probationary period. Pressure was brought to bear on Ontario attorney general **Roy McMurtry** who simply said it was a federal matter. The headlines subsided . . . until federal justice minister **Otto Lang** (whose own character has been called into question several times in Parliament) out of the blue announced he would be seeking an appeal on Richards' sentence because it didn't have sufficient deterrent value. This means that there is an immediate 'stay' of Richards' sentence and he no longer has to report to his parole officer twice within the coming year and does not have to perform the previously mandatory benefit concert for the blind. To make matters even more complex, if Richards chose to never return to Canada, there's nothing the government or judiciary could do about it. However, most recent reports indicate that **The Rolling Stones** will be going ahead with the benefit, probably at Maple Leaf Gardens and probably in January. In seeking confirmation of whether or not **Rod Stewart**, **Elton John**, **Eric Clapton** and **Peter Townshend** would appear, as rumored extensively, RW was told by a spokesman for Concert Productions International, which presents all the rock shows in the Gardens, that "The Stones have indicated they will do the concert. The rest is just hooey until it happens." **Austin Cooper**, Richards' lawyer in the case, stated that "It's the Crown's right to appeal, but as far as my client is concerned, he'll give the concert . . . because he wants to." Cynical observers claim that even this charitable occasion would likely be corrupted. "If the superjam happens," said one local wag, "it'll end up being a double live album. And you can bet the cover won't be in (Continued on page 66)

England (Continued from page 64)

and Record Sales. It is understood that some of the Flimsy discs are being sold to record dealers while some are being given away. If the records begin to sell, King plans to make the record available on standard seven-inch vinyl.

25 YEARS ON: Media folk gathered at Mayfair's new Casablanca Club last week for a special lunch to celebrate **The Drifters'** 25 years in the music business. The group, which has just finished a string of UK dates, was hosted by its manager, **Faye Treadwell**, its UK rep, **Henry Sellers** and founder-member **Johnny Moore**.

ODDS 'N ENDS New band Metro and singer/songwriter **Christopher Rainbow** pacted by EMI . . . Chappell has signed a publishing deal with Redwood studios to represent its BAM publishing offshoot. Resigned by Chrysalis Music for a further term-traditional Irish folk combo the **Chieftains** . . . Former EMI Music staffer **Steve Walker** has formed his own Too Much Music Company and has also become manager of the new band **TCO**.

PROMO VISIT: **Jean Michel Jarre** was in town recently on a short visit to promote his new Polydor album, "Equinoxe," the follow-up to his "Oxygene" album. Since its release, "Oxygene" has sales in excess of five million units and Jarre has been awarded 25 gold discs. He plans to present the "Oxygene" work for the first time on stage. Plans are currently underway for the 55 minute set to be presented at the Paris Opera House, "sometime next year." Jarre first appeared at the Opera House in 1971 when electronic music was presented there for the first time.

MONEY MAKING: In an article published in the London Times newspaper on November 27th, CBS Records UK was cited as Britain's most efficient company by "The Times 1000," a listing of the top thousand most profitable companies in the U.K. According to the article, in terms of return on capital employed, CBS makes 234.90 pounds on every 100 pounds invested.

REUNITED Ending months of speculation comes the news that **Roxy Music** has reformed as the **Roxy Music Reunion**. The band has been in the studios recording a new album scheduled for a February release. The band will consist of original members **Bryan Ferry**, **Phil Manzanera**, **Andy Mackay** and **Paul Thompson**. Roxy Music Reunion will also use ex-Vibrators guitarist **Gary Tibbs** and possibly a keyboard/synthesiser player to replace **Eddie Jobson**, who is currently in the band **UK**.

Germany (Continued from page 64)

Hamburg 13, phone 4105005 . . . **Tommy Richter**, formerly of Sunrise concerts, joins **Dan Young** in Phonogram's Chrysalis office . . . **Boney M.** in the Soviet Union this week for shows in Moscow and Leningrad . . . CBS personnel changes: **Wolfgang Tischer** becomes sales promotion chief, new distribution manager is **Gerd Hueskin** . . . WEA subsidiary Record Service thinks it might have set a new record: the day after production material for new **Eagles** single "Please Come Home For Christmas" arrived in country, product was in the stores.

Germany's Top 10

Singles

- YOU'RE THE GREATEST LOVER**
LUV—Carrere/Polydor
- KREUZBERGER NAECHTE**
GEBRUEDER BLATTSCHUSS—Hansa
- KISS YOU ALL OVER**
EXILE—RAK
- DU, DIE WANNE 1ST VOLL**
FEDDERSEN & HALLERVORDEN—Philips
- MAMA LEONE (Ital.)**
BINO—Carrere/Polydor
- WAS WIRD SEIN, FRAGT DER SCHLUMPF**
VADER ABRAHAM—Philips
- MEXICAN GIRL**
SMOKIE—RAK
- SUBSTITUTE**
CLOUT—Carrere/Polydor
- LUCKY**
BERNIE PAUL—Ariola
- GOETHE WAR GUT**
RUDI CARRELL—m recs

Albums

- MOONLIGHT MELODIES**
BILLY VAUGHN—Arcade
- GREASE**
SOUNDTRACK—RSO
- 20 WELTHITS**
RICKY KING—Epic
- NIGHTFLIGHT TO VENUS**
BONEY M.—Hansa Intl.
- THE MONTREUX ALBUM**
SMOKIE—RAK
- MELODIEN DER WELT**
ANTHONY VENTURA—K-Tel
- MACH MAL WIEDER TANZTAG**
MAX GREGER—Polydor
- WORLD OF TODAY**
SUPERMAX—Atlantic
- SATURDAY NIGHT FEVER**
SOUNDTRACK—RSO
- PYRAMID**
ALAN PPARSONS PROJECT—Arista

(Courtesy: Der Musikmarkt)

England's Top 25 Singles

- DO YA THINK I'M SEXY** ROD STEWART/Riva
- MARY'S BOY CHILD** BONEY M/Atlantic
- RAT TRAP BOOMTOWN RATS**/Ensign
- TOO MUCH HEAVEN** BEE GEES/RSO
- HOPELESSLY DEVOTED TO YOU** OLIVIA NEWTON-JOHN/RSO
- HANGING ON THE TELEPHONE** BLONDIE/Chrysalis
- PRETTY LITTLE ANGEL EYES** SHOWADDYWADDY/Arista
- MY BEST FRIEND'S GIRL** CARS/Elektra
- INSTANT REPLAY** DAN HARTMAN/Blue Sky
- I LOST MY HEART TO A STARSHIP TROOPER** SARAH BRIGHTMAN/Ariola
- YMCA VILLAGE PEOPLE**/Mercury
- DARLIN'** FRANKIE MILLER/Chrysalis
- A TASTE OF AGGRO** BARRON KNIGHTS/Epic
- LE FREAK** CHIC/Atlantic
- BICYCLE RACE/FAT BOTTOMED GIRLS** QUEEN/EMI
- TOMMY GUN** CLASH/CBS
- DON'T CRY OUT LOUD** ELKI BROOKS/A&M
- ALWAYS AND FOREVER/MIND BLOWING DECISIONS** HEATWAVE/GTO
- GREASED LIGHTNIN'** JOHN TRAVOLTA/Midsong
- I LOVE AMERICA** PATRICK JUVET/Casablanca
- DANCE (DISCO HEAT)** SYLVESTER/Fantasy
- GERM FREE ADOLESCENTS** X-RAY SPEX/EMI Intl.
- PROMISES BUZZCOCKS**/UA
- IN THE BUSH** MUSIQUE/CBS
- SANDY** JOHN TRAVOLTA/Midsong

Albums

- GREASE** SOUNDTRACK/RSO
- 20 GOLDEN GREATS** NEIL DIAMOND/MCA
- SINGLES 1974-78** THE CARPENTERS/A&M
- JAZZ** QUEEN/EMI
- EMOTIONS** VARIOUS/K-Tel
- LION HEART** KATE BUSH/EMI
- BLONDES HAVE MORE FUN** ROD STEWART/Riva
- MIDNIGHT HUSTLE** VARIOUS/K-Tel
- THE AMAZING DARTS** DARTS/K-Tel
- NIGHT FLIGHT TO VENUS** BONEY M/Atlantic
- A TONIC FOR THE TROOPS** BOOMTOWN RATS/Ensign
- THE MANHATTAN TRANSFER LIVE** MANHATTAN TRANSFER/Atlantic
- 25TH ANNIVERSARY ALBUM** SHIRLEY BASSEY/UA
- A SINGLE MAN** ELTON JOHN/Rocket
- GIVE 'EM ENOUGH ROPE** CLASH/CBS
- JEFF WAYNE'S THE WAR OF THE WORLDS** VARIOUS/CBS
- THE SCREAM** SIOUXSIE AND THE BANSHEES/Polydor
- IF YOU CAN'T STAND THE HEAT** STATUS QUO/Vertigo
- IMAGES** DON WILLIAMS/K-Tel
- BOOGIE FEVER** VARIOUS/Ronco
- GERM FREE ADOLESCENTS** X-RAY SPEX/EMI Intl.
- BACKLESS** ERIC CLAPTON/RSO
- EVERGREEN** ACKER BILK/Warwick
- THAT'S LIFE** SHAM 69/Polydor
- THE BIG WHEELS OF MOTOWN** VARIOUS/EMI

(Courtesy: Record Business)

Gordon/RCA Pact

(Continued from page 24)

We could be further along now. But I guess everybody has to go through different phases."

Gottcher has always been of the opinion that an artist's third album tells the story. "A new artist, unless he's lucky or just totally in tune with what the public wants, has to come up from the bottom, claw his way up, make an intelligent record, establish his position, make it really clear what he does and what he stands for. And for people to accept you the third album should make inroads. The public has to know that you're real and accept you for what you are. The third one always gets the most exposure."

Current plans are for Gordon to begin a national tour here in February in support of the album, journey to Europe for a short tour, return to the States to play some new markets—"Hopefully the record will have grown some by then and we'll be able to headline some dates or get some good special guest shots," said Gottcher—then return to Europe for the summer festivals. "What we're talking about is a serious attempt to be successful in every country in the world," Gottcher stated firmly. "Particularly in the United States. But we really want to have a shot at succeeding all over the world. What we're going to try to do is make hit singles that will sell to rock and country audiences, and we're going to try to maintain what FM audience we have by staying basic, by rocking and rolling."

The long range goals are, according to Gordon, "to get a hit record and to be able to do what I want to do on stage and not have to rely on other people, other acts. I don't think of us as a supporting act. I'm not in a position now where I can demand really large halls, and the smaller halls are too small. So we either have to be an opening act or do very select type of dates. The next tour I think it would be cool to do halls where people can stand up and dance. I think it's difficult to sit down and appreciate what we do."

Adds Gottcher: "A lot of pressure is off because we're with RCA. Private Stock, in all fairness, really gave us a chance by recognizing that it should take a shot on something original. The company deserves credit for that. At RCA we're also accepted for what we are; they're not coming to us and wanting more songs like 'Fire.' RCA looked at Robert, paid a lot of money to get him, bought his catalogue and is going to spend a lot of money on marketing and promotion. They know what they're getting."

CONCERT REVIEW

The Blend Mixes Its Roots Distinctively

■ PORTLAND, ME.—The dictionary defines blend as "mixing different varieties or grades so as to obtain a new mixture of some particular quality or consistency." The Blend (MCA), with their roots in urban rhythm & blues and their southern rock and country influences combining to create a distinctive sound, are a living illustration of that definition.

From the outset of their performance it is readily apparent that the Blend is a powerful act. The eager crowd gathered in the University of Maine gymnasium immediately showed their approval as the band hammered into their opening number. Steve Dore and Jim Drown's guitar tradeoffs work exceptionally well with Dore establishing himself as an impressive artist, whether he's

Arista Ups Two

■ NEW YORK—Donn Davenport, Arista Records' creative services director, has announced the departmental promotions of Ron Kellum to the position of associate art director, and Maude Gilman to the position of art production manager.

In his new capacity, Kellum will be assuming responsibility for more creative involvement in conceptual development of packaging, advertising and merchandising of Arista product. He joined Arista in 1977 as mechanical artist/designer, and has held the positions of art production manager and designer, special projects for the company.

Maude Gilman, as Arista's art production manager, will be responsible for the assembly of all mechanical advertising, packaging, merchandising and promotional materials, supervising the label's staff and free-lance art/mechanical artists. She began at Arista as a mechanical artist in 1977, and has since taken on increased responsibilities in art production.

Blondie's Civic Stand



Chrysalis recording artists Blondie recently concluded their United States tour with a sold out concert at the Santa Monica Civic. Pictured backstage after the show, from left, are: (standing) Sal Licata, senior vice president of Chrysalis Records; Chris Stein, guitarist; Deborah Harry, lead singer; Rodney Bingenheimer, air personality KROQ; Micraphone, air personality KROQ; (seated) Frank Infante, guitarist; Jack Lee, writer, Chrysalis Publishing; Vic Hyde, researcher, KRLA.

singing, playing guitar or playing piano.

Backing up Dore and Drown, but no less important to the whole act, are Donnie Pomber on organ, Ken Holt on bass and Skip Smith on drums. This three man powerhouse proves to be a quite stunning rhythm section capable of pushing till they drop and then coming back and pushing some more.

The experience that comes from playing together for four years shows. There are no lulls in the Blends' performance as they are either rocking hard or hypnotically absorbing with ballads such as "All I Need."

One of the reasons for the Blends' ability to perform so well is best summed up by Donnie Pomber, talking about the formation of the band, when he says, "Everybody in the band had original ideas, and the ambition to progress onward and upward."

It is this ambition that will make the Blend a group to watch in the coming months.

Carl Skiba

A&M Names McCloskey Intl. Publicity Manager

■ LOS ANGELES—David Hubert, vice president of A&M International, has appointed Jason McCloskey to the position of international publicity manager.

McCloskey joined A&M two years ago as staff writer in the publicity department. In February, 1978, he was appointed by A&M president Gil Freisen to the newly formed editorial department under the direction of Chuck Casell, director of advertising, communication/editorial director. In his new position, he will serve as publicity liaison for A&M artists and in international media.

Prior to joining A&M, he wrote for Esquire, Fairchild Publications, Gentlemen's Quarterly, New York, and various other publications.

Hall Names Simmons Gen. Operations Mgr.

■ NASHVILLE — RCA artist Tom T. Hall has named Judi Simmons general operations manager of Tom T. Hall Enterprises.

Mrs. Simmons started with Hall as a bookkeeper at Hallnote Music in May, 1975. She now oversees 15 full-time employees and handles general transactions for all of Hall's concerns.

Album Analysis

(Continued from page 10)

ment to #42 bullet off of retail with rack sales starting.

Steely Dan (ABC) makes another climb, this time to #43 bullet, although the sales patterns are predictable, while Steve Miller's (Capitol) hits package jumps to #50 bullet in the second week as rack sales begin to back a burgeoning retail swell. Olivia Newton-John (MCA) continues 20 slot jumps in moving to #51 bullet off of breakouts, while the Grateful Dead (#52 bullet) similarly escalate with very strong west coast sales. Nicolette Larsen (WB) makes big jumps again, with significant breakout activity in a number of markets boosting her to #58 bullet.

Other big jumps include Leif Garrett (Scotti Brothers) at #60 bullet, off of continued rack strength; The Commodores (Motown), gathering good retail and rack sales, in moving to #64 bullet with a hits release; Peabo Bryson (Capitol), at #70 bullet, as east r&b oriented accounts continue to develop; Wings "Greatest Hits" (Capitol), a new entry this week at #71 bullet, with strictly retail activity destined to include racks quickly; Tanya Tucker (MCA), #74 bullet, with breakouts in a number of markets.

Singles Analysis

(Continued from page 10)

action; Ronnie Laws (UA), #49 bullet BOS, picked up the Miami market for #78 bullet; Jefferson Starship (Grunt) #79 bullet; Exile (Warner/Curb) added at KTLK, #84 bullet, and Evelyn "Champagne" King (RCA), #17 bullet BOS, picking up her first pop bullet at #86.

Also new on the chart this bullet BOS, picking up her first bullet; Barry Manilow (Arista) #68 bullet; Rolling Stones (Rolling Stones) #71 bullet; Daryl Hall & John Oates (RCA) #77 bullet; Nigel Olsson (Bang) #82 bullet; Peaches & Herb (Polydor), #30 bullet BOS, #83 bullet here; Melba Moore (Epic) #87 bullet; K.C. & The Sunshine Band (TK) #96; LTD (A&M), #20 bullet BOS, on here at #99 and Gil Scott-Heron (Arista), #19 bullet BOS, on here at #100.

RECORD WORLD COUNTRY

Direct-Disc LPs Cut in Nashville

■ NASHVILLE—A direct-disc recording session, most often done with jazz artists, is being cut this week with a country-oriented guitarist, Thumbs Carlisle. Two separate albums are being cut at the Richey House Studios here with Charles Underwood, of Disco Records, producing. The actual cutting is being done at Masterfonics two blocks down the street.

"Glenn Meadows and myself are the engineers," said Mack Evans of Masterfonics. "We're running two different lathes at one time. That way we'll have two parts from each performance so more records can be pressed."

The session is the ninth and tenth direct-to-disc record cut by Masterfonics' lathes. "We did one jazz-country oriented direct disc with Buddy Spicher working with Direct Disc Labs and Joe Overhold about a year ago," Evans adds. "One of the records we're doing with Thumbs is jazz-rock oriented and the other one is going to be country-oriented. We're doing four different sides."

A 700-foot cable is being strung between Richey House and Masterfonics by Jack Gilmer.

'Outlaws' LP Ends 3rd Year on Chart

■ NASHVILLE—"Wanted: The Outlaws!" featuring Waylon Jennings, Willie Nelson, Tompall Glasser and Jessi Colter has been on RW's country album chart for three years as of this week. The RCA lp was the first country album to officially attain a platinum status, certified by the RIAA on November 24, 1976.

Halsey Country Show Set For Monte Carlo

■ TULSA—The Jim Halsey Company has reached agreement with Jose Bartell, head of entertainment for Societe de Bain de Mer (SBM), to present the first country show in Monte Carlo, Monaco, January 20.

"Country Comes To Monaco" will feature 1978 CMA award winners Roy Clark, Don Williams, the Oak Ridge Boys and Buck Trent.

Staged at the 1,100-seat Monte Carlo Sporting Club, the Monaco event will benefit Princess Caroline's "Year of the Child" charity fund.

The Monte Carlo show is scheduled in conjunction with another Halsey venue at MIDEM. Halsey artists Clark, Williams, Trent, the Oak Ridge Boys and Band will become the first country music entertainers to perform at this international conclave.

E/A Names Bowen Nashville VP/GM

■ LOS ANGELES—Jimmy Bowen has been named vice president/general manager of Nashville operations for Elektra/Asylum Records, it was announced by Joe Smith, E/A chairman.

Bowen was previously Nashville vice president and general manager for MCA Records. He entered the music business in 1956 as an artist and songwriter for Roulette Records, recording a hit single, "I'm Sticking With You," in 1957. ("I was a teen idol for six months.") In 1960 he moved to Los Angeles, becoming an a&r man for Warner Reprise Records, where he eventually became head of a&r.

Bowen left Reprise in 1969 and produced independently until 1974, when he became president of MGM Records. He went back to independent production in 1976, until moving to Nashville in 1977.



From left: Jimmy Bowen, Steve Wax, Joe Smith.

"I expect Elektra/Asylum to be number two in Nashville in three years and number one in five," Bowen said. "We're going to build the office in Nashville. Elektra has a small roster, and we're going to carefully build it."

Bowen added that he doesn't intend to make any personnel changes in the Elektra Nashville office immediately except for possible additions.

UA Names Seabolt N'ville Operations Dir.

■ LOS ANGELES—United Artists Records co-chairman Artie Mogull and Jerry Rubinstein have announced the promotion of Jerry Seabolt to UA director of operations, Nashville.



From left: Artie Mogull, Jerry Seabolt, Jerry Rubinstein.

Seabolt, who has been with the label five years, previously served as national director of country promotion.

Nashville Report

By RED O'DONNELL



■ Perry Como was here for three days recording his next album with Chet Atkins producing. Como cut nine songs written by Randy Goodrum, whom Atkins described as "The hottest young writer around Nashville now." (Goodrum wrote Anne Murray's current international hit, "You Needed Me.") . . . Faron Young has sold his interest (approximately 40 percent) in the "Music City News" monthly to Multimedia of Greenville, S. C., which already owned controlling stock. When asked what

he did with his money (rumored \$250 thousand), Faron said, "I got even with the banks. I paid off all my notes." You never know when Faron the Baron is kidding.

Mike Wallace of CBS' popular "60 Minutes" TVer in for further probing of local ripoff artists. He'll have trouble persuading victims to admit publicly they have been rocked.

George Jones, after a brief absence, is back with his agent-friend Shorty Lavender. George says he's serious about his "comeback." He promised Lavender: "I'll be where I'm scheduled to perform even if I have to be carried on stage on a stretcher." Jones, who has a long-play record for "no shows," is still a popular performer. (Continued on page 70)

PICKS OF THE WEEK



CHARLIE RICH, "I'LL WAKE YOU UP WHEN I GET HOME" (prod.: Snuff Garrett) (writers: S. Dorff/M. Brown) (Peso/Warner-Tamerlane/Malkyle, BMI) (2:54). Rich has had a string of successes on several labels lately, and this cut from Elektra's soundtrack lp should be no exception. The easy, romantic tone of the song is well-suited for his soft, smooth sound. Elektra 45553.



JERRY FULLER, "SALT ON THE WOUND" (prod.: Ron Chancey) (writer: J. Fuller) (Blackwood/Fullness, BMI) (2:55). Fuller's first release on ABC has a brisk sound punctuated by rhythm accents on the refrain. Bright electric guitars and background singers compliment Fuller's quick vocals to provide balance and impact. ABC 12436.

STEVE FROMHOLZ, "JUS' PLAYIN' ALONG." Not surprisingly, Fromholz' first Lone Star lp has a sound that should go over well in Texas, with its honky-tonk sounds, but can be appreciated by listeners in other areas, too. Teaming with producer Ken Laxton, Fromholz presents generally easy-moving and easy-going songs for a pleasant feel over all. Lone Star 4601.



Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Eddie Rabbitt — "Every Which Way But Loose"
Don Gibson — "Any Day Now"
Buck Owens — "Do You Wanna Make Love"
John Wesley Ryles — "Love Ain't Made For Fools"
Razzy Bailey — "Tonight she's Gonna Love Me"



Jack Clement

Elektra has re-released the hauntingly beautiful "When I Dream," originally a "B" side from Jack Clement. Reaction at that time prompted the decision to feature it this time around. A super record — try it!

Don Gibson's "Any Day Now" already added at WFAI, WHOO, KERE, KKYX, WAME, WESC, WSLC, WPNX, WBAM, WTOD, KGA, WVOJ, KSOP, KFDI, WDEN. More adds in on Paul Davis' "Sweet Life" at WDEN, WPLO, WEMP, WHOO.

Sun has released an old master on Jerry Lee Lewis that features an Elvis Presley sound-alike singing along (there's a lot of speculation as to who it is; the label isn't talking). "Save The Last Dance for Me" moving at WTOD, KBUC, KEEN, KMPS, WDEE, KRAK, WQQT, WSDS, WGTO, WAME, KCKC, WPLO, KSOP, WKKN, WOKO.



Eddy Arnold

United Artists has flipped the Bill Medley single and reshipped it with "Statue Of A Fool" featured. It's playing at WJQS, WIVK, KD JW, WHK, WMNI.

Buck Owens features a remake of "Do You Wanna Make Love," which charted by Bobby Smith some eighteen months ago. It's been added at KXLR, WPLO, KERE, KKYX, KNIX, KRAK, KRMD, KFDI, WMNI, KSSS, KGA. Tommy O'Day's "I Heard A Song Today" featured at WEMP, KSOP, WPNX, WSDS, KXLR.

Monster Movers: T. G. Sheppard, Eddy Arnold, Ronnie Milsap.

John Wesley Ryles picks up stations on "Love Ain't Made for Fools." Chalk up WFAI, WBAM, WUNI, KFDI, WNYN, KSOP, KVOO, KD JW, WTMT, WXCL, WOKO, WDEN. Joy Ford's "Love Isn't Love" seeing action at KLLL, WJQS, WSDS.

LP Interest: Johnny Paycheck's album cut "Outlaw's Prayer" is choice at KWKH and KJJJ; Elvis Presley's "Let It Be Me" featured at WYDE; Freddy Weller's "Fantasy Island" playing at WVOJ; Dr. Hook's "Storms Never Last" spinning at KCKC.

SURE SHOTS

Charlie Rich — "I'll Wake You Up When I Get Home"
Willie Nelson — "Whiskey River"
Razzy Bailey — "Tonight She's Gonna Love Me"

LEFT FIELDERS

Glenn Barber — "Love Songs Just For You"
Glenn Sutton — "The Football Card"
Jerry Fuller — "Salt On The Wound"

AREA ACTION

Jim Mundy & Terri Melton — "Kiss You All Over" (KSOP, WGTO)
Lee Wright — "Capricorn Kings" (KYNN, WIVK)
Carol King — "Morning Sun" (WEMP)
Guy Clark — "Fools For Each Other" (KSOP, KD JW)

Country Radio

By CINDY KENT

MOVES AND CHANGES: Tom Phifer, music director at KRMD, Shreveport, has confirmed that Mike Day will be joining the station as a DJ in the 9-noon slot. Mike comes to KRMD from the PD/MD position at KXLR, Little Rock. John Gray at KXLR reports that a new PD has been hired, Ray Lincoln, from KAAV, Little Rock, a rock station, which should prove interesting playlist-wise. Tony George has been acting as PD at KXLR until Mike's replacement could be found.

Bill James, PD at KLAQ, Denver, reports Scott Fischer (mid-day man) has gone over to KAAV, a "soft rock" station in Denver. Bill Ashford, station MD, has been filling in that slot until the position is filled.

According to WKDA station manager Vic Rumour, Kathy Hall has returned to WKDA in the sales department after a several-year stint with the Montana Radio Network in Billings. Kathy hosted "Noon-time Nashville" on WKDA in 1973.

COUNTRY RADIO SEMINAR: The 1979 Country Radio Seminar has been set for March 9-10 at Nashville's Hyatt-Regency. Cost of registration is \$80 before Feb. 9, \$100 at door. Official registrations will be mailed by Jan. 1. Roy Wunsch, music industry chairman for the seminar, and director, marketing, CBS Records, Nashville, reports this is the tenth anniversary for the seminar, and it promises to be worthwhile, under the leadership of agenda chairmen Bob Young of KNEW and Don Boyles of WSUN. Questions about the seminar should be mailed to: P.O. Box 120548, Nashville, Tenn. 37212.

ETC.: Congratulations to Don Nelson, vice president and general manager of WIRE/WXTZ, Indianapolis, on being elected vice president of the CMA. Don previously served as chairman of the CMA board.

WRRD, St. Paul (formerly WLLO) has just about completed its construction on the new production facilities and new studio for WLLO-FM (rock), adjacent to the current building. Mike O'Shea, country MD, says the most exciting addition is a new furnace—the weather in St. Paul has been near the 10 degree mark;

Christmas for the children in the Colorado Springs area will be a happy one this year: Dave Beadles at KSSS says a crew taped interviews with under-privileged kids from 3-5 years old, asking them what they want for Christmas. The interviews are being aired periodically over the station, so that listeners feeling "Christmasy" will donate gifts. (I'm sure Santa Claus will get at least some of the credit!)

Chet Atkins, Archie Campbell, Tony Musco, and others were present at a recent reunion of the former "Midday Merry-Go-Round" gang in Knoxville. Atkins, Campbell, and many country music greats got their show-biz start on the radio program, which aired over WNOX years ago. (WNOX is now a rock formatted station.)

Nashville Report *(Continued from page 69)*

recently at Reno and Oklahoma City," reports Lavender.

The Nashville-based Deaton-Pittman Ltd. which recently wrapped up filming of "The Disc Jockey" movie (with Jim Stafford in title role and Nat Stuckey and Ray Pillow in featured parts) has plans in the works for a second. "We are considering three scripts and hope to get started on another picture here in early 1978," said George Deaton, co-owner of the firm with Harriet Pittman.

Speaking of the Statlers, the foursome has completed its personal appearances for this year, but not before setting attendance records at arenas and auditoriums in Asheville, N. C., Little Rock, Fort Wayne, Huntsville, Ala., Greensboro, Johnson City, Tenn. and Springfield, Mo., just a to mention a few venues. In Springfield, the quartet played to the largest audience ever to attend an event of any kind in that city. Their booker Dick Blake doesn't say so, but Music Rowers estimate the Statlers gross box office receipts total to be \$4 million for 1978.

Is it news that the John T. Benson Co., very large in gospel music publishing and recording, plans to open a branch office in London? . . . Add trivia: It began in November, 1925 as the "WSM Dance" but on Dec. 10 of the same winter was renamed "The Grand Ole Opry."

Tanya Tucker is to be a guest on the Dec. 31st NBC "Dick Clark's New Year's Rockin' Eve" special. Reckon is she going to wear that eye-catching, backless gown she wore when posing for cover of her "TNT" album?

Dispatch birthday greetings to Brenda Lee, Charlie Rich, Jim Glaser, Nat Stuckey and Ernie Ashworth.

Condolences go to Willie Nelson on the death of his father, Ira D. "Pop" Nelson, Tuesday (5) in Austin. Nelson, 65, a country musician in his own right, ran Willie's Pool Hall, a gathering place for local country musicians.

Country Single Picks

COUNTRY SONG OF THE WEEK

RAZZY BAILEY—RCA PB-11446

TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)
(prod.: Bob Montgomery) (writers: S. Pippin/J. Slate) (House of Gold, BMI) (3:16)

Bailey's second RCA release could do as well or better than the first, with his smooth, slightly haunting sound. Both material and production are outstanding.

WILLIE NELSON—Columbia 3-10877

WHISKEY RIVER (prod.: Willie Nelson) (writer: J.B. Shinn III) (Willie Nelson, BMI) (2:43)

The sound of celebration in this cut from Willie's recently released live lp should go well with the season even though Christmas is not the subject. As usual with Willie, there is potential for crossover as well.

JACK CLEMENT—Elektra 45474

WHEN I DREAM (prod.: Jack Clement & Jim Malloy) (writer: S.M. Theoret) (Jando, ASCAP) (4:48)

The somber tone of this song is deceptive, as Clement is actually singing of the joy and power of dreaming. The pace is slow and deliberate with production touches adding emphasis to key phrases.

BUCK TRENT AND HIS FRIEND R.C.—ABC 12437

IS IT HOT IN HERE (Or Is It Me?) (prod.: Glenn Sutton) (writer: H. Middlebrooks) (Blackwood/Fullness/Center Stream, BMI) (2:55)

The light-hearted message of Trent and his friend Roy is backed by a solid fiddle and guitars, both electric and steel. Despite their frivolous tone, vocals are effective.

JIMMY PETERS and LYNDA K. LANCE—Vista 101

I HATE THE WAY OUR LOVE IS (prod.: Nelson Larkin) (writer: A. Aldridge) (Dick & Don/Big Hair, BMI) (3:37)

Peters and Lance have another version of a song recently released by George & Ava, and this one shows equal potential. The theme is solid country, and the production is simple for a strong sound.

HOLIDAY PARKER—Blue Ash 159

WHEN WE GET TOGETHER (Songs Of Love To Sing) (prod.: Ron Finks) (writer: J. Salley) (Allegheny Mountain, SESAC) (3:21)

This record has a slightly bluegrass sound thanks to a well-placed banjo and dobro. The over-all feel is commercial enough, though, to have potential for country programming.

GLENN SUTTON—Mercury 55052

THE FOOTBALL CARD (prod.: Glenn Sutton) (writer: G. Sutton) (Flagship, BMI) (3:59)

Quite a few listeners, country and otherwise, can identify with Sutton's descriptive recitation, especially this time of year. Maybe the Super Bowl will bail him out.

WYNN STEWART—Win 126

EYES AS BIG AS DALLAS (prod.: Bobby Bishop) (writer: G. McCray) (Big Swing, BMI) (2:26)

Stewart sings solid Texas country with a spare guitar lick and fiddles to back him up and a steel guitar providing a subtle flow. Should go especially well with more traditional formats.

LENNY GAULT—MRC 1024

I JUST NEED A COKE (To Get The Whiskey Down) (prod.: Ray Pennington) (writers: D. Kirby/G. Martin) (Phase 3, BMI/New Ground, ASCAP) (2:49)

As the title indicates, Gault's single is a bar room jukebox drinking blues song. Fiddles, a steel guitar and Gault's mournful voice all contribute to the theme.

THOMAS ESTUS NICHOLAS—Fragrant 4020

DREAMERS DREAM (prod.: Louis Rasse) (writer: T.E. Nicholas) (Fragrant, BMI) (2:57)

Nicholas sings a romantic love song with a smooth, easy sound. The relatively subdued sound of the verses give way to a soaring chorus to maximize effect.

Kenny O'Dell

Billboard 19* Cash Box 20* Record World 23*

As Long As I Can Wake Up In Your Arms

(CPS 0309)

Kenny O'Dell

The second hit single from Kenny's lp L.P.
"Let's Shake Hands And Come Out Lovin'."

As Long As I Can Wake Up In Your Arms

Kenny O'Dell

Played, Reported and Selling Everywhere!

As Long As I Can Wake Up In Your Arms

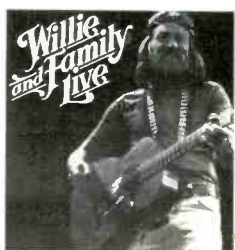
And you better believe there's more where that came from on Capricorn Records & Tapes. 

RECORD WORLD COUNTRY ALBUM CHART

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

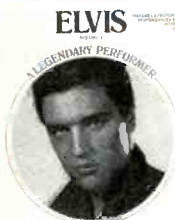
DEC. 16 DEC. 9

WKS. ON CHART	DEC. 16	DEC. 9	TITLE, ARTIST, Label, Number, (Distributing Label)
3	1	4	WILLIE & FAMILY LIVE WILLIE NELSON Columbia KC2 35462
4	2	2	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 44
10	3	1	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/ RCA AFL1 2979 10
3	4	6	PROFILES/BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258 3
25	5	5	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H



CHARTMAKER OF THE WEEK

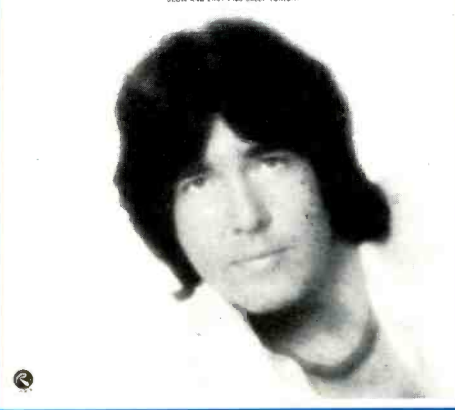
1	6	—	ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS PRESLEY RCA CPL1 3078	1
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1	7	—	THE GAMBLER KENNY ROGERS/United Artists LA 934 H	1
4	8	8	TNT TANYA TUCKER/MCA 3066	4
3	9	9	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444	3
32	10	3	STARDUST WILLIE NELSON/Columbia JC 35305	32
5	11	13	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	5
18	12	7	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	18
5	13	16	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	5
9	14	12	MOODS BARBARA MANDRELL/ABC AY 1088	9
14	15	14	EXPRESSIONS DON WILLIAMS/ABC AY 1069	14
2	16	21	BASIC GLEN CAMPBELL/Capitol SW 11722	2
46	17	19	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	46
150	18	20	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	150
10	19	18	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	10
1	20	—	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012	1
5	21	22	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER/Capitol ST 11863	5
14	22	17	TEAR TIME DAVE & SUGAR/RCA APL1 2861	14
6	23	11	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623	6
2	24	27	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	2
2	25	28	HOLY BIBLE STATLER BROTHERS/Mercury SRM 2 101	2
3	26	35	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859	3
48	27	31	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	48
5	28	26	YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2	5
6	29	37	DAVID ALLAN COE GREATEST HITS /Columbia KC 35627	6
7	30	41	CONWAY CONWAY TWITTY /MCA 3063	7
5	31	30	ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105	5
27	32	36	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	27
1	33	—	JERRY JEFF JERRY JEFF WALKER/Elektra 6E 163	1

9	29	29	ELVIS—A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065	9
36	33	33	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	36
6	36	39	CLASSIC RICH, VOL. 2 CHARLIE RICH/Epic KC 35624	6
4	37	15	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536	4
26	38	24	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780	26
60	39	42	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	60
14	40	48	FACE OF A FIGHTER WILLIE NELSON/Lone Star L 4602	14
10	41	40	LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY/Columbia KC 35534	10
9	42	25	DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191	9
8	43	51	MARSHALL TUCKER BAND'S GREATEST HITS /Capricorn CPN 0214	8
156	44	49	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	156
4	45	53	THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/United Artists LA 930 H	4
35	46	54	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	35
67	47	47	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	67
22	48	10	LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H	22
5	49	46	JOHNNY DUNCAN'S GREATEST HITS /Columbia KC 35628	5
6	50	65	JOHNNY CASH'S GREATEST HITS, VOL. 3 /Columbia KC 35637	6
8	51	60	FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023	8
6	52	50	LIVE AT THE GRAND OLD OPRY JERRY CLOWER/MCA 3062	6
10	53	45	VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND/Epic E2 35368	10
27	54	52	OH! BROTHER LARRY GATLIN/Monument MG 7626	27
20	55	59	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443	20
11	56	32	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/Capitol SW 11853	11
8	57	64	LET ME BE YOUR BABY CHARLY McCLAIN/Epic KE 35448	8
67	58	58	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	67
62	59	63	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	62
133	60	66	BEST OF DOLLY PARTON /RCA APL1 1117	133
37	61	61	SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046	37
67	62	67	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	67
5	63	72	PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018	5
37	64	34	VARIATIONS EDDIE RABBITT/Elektra 6E 127	37
5	65	44	GREATEST HITS, VOL. 4 TAMMY WYNETTE/Epic KE 35630	5
23	66	75	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 17726	23
74	67	69	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	74
67	68	70	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	67
168	69	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	168
20	70	74	WOMANHOOD TAMMY WYNETTE/Epic KE 35442	20
24	71	68	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375	24
4	72	23	GONE GIRL JOHNNY CASH/Columbia KC 35646	4
37	73	55	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	37
3	74	57	LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/United Artists LA 929 H	3
11	75	38	THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol SW 11839	11

R A N D Y B A R L O W



Randy Barlow

FROM HIS NEW HIT ALBUM

"Fall In Love With Me"

RLP 6023

HIS NEW SINGLE

"Fall In Love With Me Tonight"

Exclusively on Republic Records

RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number
DEC. 16 DEC. 9

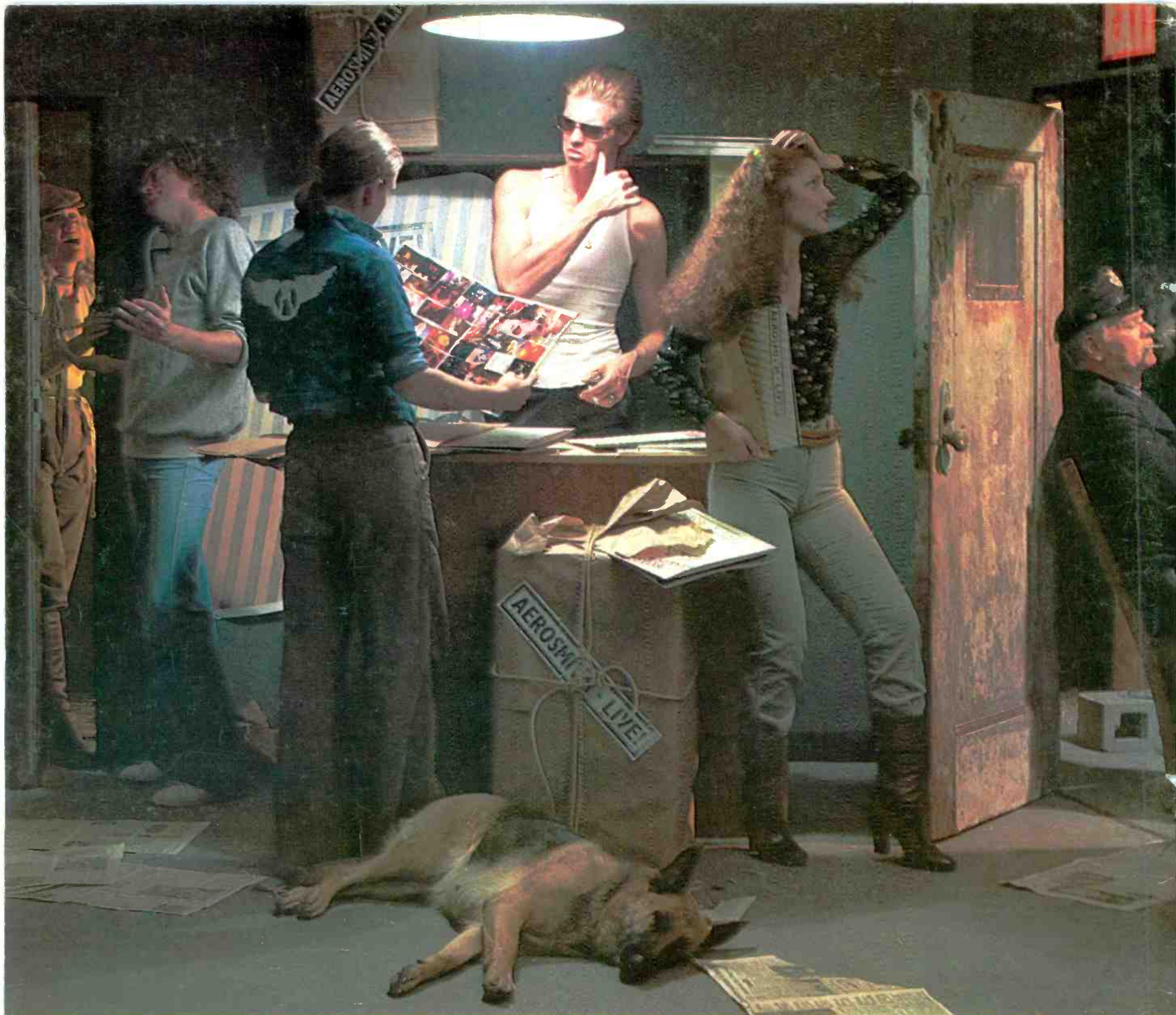
WKS. ON CHART

1	2	BURGERS AND FRIES CHARLEY PRIDE RCA 11391		8
2	3	THE GAMBLER KENNY ROGERS/United Artists 1250		8
3	1	ON MY KNEES CHARLIE RICH & JANIE FRICKE/Epic 8 50616		11
4	5	ALL OF ME WILLIE NELSON/Columbia 3 10834		9
5	6	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND WAYLON JENNINGS/RCA 11390		8
6	10	TULSA TIME DON WILLIAMS/ABC 12425		7
7	8	FRIEND, LOVEK, WIFE JOHNNY PA.../Epic 8 50621		10
8	4	I JUST WANT TO LOVE YOU EDDIE RABBITT/Elektra 45531		12
9	12	LADY LAY DOWN JOHN CONLEE/ABC 12420		7
10	13	THE BULL AND THE BEAVER MERLE HAGGARD & LEONA WILLIAMS/MCA 40962		8
11	15	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047		7
12	17	DO YOU EVER FOOL AROUND JOE STAMPLEY/Epic 8 50626		7
13	16	WE'VE COME A LONG WAY BABY LORETTA LYNN/MCA 40964		7
14	19	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270		6
15	21	YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY/MCA 40963		5
16	18	PLEASE DON'T PLAY A LOVE SONG MARTY ROBBINS/Columbia 3 10821		8
17	9	SLEEP TIGHT, GOOD NIGHT MAN BOBBY BARE/Columbia 3 10831		10
18	20	BACK TO THE LOVE SUSIE ALLANSON/Warner/Curb 8686		8
19	25	BABY, I'M BURNIN'/I REALLY GOT THE FEELING DOLLY PARTON/RCA 11420		4
20	27	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048		5
21	26	GIMME BACK MY BLUES JERRY REED/RCA 11407		6
22	23	LOVE GOT IN THE WAY FREDDY WELLER/Columbia 3 10837		9
23	33	AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O'DELL/Capricorn 0309		7
24	34	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYLE/United Artists 1259		3
25	30	FEET RAY PRICE/Monument 267		8
26	31	HIGH AND DRY JOE SUN/Ovation 1117		7
27	28	POISON LOVE GAIL DAVIES/Lifesong 8 1777 (CBS)		9
28	37	TEXAS (WHEN I DIE) TANYA TUCKER/MCA 40976		4
29	29	THEN YOU'LL REMEMBER STERLING WHIPPLE/Warner Bros. 8632		10
30	35	PLAYIN' HARD TO GET JANIE FRICKE/Columbia 3 10849		6
31	38	THE SONG WE MADE LOVE TO MICKEY GILLEY/Epic 8 50631		5
32	39	LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/United Artists 1251		6
33	36	DOUBLE S BILL ANDERSON/MCA 40964		6
34	7	YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY/Warner Bros. 8671		12
35	40	IT'S TIME WE TALK THINGS OVER REX ALLEN, JR./Warner Bros. 8697		4
36	41	LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692		5
37	43	YOU DON'T BRING ME FLOWERS JIM ED BROWN & HELEN CORNELIUS/RCA 11436		3
38	32	ONE RUN FOR THE ROSES NARVEL FELTS/ABC 12414		9
39	55	COME ON IN OAK RIDGE BOYS/ABC 12434		2
40	42	THE SOFTEST TOUCH IN TOWN BOBBY G. RICE/Republic 031		6
41	11	SWEET DESIRE THE KENDALLS/Ovation 1112		13
42	58	I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/LS 169		3
43	66	MABELLENE GEORGE JONES & JOHNNY PAYCHECK/Epic 8 50647		2

CHARTMAKER OF THE WEEK

44	—	BACK ON MY MIND AGAIN RONNIE MILSAP RCA 11421		1
45	59	MR. JONES BIG AL DOWNING/Warner Bros. 8716		3

46	53	HOW DEEP IN LOVE AM I JOHNNY RUSSELL/Mercury 55045		4
47	56	MAYBE YOU SHOULD'VE BEEN LISTENING JESSI COLTER/Capitol 4641		7
48	52	STONE WALL GARY STEWART/PCA 11416		4
49	54	I'M GONNA FEED 'EM NOW /OLE SLEWFOOT PORTER WAGONER/RCA 11411		6
50	57	YOU WERE WORTH WAITING FOR DON KING/Con Brio 142		4
51	51	LAST EXIT FOR LOVE WOOD NEWTON/Elektra 45528		9
52	46	LOVE SURVIVED ROY HEAD/ABC 12418		7
53	14	THAT'S WHAT YOU DO TO ME CHARLY McCLAIN/Epic 8 50598		14
54	67	THE GIRL AT THE END OF THE BAR JOHN ANDERSON/Warner Bros. 8705		4
55	62	OLD FLAME, NEW FIRE HANK WILLIAMS, JR./Warner/Curb 8715		4
56	60	REST YOUR LOVE ON ME BEE GEES/RSO 913		3
57	22	CAN YOU FOOL GLEN CAMPBELL/Capitol 4638		12
58	78	ALIBIS JOHNNY RODRIGUEZ/Mercury 55050		2
59	68	BUILDING MEMORIES SONNY JAMES/Columbia 3 10852		3
60	69	FALL IN LOVE WITH ME TONIGHT RANDY BARLOW/Republic 034		2
61	—	HAPPY TOGETHER T. G. SHEPPARD/Warner/Curb 8721		1
62	63	GET BACK TO LOVING ME JIM CHESNUT/ABC Hickory 54038		6
63	72	REACHING OUT TO HOLD YOU DOTTIE WEST/United Artists 1257		3
64	64	IF I HAD IT TO DO ALL OVER AGAIN STONEY EDWARDS/JMI 47		8
65	76	FOOLED AROUND AND FELL IN LOVE MUNDO EARWOOD/GMC 105		3
66	71	THE JEALOUS KIND RITA COOLIDGE/A&M 2090		3
67	—	IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD/RCA 11422		1
68	24	FADIN' IN, FADIN' OUT TOMMY OVERSTREET/ABC 12408		12
69	73	HOW I LOVE YOU IN THE MORNING PEGGY SUE/Door Knob (WIG) 8 079		4
70	44	STORMY WEATHER STELLA PARTON/Elektra 45533		10
71	49	LITTLE THINGS MEAN A LOT MARGO SMITH/Warner Bros. 8653		15
72	45	BREAK MY MIND VERN GOSDIN/Elektra 45532		11
73	80	TEXAS ME AND YOU ASLEEP AT THE WHEEL /Capitol 4659		3
74	75	IT'LL BE HER JOHNNY CASH/Columbia 3 10855		4
75	50	JUST OUT OF REACH OF MY TWO OPEN ARMS LARRY G. HUDSON/Lone Star 702		11
76	77	NATURAL LOVE O. B. McCLINTON/Epic 8 50620		4
77	79	YOU DON'T BRING ME FLOWERS BARBRA STREISAND/NEIL DIAMOND/Columbia 3 10840		3
78	85	ONE IN A MILLION NATE HARVELL/Republic 033		3
79	83	BEST FRIENDS MAKE THE WORST ENEMIES DAVID HOUSTON/Elektra 45552		3
80	48	I'M LEAVING IT ALL UP TO YOU FREDDY FENDER/ABC 12415		10
81	47	SLEEPING SINGLE IN A DOUBLE BED BARBRA MANDRELL/ABC 12403		15
82	91	THE GIVER PAUL SCHMUCHER/Star Fox 378		3
83	—	SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS/Sun 1139		1
84	89	OOH BABY BABY LINDA RONSTADT/Asylum 45546		2
85	—	GOING GOING GONE MARY K. MILLER/Inergi 311		1
86	65	SOMEBODY'S GONNA DO IT TONIGHT R. C. BANNON/Columbia 3 10847		7
87	74	THE OTHER SIDE OF JEANNE CHUCK POLLARD/MCA 40965		6
88	88	THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/United Artists 1254		4
89	96	ME TOUCHIN' YOU LINDA NAILE/Ridgetop 00178		2
90	—	ANGELINE ED BRUCE/Epic 8 50645		1
91	94	A BEAUTIFUL SONG LEE DRESSER/Capitol 4613		3
92	70	IN MEMORY OF YOUR LOVE DEBBY BOONE/Warner/Curb 8700		5
93	97	IT'S MY PARTY SHERRY BRANE/Oak 1013		2
94	82	DOLLY R. W. BLACKWOOD /Scorpion 0561		7
95	95	SHE WANTED A LITTLE BIT MORE RAY PENNINGTON/MRC 1022		3
96	87	ANYONE WHO ISN'T ME TONIGHT KENNY ROGERS & DOTTIE WEST/United Artists 1234		16
97	81	WHAT HAVE YOU GOT TO LOSE TOM T. HALL/RCA 11376		14
98	87	HEALIN' AVA BARBER/Ranwood 1087		7
99	61	TWO LONELY PEOPLE MOE BANDY/Columbia 3 10820		14
100	—	DRIFTING LOVERS CHARLIE McCOY/Monument 272		1

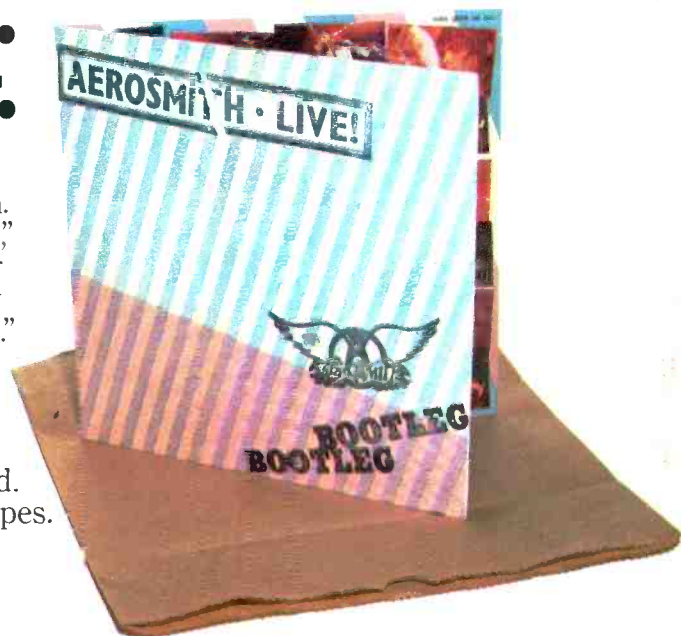


Everybody told their friends... but nobody kept it quiet.

"Live Bootleg." The new, live two-record set from Aerosmith. Featuring "Dream On," "Walk This Way," "Last Child," "Sweet Emotion," plus many more favorite Aerosmith classics. Also includes four songs never before contained on an Aerosmith album: "Come Together," "Chip Away the Stone," "Mother Popcorn" and "I Ain't Got You."

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