

RECORD WORLD

Special Salute *Testament*

Who In The World: Crystal Gayle



HITS OF THE WEEK

SINGLES

BRICK, "AIN'T GONNA HURT NOBODY" (prod. by Phil Benton & group) (writer: Hargis) (Caliber/Good High, ASCAP) (3:06). The singles success of this Southern rhythm group should be no mystery by now: superior production, clever instrumentation, and what the lyric calls "a groovy groove, nice and easy," should add this to their hits. **Bang** 735.

LITTLE RIVER BAND, "HAPPY ANNIVERSARY" (prod. by John Boylan & group) (writers: Birtles-Briggs) (Australian Tumbleweed, BMI) (3:30). "Help Is On The Way" broke this Australian band on American pop radio, and this bittersweet love song should swell their following. An acappella chorus is the chief hook; the style is basic r&b. Harvest 424 (Capitol).

JOHNNY RIVERS, "CURIOUS MIND (UM, UM, UM, UM, UM, UM)" (prod. by Johnny Rivers) (writer: Mayfield) (Warner-Tamerlane, BMI) (3:05). Rivers has again altered the title of one of his singles, this time a Curtis Mayfield song that has a touch of novelty. The chorus/subtitle is catchy, and should build his comeback. Big Tree 16106 (Atlantic).

HELEN REDDY, "CANDLE ON THE WATER" (prod. by Kasha, Lloyd & Curb) (writers: Kasha-Hirschhorn) (Walt Disney/Wonderland, ASCAP/BMI) (2:39). Reddy's rendition of the theme from a new Disney film should benefit from the pic's holiday exposure. The slow, expressive ballad is fully produced, and fits her recognizable style well. Capitol 4521.

SLEEPERS

BLUE OYSTER CULT, "GOIN' THROUGH THE MOTIONS" (prod. by Murray Krugman, Sandy Pearlman, David Lucas & group) (writers: Bloom-Hunter) (B. O'cult/April/Ian Hunter, ASCAP) (3:12). Ian Hunter had a hand in writing this thumping, hand-clapping pop-rocker, which should continue "Reaper"'s work in building BOC's audience. Columbia 3-10659.

KISS, "SHOUT IT OUT LOUD" (prod. by group & Eddie Kramer) (writers: Simmons-Stanley-Ezrin) (Kiss/Cafe Americana, ASCAP/All By Myself, BMI) (3:15). A top five lp and the group's remarkable live success should help this live version of a Kiss standard reach heights the studio version didn't attain. The excitement is contagious. Casablanca 906.

PETER ALLEN, "DON'T CRY OUT LOUD" (prod. by Peter Allen & Ed Thacker) (writers: Allen-Sager) (Irving/Woolnough/Jemava/Begonia/Unichappell, BMI) (3:34). This Allen favorite is now a single from his live lp, and should help bring the Australian singer the pop acclaim he deserves. It's a sad ballad, with a soaring finish. A&M 2000.

THE MUZZY BAND, "LOVE IS A GAME" (prod. by Gene & Eliot) (writers: Spivack-Schwartz-Greenberg-Schwartz) (Laurie House/Muzcap, ASCAP) (3:05). A new group's debut single is bright and energetic enough to earn a place on pop and MOR playlists. The lead vocalist has an engaging alto voice that recalls Toni Tennille's. Laurie 3662.

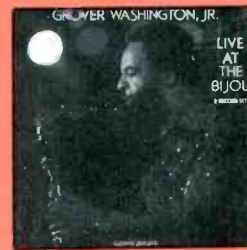
ALBUMS

ROBERTA FLACK, "BLUE LIGHTS IN THE BASEMENT." The songstress has not made an album in some time, but shows here that she has lost none of her vocal magic. "25th of Last December" (the current single penned by Eugene McDaniels) is a moving performance and it should be followed up the charts by "The Closer I Get To You." Atlantic SD 19149 (7.98).

PARLIAMENT, "FUNKENTELECHY VS. THE PLACEBO SYNDROME." The latest adventure of Dr. Funkenstein finds that upon his return to the planet, they have fallen prey to the placebo syndrome at the hands of Sir Nose D'Voidoffunk. The entire crazy Parliament cast including Bootsy's Rubber Band is up to its usual funky antics again. Casablanca NBLP 7084 (7.98).

GROVER WASHINGTON, JR., "LIVE AT THE BIJOU." This two record live set by Mr. Magic was recorded last May in Philadelphia. His group, which includes flute and electric violin, gives the saxophonist a depth which is heard to best effect on the extended pieces, "Lock It In The Pocket," "Days In Our Lives"/"Mr. Magic," and "On the Cusp." Kudu KUX 3637 (Motown).

SLAVE, "THE HARDNESS OF THE WORLD." One of the most promising new soul outfits of the year on the basis of their excellent debut set, Slave has begun to settle down into a consistently scintillating groove. The ten man lineup can either burn or soothe with their vocals and instrumental skill which is applied to some solid material. Cotillion SD 5201 (Atlantic) (7.98).



Can boogie nights lead to a love that's always and forever?



If the nights are of the
type found in Heatwave's
classic "Boogie Nights"... and
if the love is inspired by
Heatwave's new single,
"Always and Forever"...
then, the answer is yes!



"Always and Forever." Heatwave's new single. From the album "Too Hot to Handle"
On Epic Records.

*Also available on tape.

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RECORD WORLD

Faraci, O'Donnell and Harris Named In WEA Corp. Executive Realignment

By SAM SUTHERLAND

■ BURBANK, Calif.—In his first major administrative action since assuming the presidency of Warner-Elektra-Atlantic Corp., Henry Droz has announced a realignment of the distributing giant's top executive tier, effective immediately. Named by Droz in the move are Vic Faraci, promoted to the post of executive vice president, John (Jack) O'Connell as

senior vice president, finance, and Stan Harris, who will serve as vice president, administration.

In an interview with RW, Droz confirmed that the new appointments reflect WEA's broad-based stepping-up of marketing, advertising and merchandising strategies as forecast during the company's convention early this fall. As noted by Droz at the time of his own appointment (RW, November 26, 1977), the company's overall administrative scheme is not being dramatically redrawn. But the new promotions will, Droz said, bring all three executives into positions of wider responsibility and higher visibility.

(Continued on page 16)

Holiday Sales Boost RW Singles Index

By PAT BAIRD

■ The annual pre-Christmas sales boom drove the RW Singles Sales Index to its highest point in months. Accounting for a good portion of those figures were the

top three singles:

Chart Analysis Debby Boone (Warner / Curb) at #1 for the tenth straight week; Crystal Gayle (UA) —holding the #2 position, and Linda Ronstadt (Asylum) at #3 for the second week. The Bee Gees (RSO) also picked up big

(Continued on page 6)

Capitol Unveils New EMI America Label; Mazza, Grierson, Jordan, Straw Top Execs

By SAMUEL GRAHAM

■ LOS ANGELES — Capitol Records' new label, first announced in late September, was officially unveiled last Tuesday (6) during a luncheon and press conference where Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI, Inc., revealed that the fledgling second company—to be called EMI America Records, Inc.—would be in operation on the first of the new year.

Menon, who is serving as chairman and chief executive of the new division (which will have separate offices at an as yet unannounced location on the Sunset Strip), named the top executive tier, headed by presi-

dent and chief executive Jim Mazza. Reporting to Mazza, who served most recently as VP, marketing, for Capitol, will be Don Grierson, VP, a&r; J.J. Jordan, director, national promotion; and Bill Straw, director, business affairs.

During the conference, held at the Le St. Germain restaurant in Hollywood, Menon called the new wholly-owned subsidiary "an important new venture" and described its thrust as "an independent source of top American talent for world markets and a means of enhancing our already considerable marketing success in the U.S." Menon also expressed his feeling that EMI America would "create a separate talent source with its own distinctive approach. We've felt for some time that it would be of benefit to us to bring a different

(Continued on page 12)

Pop Music Abounds on Network TV

By MARC KIRKEBY

■ NEW YORK—The amount of popular music on network television has continued to increase this season, but the ratings performance of two highly-touted programs leaves open to question just how great a part pop music will play in upcoming network

schedules, schedules that will be dominated, it now appears, by special programming.

National Nielsen ratings now in on the two most publicized music specials of recent weeks—CBS-TV's Rolling Stone 10th anniversary program and NBC-TV's Neil Diamond special—show public response to be mixed. Diamond drew a 16.6 rating and 29 share, a fairly strong performance but well below the totals recorded by his previous special. The Rolling Stone show, to which CBS devoted two hours on Thanksgiving weekend, only managed a 15.0 rating and 26

(Continued on page 34)

Retailer Calls For Ma & Pa Organization

By DAVID McGEE

■ NEW YORK — Charging that major record companies too often ignore ma and pa retail stores, Joe Saccone, owner of Spinarama Records in Brooklyn, has called for the formation "or reactivation" of the Record Dealers Association as a means of helping small store owners "get a bigger slice of the pie."

At the December 5 meeting (Continued on page 84)

Broadcasters Attack Performers Right; RIAA Supports Govt. Study's Conclusions

By IRWIN B. ARIEFF

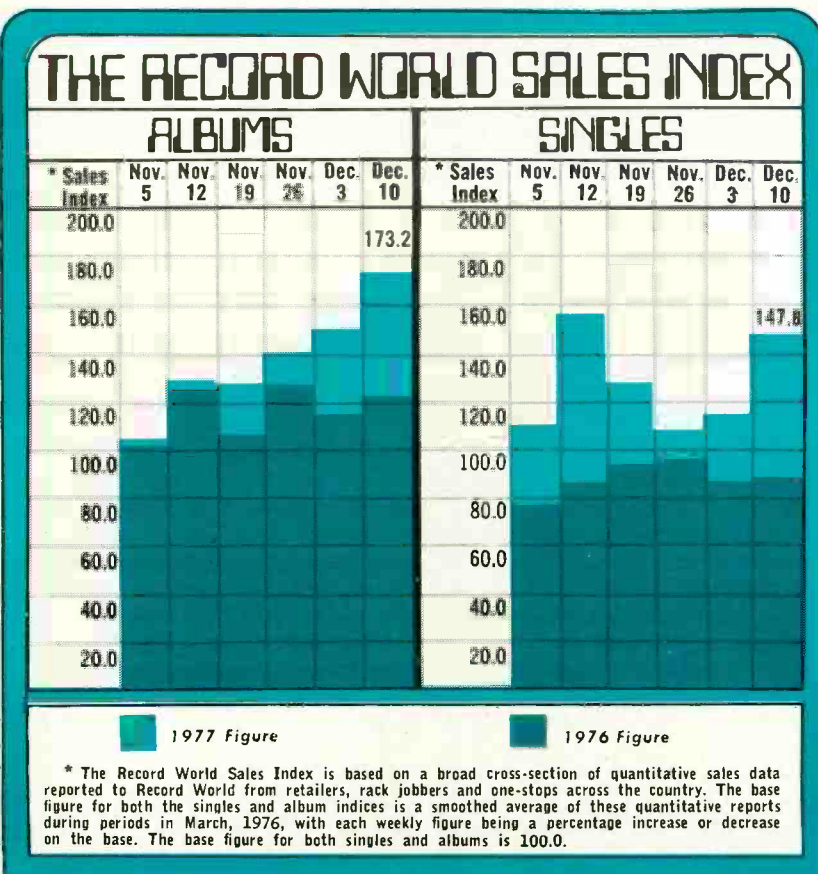
■ WASHINGTON — The report prepared for the U.S. Copyright Office on the economic impact of a performance royalty for recordings has been strongly criticized by broadcast groups and stations in comments to the Copyright Office, but lauded by the Recording Industry Association of America. At the same time, broadcasters have begun mobilizing for an all-out effort to defeat legislation to enact a performance royalty in the Congress.

The report (RW, 11/19 and 12/3), prepared for the Copyright Office by Stephen Werner, of

Ruttenberg, Friedman, Kilgallon, Gutchess & Associates in Washington, concluded that radio stations would be able to pay a record music license fee without "any significant impact," that the cost of such fees could be passed on to purchasers of advertising time, and that music performers and composers often are inadequately compensated for their work.

The RIAA, in comments filed with the Copyright Office, supports the report's conclusions. Because the report is "fully docu-

(Continued on page 89)



Defective Discs, Price Wars Dominate Retailers Discussion

By DAVID MCGEE

■ NEW YORK—Defective records and the effect of price wars were the dominant topics of discussion at the Monday night (5) meeting of the B'nai B'rith Music and Performing Arts Lodge held at the Sutton Place Synagogue on Manhattan's East Side. The meeting's main event was a retailer's panel, conceived and chaired by Herb Goldfarb, and composed of five New York City retailers: Jay Sonin, owner of Record Hunter stores; Roy Imber, president of El-Roy Enterprises (Record World and TSS Stores); Sy Bondy, owner of Bondy's Record Shop; Ben Karol of King Karol; and Joe Saccone, owner of Spinarama Records in Brooklyn.

The hottest debate of the evening centered on the problem of defective records. Asked if they were losing sales as a result of records being given away to disco pools and to critics, and as a result of TV packages, the retailers agreed that although "record

companies give away too many records," this practice has little effect on business. Most said that TV packages stimulate interest in an artist's catalogue, much to the retailer's benefit. However, Sonin said that an "enormous" amount of his time and money are tied up in return authorizations. "The industry should find a way to cut that dead money down," he stressed.

When it was suggested by an audience member that only a few labels are guilty of bad pressings, Sonin was quick to reply: "All the labels are guilty. The records

are terrible. When prices went up consumers became more discriminating in their buying. They don't stand for poorly-pressed records. They bring them back."

"Returns are coming in at a 10 to 15 percent rate, and that's hurting us," said Bondy. "If you sell five records you hope one or two won't come back."

On the matter of pricing, the retailers agreed that competitive pricing is healthy. Broad-scale price wars, regardless of the industry in which they occur, are counterproductive. The major ef-

(Continued on page 72)

Peter Goldmark, Developer of LP, Dies

■ NEW YORK—Peter Carl Goldmark, who developed the long-playing record for CBS and helped to revolutionize the music industry, died last Tuesday (6) in a two-car accident on the Hutchinson River Parkway in Westchester County north of here. He was 71. Only last month, Goldmark was

awarded the National Medal of Science by President Carter at ceremonies in Washington.

Goldmark retired from CBS in 1971, and until his death headed his own company, Goldmark Communications Corp., a subsidiary of Warner Communications.

Goldmark's career in communications included the development of a color television system, a video disc, and other television-oriented innovations, but it is for the LP record that he will likely be best remembered. The unveiling of Columbia's microgrooved 12-inch disc on June 21, 1948 is seen by many as the beginning of the modern era in the record industry.

Goldmark and the staff of CBS Laboratories developed virtually all the technology necessary to make the LP record a reality: they changed the phonograph stylus from steel to sapphire, the disc composition from shellac to vinyl, and built lighter tone arms and smoother-running turntables.

Goldmark was born Dec. 2, 1906 in Budapest, Hungary. His family moved to Vienna, Austria after World War I. Goldmark studied in Berlin and at the Uni-

(Continued on page 72)

Spectacolor Lights Up Times Square Area With Record World Chart Information

■ NEW YORK—Spectacolor, the computer automated advertising display located at the crossroads of Times Square is the latest medium to feature Record World's album and singles chart.

Spectacolor, which can be seen during the opening credits to Saturday Night Live, will spotlight RW's top ten albums and singles in countdown sequence (includ-

ing bullets) each week from Wednesday afternoon through Friday night with a potential audience in excess of three million viewers.

The RW countdown will be seen in one minute spots approximately four times every hour with each chart entry notated by the name of the record and artist in an individual full frame.



Spectacolor sign flashes congratulations to recently realigned RW market research department.

Powerhouse Picks

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

● **Billy Joel** (Columbia) "Just The Way You Are."

● Disc is already top 5 in Atlanta and top 10 in Miami.
● Major adds continued this week along with solid chart jumps. Excellent sales are being reported.



CRT Seeks Comments On Juke Box Survey

■ WASHINGTON—The Copyright Royalty Tribunal is seeking comments on how to enable the performing rights societies to have access to juke boxes, as required by law to let them survey the frequency of play of individual records. The information is needed by the performing rights societies so that they can calculate how to divide up the royalties paid by the juke box owners. Comments will be due June 20, replies Feb. 10.



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RECORD WORLD PUBLISHING CO., INC.

RECORD WORLD DECEMBER 17, 1977

The New Muppet Show album is guaranteed to make your holiday green.



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The Muppets are no ordinary group. They are international superstars with a #1 LP outside of the U.S. And they've already captured America's heart on television.

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ARISTA
ON ARISTA RECORDS

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Three Albums Bullet Into Top Ten; Gibbs Hot on Singles Chart

Cassidy LPs Show Strength

By BARRY TAYLOR

■ Fleetwood Mac (WB) recorded its 29th week on top of The Album Chart this week through its strength at the racks where it continues to hold a sizeable lead over Linda Ronstadt's "Simple Dreams" (Asylum). "Kiss Alive II" (Casablanca) holds in the #3 position with the package doing extremely well, as expected, on the rack and retail levels. "Shaun Cassidy" (Warner/Curb) is still enjoying a Christmas season resurgence as it maintains its bullet for the second week, moving up a notch to #4 in its 25th week of release. Cassidy's other top twenty entry, "Born Late," is also benefitting by what seems like a magnetic pull toward the top for the teen singer as it elbows its way up six notches to #14 bullet.

New in the top ten this week are three albums which have been on top of either the Most Airplay or Top Retail Sales categories since their release. Leading the way is Earth, Wind & Fire's "All 'N All" (Columbia), chalking up huge pop and r&b sales (#1 on the r&b chart this week) and increasing its strength at the racks with number one placements at several locations. At #9 bullet up from #12 is Rod Stewart (WB), whose support at the racks is solidifying as sales continue to reflect its massive airplay (Top Airplay this week) and at #10 is ELO's "Out Of The Blue" (Jet) with a growth pattern that has been almost a carbon copy of Stewart's.

Entering the top twenty this week is Neil Diamond's "I'm Glad You're Here With Me Tonight" (Columbia) at #18 bullet. This album has taken tremendous leaps at the racks last week with good, solid retail sales and a bulleting single to boost his stance.

Two albums on the verge of denting the top twenty are Boz

Court Disallows Bankruptcy Plea In Piracy Case

■ NEW YORK — In a landmark decision, a Federal Bankruptcy Judge here has disallowed an attempt by a man found to have been engaged in the pirating of sound recording to have the resultant judgments against him discharged because of personal bankruptcy.

Judge Boris Radoyevich handed down this decision on a motion for a summary judgment brought by CBS, Inc. and Atlantic Recording Corp. against Julius
(Continued on page 78)

Scaggs' "Down Two Then Left" (Columbia) and Queen's "News Of the World" (Elektra). Boz' album at #22 bullet has already been certified gold in its third week of release as its sales continue to pick up where "Silk Degrees" left off. Queen moves up ten notches to #25 bullet, boosted by a bulleting single and good retail response.

At #36 bullet, George Duke's "Reach For It" (Epic) continues its growth pattern as the keyboardist, who is #1 this week on the Jazz Chart, is enjoying his best lp to date. Right behind Duke at #37 bullet is Gino Vannelli (A&M), another keyboardist who appears to finally be enjoying popularity "south of the border" after establishing himself in Canada.

In just its second week of release, last week's Chartmaker, Natalie Cole's "Thankful" (Capitol), is at #61 bullet, backed by solid r&b sales. Also in its second week, Genesis' "Seconds Out" (Atlantic) moves up to #79 bullet.

New to the top 100 is Parliament's "Funkentelechy Vs. the Placebo Syndrome" (Casablanca) which enters at #83 bullet. This week's Chartmaker is already showing distinct crossover acceptance. Also making its debut this week is "Bay City Rollers' Greatest Hits" (Arista), a solid rack item which enters the top 100 at #90 bullet and Meatloaf's "Bat Out Of Hell" (Epic/Cleveland Intl.) at #98.

Foreigner Singles Chartmaker

(Continued from page 3)
sales to bullet at #4.

Also on the top of the chart are: Rita Coolidge (A&M) at #5; LTD (A&M) at #6; Heatwave (Epic) at #7 and Paul Nicholas (RSO) at #8. Moving into the Top 10 this week are Bob Welch (Capitol) at #9 bullet and Player (RSO) at #10 bullet, both getting significant sales.

Just under the Top 10, Rod Stewart (WB) moved to #15 bullet, while his album moved into the Top 10 at #9 bullet; High Inergy (Gordy), at #2 on the R&B Singles Chart, continued to move on the pop side, registering #13 bullet; Dolly Parton (RCA), #1 on the Country Singles Chart for the third week, moved to #20 bullet, and Kansas (Kirshner), with a top 20 album, moved to #23 bullet.

Two groups that are registering across-the-board action are Earth, Wind & Fire (Col) (#25 bullet pop, #1 bullet r&b, #1 r&b album and #6 bullet pop album) and Con Funk Shun (Mercury) who moved 10 points to #58 bullet pop and registered #13 bullet r&b, with the album at #10 r&b and #82 bullet pop.

As a producer, Barry Gibb of The Bee Gees is currently on the charts with four bulleting singles: "How Deep Is Your Love" at #4 bullet; "Stayin' Alive," last week's Chartmaker, jumped 12 points to #62 bullet; Samantha Sang (Private Stock) is at #46 bullet and Andy Gibb (RSO) is listed at #50 bullet.

Other strong entries this week include: Queen (Elektra) with the single at #22 bullet and the album bulleting at #25; Shaun Cassidy (Warner/Curb) at #30 bullet, with both his old and new album picking up good sales; Billy Joel (Col), this week's Powerhouse Pick, continuing to spread for a #42 bullet spot; Dan Hill (20th Cent.) moving into #51 bullet with good secondary and primary adds; John Denver (RCA) at #63 bullet, and Lynyrd Skynyrd (MCA) spreading in the south and northeast for a nine point move to #71 bullet.

New on the Top 100 this week are: Chartmaker Foreigner (Atlantic) at #77 bullet; Jay Ferguson (Asylum) #87 bullet; Donna Summer (Casablanca) #88 bullet; Stillwater (Capricorn) #95; Raydio (Arista) #98, and War (MCA) #99.

Roland Kirk Dies

■ NEW YORK—Rahsaan Roland Kirk, the jazz saxophonist and multi-instrumentalist who was known for his experiments in musical styles, died of a stroke last week while on tour in Indiana. He was 41. Another stroke two years ago had left him partially paralyzed.

Kirk, born Ronald T. Kirk in Columbus, Ohio, August 7, 1936, was almost totally blind from birth. He was educated at Ohio State School for the Blind, and demonstrated musical ability from an early age. He began playing trumpet, learned the saxophone and other instruments, and began appearing at jazz and r&b sessions in New York in the early fifties.

First Disc

His first record was cut in 1956, and through his career he recorded for Cadet, Limelight, Prestige and Buddah. The larger part of his recording, however, were made for Atlantic—13 in all—and at his death he was under contract to Warner Brothers, for whom he had recorded two albums.

Kirk's adopted name came to him in a dream, he said, as did the inspiration for his principal jazz innovation, the playing of three or more instruments at once. His music, which he called "Black Classical," incorporated r&b, bop and African influences, and ranged from accessible melodies to difficult avant-garde. His Warner records seemed to be moving closer to traditional r&b styles.

REGIONAL BREAKOUTS

Singles

East:

Wings (Capitol)
Billy Jael (Columbia)
Samantha Sang (Private Stock)

South:

Samantha Sang (Private Stock)
Dan Hill (20th Century)
Bee Gees (RSO)
Steely Dan (ABC)

Midwest:

Santa Esmeralda (Casablanca)
Wings (Capitol)

West:

Santa Esmeralda (Casablanca)
Wings (Capitol)
Bee Gees (RSO)

Albums

East:

Parliament (Casablanca)
Rick Danko (Arista)
Saturday Night Fever (RSO)
Star Wars Story
(20th Century)

South:

Parliament (Casablanca)
Bay City Rollers (Arista)
Santa Esmeralda (Casablanca)
Saturday Night Fever (RSO)
Rick Danko (Arista)
Bette Midler (Atlantic)

Midwest:

Parliament (Casablanca)
Santa Esmeralda (Casablanca)
Rick Danko (Arista)
Star Wars Story
(20th Century)
Bette Midler (Atlantic)

West:

Parliament (Casablanca)
Saturday Night Fever (RSO)
Rick Danko (Arista)
Star Wars Story
(20th Century)



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L.A. Retailer Plans Co-Op One-Stop

By MIKE FALCON

■ LOS ANGELES — A Ventura, California retailer has instituted plans for a cooperative-type one-stop to serve the Ventura, Oxnard and San Fernando Valley areas. Diane Warden, owner of Jailhouse Records, has already been serving between five and ten retail outlets. She receives the sub-distributor price (plus one-half of one percent) from a sympathetic dealer already enjoying the lower prices and sells \$6.98 list lps to her accounts for \$3.45.

Warden, who has already written and requested the sub-distributor designation from two major manufacturers, has rented a converted laundromat and is in the process of making it into a warehouse.

According to Steve Schlegel, owner of Only Rock And Roll in the San Fernando Valley, Warden's efforts are saving him about 25 cents per record from the price he would usually pay a one-stop.

"The price is really the only advantage," stated Schlegel, "although I'm pleased with the time factor. Usually I can get special orders two days after a phone

Stax Names Porter A&R/Talent VP

■ BERKELEY — David Porter has been named vice president, a&r talent, for Stax Records, according to an announcement by Ralph Kaffel, president of Fantasy / Prestige / Milestone / Stax Records.



David Porter

Porter has worked with Stax Records ever since he was a teenager. His first Stax sessions as a vocalist occurred in 1960. By 1962, Porter, along with Isaac Hayes, was hired as a writer, and Porter's first album as a solo artist was released.

Later, Porter was made vice president of Volt Records, a Stax subsidiary. By the early seventies, he was named executive vice president in charge of production for Stax.

The Memphis offices, located at mid-Memphis Tower, 1407 Union Street, Suite 600, Memphis 38104, officially opened December 10.

call, and I can order whatever I want." Other accounts echoed Schlegel's comments.

The "co-op" is actually not a "pure" cooperative venture, except in spirit. But Warden is adamant about her position, arguing that small retailers need an arrangement of this sort if they are to successfully combat the proliferation of large record chain stores and the demise of the "mom" and "pop" store.

"I service them like a one-stop," observed Warden, "but I don't carry the one-stop type of stocking situation. They put their orders together, I call it in and pick it up, but I don't have any stock sitting around. But it is a co-op thing. I don't put the order in until everyone has phoned me. None of the stock actually sits, and that's the principal difference

between us and a one-stop."

Although requirements for sub-distributor pricing differ from manufacturer to manufacturer, some of the principal points in allowing a dealer to get the sub-distributor discount center on a warehouse separate from the retail operation; the amount of standing stock in the warehouse; the number of accounts serviced by the potential subdistributor; and generally the requirement that the subdistributor buy in box lots, generally a minimum of 25 of each title.

"Opening a subdistribution warehouse is not as simple a proposal as it might first appear," noted Vic Faraci, newly-appointed executive vice president at WEA. "There are many areas to consider. The redistributing of the

(Continued on page 85)

Ira Heilicher's Co. To Open Second Store

■ LOS ANGELES — The Great American Music Company, the retail operation formed by Ira Heilicher after his resignation from the Pickwick Corporation, will open a second store in the western suburbs of Minneapolis sometime before the end of the year. The company recently concluded lease negotiations for the 10,000 square foot free-standing structure, almost five times as large as the operation's pilot store.

Official opening of the store will take place some time in early January. "We want to do a couple of weeks of testing and just open the doors and see who falls in," said Heilicher. "We're not really going to do any promotion to speak of yet until we iron out the final wrinkles."

The Great American Music Company now has both a mall location and a free standing store, as well as a warehouse. "We tried some interesting concepts in the smaller store and

we're ready to try them in a more massive area," observed Heilicher. He added that future expansions will probably include both mall locations and free-standing stores, "depending on the real estate situation."

Joining Heilicher in the operation of his new store will be Jan Jordan, a former purchasing agent for Pickwick who was involved in both rack and distribution operations. Her new duties include purchasing and increased involvement in marketing areas. Bev Nordstrom, formerly with Discount Records and a local Minneapolis record chain, will be in charge of store operations.

Lee Dorsey to ABC

■ LOS ANGELES—Mark Meyerson, vice president of a&r, ABC Records, has announced the signing of Lee Dorsey to a recording contract. Dorsey's initial ABC album, "Night People," will be released in early January.

Martell Foundation Donation



Bruce Lundvall, president of CBS Records Division, is shown here presenting a check for \$200 thousand to Dr. James F. Holland at Mt. Sinai Hospital, N.Y.C. The check was the first installation of the proceeds raised at the T.J. Martell Memorial Foundation Humanitarian Award Dinner. Dr. Holland is the head of the Martell Leukemic Research laboratory at Mt. Sinai. Pictured also are (far left): Tony Martell, vice president and general manager, CBS Associated Labels, and Dr. George Bekesi, assistant to Dr. Holland.

Polydor Names Parsons VP, R&B Product

■ NEW YORK—Matt Parsons has been appointed vice president, r&b product, according to an announcement by Lou Simon, executive vice president and general manager of Polydor Incorporated.



Matt Parsons

Parsons, who joined Polydor in July, 1977 as director of r&b promotion, will remain responsible for all r&b promotional activity and in his new role will coordinate all r&b activities within the company.

Before joining Polydor, Parsons worked in the r&b promotion area at Capitol Records, Mercury Records and other companies.

Arista Names LaPorta

■ NEW YORK — Rick Dobbis, vice president of artist development, Arista Records, has announced the appointment of Kiki LaPorta to the position of director, advertising and creative services administration for the company.



Kiki LaPorta

LaPorta's responsibilities in this capacity include the creation and implementation of advertising plans and the coordination of advertising information throughout Arista. She will also administer the work of the creative services area to facilitate the creation and production of advertising and merchandising materials, and will be responsible for the generation of all advertising reports.

Prior to joining Arista, LaPorta was at A&M Records, where she served as advertising manager and advertising media director. She has also been Motown's advertising director, and at Warner Brothers Records she served as both advertising coordinator and artist relations coordinator.

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Capablanca
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Vee Jay Maps Major Reissue Program

By SAM SUTHERLAND

■ LOS ANGELES — Since its reformation earlier this fall, Vee Jay Records has been delving into its extensive catalogue of rhythm & blues, jazz, gospel and early rock 'n' roll masters in preparation for the company's first major reissue program. According to Michael Ochs, director of artist development, the label's first wave of reissued material represents a virtual instant catalogue, with 192 titles from the Vee Jay vault, along with 22 albums in the Catalyst jazz catalogue, being simultaneously reactivated.

While such a flood of catalogue material would normally consti-

tute a major risk for a pop label entrenched in contemporary titles, the current program is expected to prove far more sanguine for Vee Jay, long associated with classic r&b and rock. With the bulk of the material already in distribution over the past few weeks, Ochs notes that the collector market alone will insure that Vee Jay's first major release program will indeed establish the labels' presence once again with retailers.

Ochs, whose past stints in publicity and artist relations at ABC and Columbia paralleled a long-term involvement in record collecting, explained that the albums

in release comprise both complete reissues of earlier Vee Jay albums, recent Catalyst releases, and compilations he has developed for some of the best known acts, particularly in the early rock 'n' roll vein.

Classic blues titles include artists like Jimmy Reed and John Lee Hooker, who both cut extensively for the label, while early soul titles include lps by Jerry Butler, Betty Everett, Little Richard and Billy Preston. Gospel, another key area and the label's original inroad into the trade, is being recognized through lp releases for the Staple Singers, Swan Silvertones, Harmonizing Four, Five Blind Boys and Highway QCs, while the newer Catalyst albums will be complemented with reissues of Vee Jay and Epitaph label sets by artists including Lee Morgan, Paul Chambers, Django Reinhardt, Bunny Berigan, Art Tatum, Duke Ellington, Eric Dolphy, Wynton Kelly, Charlie Byrd, Art Blakey and others.

That volume of new pressings represents a virtual rebirth for the label, which celebrates its 25th anniversary next year. Now headed by president Betty Chiappetta, Vee Jay had actually resumed active operation last year with several single releases on the Tollie label, which the company had used during the mid-'60s as a conduit for American and English pop acts, among them the Beatles, whose first singles were released here on Tollie before latter shifting to Vee Jay itself for subsequent reissues (Ochs himself jokes that he's still searching the vaults for an unreleased album).

During the '50s and early '60s, Vee Jay had a healthy share of singles action, beginning under the leadership of owner/founders Vivian Carter and Jimmy Bracken, and continuing in subsequent

(Continued on page 78)

ABC Promotes Three in New York

■ NEW YORK—In a restructuring at its New York office, ABC Records has announced three promotions.

Barbara J. Harris becomes manager of the New York office. In her new position, Harris will be involved in publicity, artist relations, and label administrative functions.

Harris was formerly east coast director of artist relations, ABC, a position she held for over a year. Prior to joining ABC, Harris was director of artist relations for Atlantic Records. She worked for Atlantic for eight years.

Harris will report to Barry Grieff, vice president of marketing and creative services, ABC.

Marion Somerstein becomes east coast publicity director. Previously, she was east coast press manager. Somerstein has also worked as a publicist for Atlantic Records. In addition, she was an associate editor of Words and Music magazine.

Caroline Prutzman becomes east coast press manager, ABC. She was previously a tour publicist for the label.

Both Somerstein and Prutzman report to Shelly Selover, national director of publicity, ABC.



Barbara Harris, Marion Somerstein, Caroline Prutzman

Dip Taps Mensch

■ CHICAGO — Cliff Burnstein, a&r music consultant for the Polygram Record Group and head of the newly formed Dip Records label, has announced the appointment of Peter Mensch to the post of label manager for the company.

Mensch's key areas of responsibility will be with all areas of with retail outlets already into new wave rock.

While doing graduate work at the University of Chicago, Mensch did national secondaries promotion part time for Elektra/Asylum Records. He was also music director of WHPK-FM at the U. of Chicago, as well as music director of WBRS-FM at Brandeis.

Arista Signs Strawbs



Arista Records recently hosted a Plaza Hotel cocktail party to celebrate the signing of The Strawbs to the label. The new album, "Deadlines," will be released next February. Pictured at the party are, from left: Michael Dolan, Arnakata Management; David Hemmings, Arnakata Management; Dave Cousins, leader of The Strawbs; Clive Davis, president of Arista Records; Rick Dobbis, vice president of Arista artist development; Jim Dawson, Arnakata Management, and Bob Feiden, vice president of east coast a&r for Arista.

Crocker To Seek Talent for Polydor

■ NEW YORK — Polydor Incorporated has completed an arrangement with Frankie Crocker under which he will recommend talent and producers to Polydor, it was announced by Rick Stevens, vice president, a&r.



Frankie Crocker

Under the arrangement Crocker will work together on a creative level with the Polydor a&r department and Matt Parsons, vice president, r&b product in advising Polydor artists in the song selection and production areas.

Commenting on the arrangement with Crocker, Rick Stevens said: "This new arrangement with Frankie Crocker will help us build upon Polydor's success in the r&b area. Frankie is the man who changed the face of black radio at WBLS and will have a great contribution to make to this label and its artists."

IFPMP To Debut At MIDEM Convention

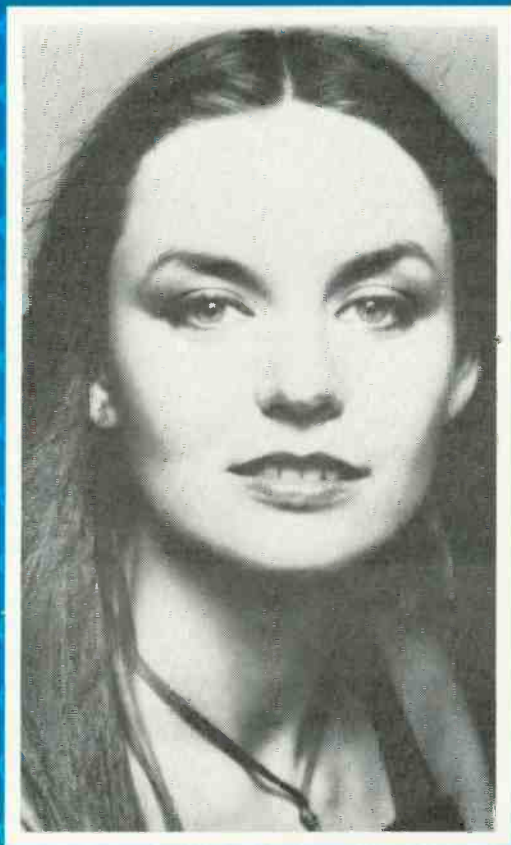
■ NEW YORK—The International Federation of Popular Music Publishers (IFPMP), which has been in the process of formation since January 1977, will be formally established at a meeting of delegates of national music publishers' associations at the Hotel Majestic on Cannes on January 22, 1978 during MIDEM.

Representatives of 15 or more music publisher associations of various countries are expected to attend and ratify the bylaws which had been previously circulated. The officers of the Federation will also be elected. These officers will be delegates to the International Confederation of Music Publishers which will include both the Popular Music Publishers' and the Serious Music Publishers' International Federations.

During the process of planning and activating the new Federation, Salvatore T. Chiantia of National Music Publishers' Association has been acting president and Leonard Feist, also of NMPA, acting secretary general.

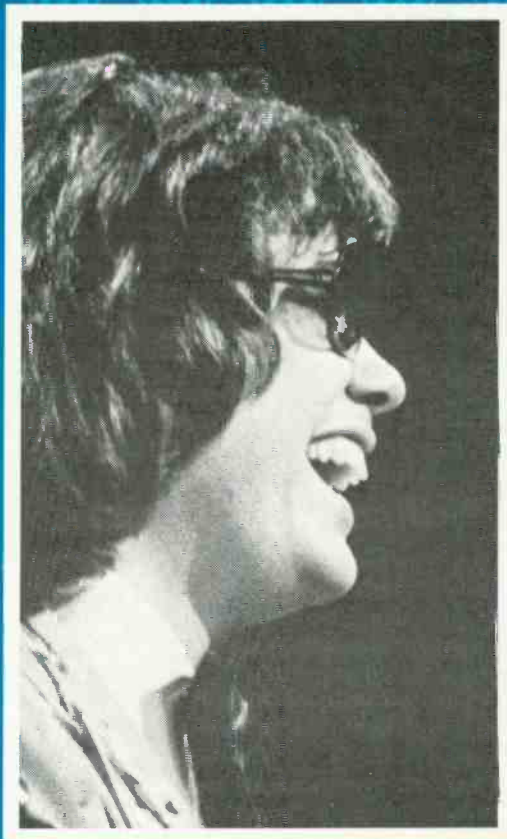


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Temporary Injunction Blocks Distribution of Elvis Albums

By WALTER CAMPBELL

■ NASHVILLE — A temporary restraining order was issued Tuesday (Dec. 6) in chancery court here blocking the distribution and sale by Shelby Singleton's Sun International Corp. of two lp's featuring 1956 studio jam sessions at Sun Record Co. studios which included performances by Elvis Presley.

Chancellor Ben Cantrell ordered the injunction following an application by attorneys for RCA Records, Johnny Cash and Carl Perkins. A hearing on the plaintiff's request for a permanent injunction has been set for Dec. 14.

The albums in question are "The Million Dollar Quartet, Volume 1," featuring Elvis Presley, Cash, Jerry Lee Lewis and Perkins, and "1955 Sun Days," featuring Presley, Cash, Lewis, Perkins, Roy Orbison and Charlie Rich. Both lp's were to be released under the Sun label, the suit says.

The suit claims Presley was under exclusive contract with RCA at the time of the recordings and that the performances were not made by the artists for the purpose of a commercial recording. Cited is a contract between RCA and Presley, dated November 15, 1955, claiming RCA's "exclusive right to market his recorded performances in tapes, cassettes and records, and the exclusive right of publicity in connection with the manufacture, sale or distribution of phonograph records and tapes embodying performances of Elvis Presley."

Sex Pistols Set for 'Saturday Night Live'

■ LOS ANGELES — The Sex Pistols, England's controversial band, are set to appear on NBC's "Saturday Night Live," December 17. Their television performance will be their first public appearance of any kind in the United States and their only one planned for the immediate future.

Arrangements for the Sex Pistols' appearance were made by "Saturday Night Live" producer Lorne Michaels with Sex Pistols manager Malcolm McLaren. McLaren and Rory Johnston, his U.S. representative, were in New York to meet with Michaels and Warner Bros. vice president and director of career development Bob Regehr.

Rose Royce Platinum

■ LOS ANGELES — The current Rose Royce album on Whitfield Records (distributed by Warner Bros.), "In Full Bloom," has achieved RIAA platinum certification.

RCA purchased the rights to Presley's initial recordings on Sun Records, obtaining the exclusive rights for future distribution and marketing of all of Presley's recordings. Singleton's Sun International is the successor to certain interests of Sun Record Co., Inc., including the catalogue and tape inventory and the rights to the Sun Logo, after Singleton purchased them in 1969 when Sun Record Co. was dissolved.

But RCA claims that in accordance with its 1955 contract with Presley, performances by Presley, "made prior to 1955 or thereafter, are exclusively the property of RCA which RCA alone has the right to manufacture, sell and distribute."

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EMI America Label

(Continued from page 3)

source of access to our company."

While no specific announcements were made regarding the artist roster for the new label—whose product will be manufactured and distributed by Capitol—Mazza said that EMI America's identity would be an "extension of the image of Capitol today," as embodied by such artists as Bob Seger, Bob Welch, the Little River Band and many others. Mazza added that the roster would probably consist of "a broad-based mixture of new and established artists." He also mentioned that "it is our intention to be a \$50 million company within three to five years. We will be as big as our ability allows us to be." While it is possible that artists currently represented by other labels will eventually become EMI America artists, Mazza said, it is doubtful that any Capitol Records artists will switch to the new label.

Mazza joined Capitol in June,

Southland Ceases Operations In Wake of Pickwick Lawsuit

By MIKE FALCON

■ LOS ANGELES — Southland Records Distributing Company, an Atlanta based independent record distributor, has ceased operations in the wake of a suit filed against the firm by Pickwick International, which seeks to recover monies owed the Minneapolis firm by a number of related accounts. Also named in the two companion suits filed in the Superior Court Fulton County (Atlanta) are Emerald Cities Records Inc., which has a DBA for conducting business under the name Oz, The Enchanted Land Of Records And Tapes; David Kaye, a corporate member of Emerald Cities and head of the Oz chain; and SG Records, a small regional rack distributor serving areas of Alabama and Georgia.

According to the clerk for the court, statements were to be heard by Judge Warden Friday (9) in pretrial motions. Although Kaye was unavailable for comment, Atlanta sources close to the Oz organization claimed that a countersuit may have been filed.

Other Defendants

Also named by Pickwick as defendants were Federal Equities, Citizens and Southern National Bank and the First National Bank of Gwinnett County. While Superior Court rules forbid phone transcriptions of charges included in its jurisdiction, a legal spokesperson for Pickwick stated that all parties listed in the complaints were included for the purposes of recovering funds.

(Continued on page 92)



1965 as territory sales representative in the Los Angeles area. He became a special accounts manager in April, 1968, and a singles specialist in March, 1969. He was promoted to district sales manager in San Francisco in September, 1970, and became district manager in Los Angeles in 1972. Mazza became director, international marketing, in September, 1974, a position he held until becoming vice president, marketing, in February of last year.

Don Grierson joined Capitol in October, 1966 as west coast singles promotion representative, and became a district promotion

manager in Los Angeles in May, 1968. He joined the Chess/Checker/Cadet group of labels in 1969, handling west coast regional promotion, and late that same year joined MGM in the same capacity. He moved to RCA in 1970 to handle west coast a&r, and rejoined Capitol in November, 1974 as manager, international a&r promotion. He became national merchandising manager in November, 1975, and has worked as director, merchandising and advertising, since July 1976.

J.J. Jordan started his career as an air personality in 1966 and worked for several stations before joining WRKO in Boston in 1970 and working under Bill Drake. In 1971 he became program director for KISN in Portland, Oregon (a Star Broadcasting station), and six months later he became national program director for all of the Star stations, including KOIL (Omaha) and WIFE (Indianapolis). In 1973 he took over WGRQ in Buffalo, New York, and turned it into a successful top 40 station. He became program director for an RKO station in Memphis (WHBQ) in 1974 and then returned (as program director) to WRKO in 1975. He spent the past year as the top 40 editor at Radio and Records.

Bill Straw spent the past year as an attorney in private practice. Prior to that he worked as an attorney for Warner Bros. Records for three years, and while in private practice previously for three-and-a-half years, he co-managed the group Free Movement. He started his career as an attorney for Capitol, where he spent two-and-a-half years.



From left: Don Grierson, Jim Mazza, Bill Straw, Bhaskar Menon, J.J. Jordan

"Winning Combination."



Produced by Brian Holland and Mike Curb and Michael Lloyd for Kolob Productions.

**Donny and Marie's new album
is a "Winning Combination."
On Polydor Records and Tapes.**

**Featuring the smash single
"(You're My) Soul and Inspiration."
*46 Billboard *63 Cashbox
*70 Record World**



THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ ART THAT LISTENS: This seems to be the time for art books dealing with record album covers. A couple of months ago we dealt with "Phonographics," one of these books, and the gallery showing of original art that accompanied the book's release. Now we have a new item, "Rock Art," compiled and edited by one **Dennis Saleh** for a relatively unknown California publisher, Comma Books.

Saleh himself says that "Rock Art" is different from other books—such as **Roger Dean's**—in that it was prepared from "an outsider's vantage point." He apparently had some problems obtaining permission to use various works in reproduction, problems which prevented him from using some of the desired covers, but what he did get to use makes for an interesting and attractive book. True, "Rock Art" does have certain things in common with other album cover books—the "Blues For Allah" and "Heavy Weather" covers are both in "Phonographics," for instance—but there are other elements special to this book alone. For one, Saleh's introduction deals with some of the unusual procedures used and obstacles encountered by artists such as **Norman Seeff** (for **Carly Simon's** "Playing Possum") and **Mick Haggerty** (for **Hot Tuna's** "Yellow Fever"). Also, "Rock Art's" 50-plus reproductions are arranged chronologically, from **Elvis Presley's** first album to such recent releases as **Linda Ronstadt's** "Simple Dreams" and **Pink Floyd's** "Animals." There's some crazy stuff here, too: the notorious "Two Virgins," with **John** and **Yoko** birthday-suited for your (not ours, that's for sure) pleasure; the original art for the **Beatles'** "Yesterday and Today," with the Fab Four surrounded by dismembered baby limbs; and what may be the hottest ticket here, a little-known **Rolling Stones** bootleg called "All-Meat Music," with some drawings by **William Stout** depicting the songs on the album (more than a little reminiscent of **R. Crumb's** "Cheap Thrills," but that's okay . . .). We're not sure that this type of book is going to catch on to the extent the various compliers would probably like to see, but they're definitely worth some investigation.

SLEIGH BELLS LISTEN AND CHILDREN GLISTEN, OR SOMETHING LIKE THAT: Sure, we know that a lot of Christmas records were left out of last week's Holiday round-up, and yeah, it was on purpose. But from now until the end of the year we'll probably be mentioning a few that were left out, so . . . **Angel's** "Winter Song," replete with bells a'ringing and the **California Boys Choir**, has been pressed in a special radio version with the new title "Christmas Song" (and appropriate lyric changes). Tune is a preview of the band's new "White Hot" album (Casablanca). Personally, though, we prefer "Punky's Whips," written by **Frank Zappa** about Angel guitarist **Punky Meadows**. Given the usual bent of Frank's material, one can be sure that "Punky's Whips" isn't exactly complimentary, but Punky himself took it in good humor (and hey, publicity's publicity); in fact, he was willing to get onstage with Zappa at the latter's recent Pauley Pavilion gig, dressed in his Angel outfit and displaying the very poses described in the song, but it didn't happen. Maybe next time, boys.

TRENCHANT WARFARE: On the front lines, the holiday spirit is understandably subdued. Neither fog nor fourth quarter marketing plans will keep some pickers from staying in the studio, where the sun never shines and visions of sugar plums will simply have to wait until After The Mix.

At the Sound Factory, **Warren Zevon** is cutting again after a hiatus of over three months. Although he had already tracked a clutch of new songs, the project was halted when the road called and co-producers **Jackson Browne** and **Waddy Wachtel** left for their respective tours (Browne headlining, of course, and Waddy handling lead guitar for **Linda Ronstadt**). Now the trio is grabbing whatever open time they can get, which usually works out to the graveyard shift. Never mind. The tunes that have emerged from the first few days show no break in energy from the earlier sessions, and promise a potent follow-up to Zevon's first Asylum lp.

We don't blow the whole whistle now, since the set will likely arrive early next year, but we can confirm that the title is "Excitable Boy," after one of the older songs on the agenda, this one a dead-panned homicidal reminiscence that features a wonderfully impassive vocal track by **Ronstadt** and **Jennifer Warnes**. "Werewolves of London" also finally makes it to wax, and newer tunes like "Vera Cruz," "Accidentally Like A Martyr," and the ominous yet triumphant "When Johnny Strikes Up The Band" further extend Zevon's bracing mix of hard-boiled, laconic surrealism, Edge City characters and genu-

(Continued on page 71)

RCA Fetes Milsap



When **Ronnie Milsap** won the coveted CMA Country Entertainer of the Year, Male Vocalist of the Year and Album of the Year awards, it wasn't long before the singer-pianist made a visit to New York where his record company, RCA, promptly gave him a reception. Shown here at the cocktail affair at the Plaza Hotel are (from left): **Mel Iberman**, division vice president, creative affairs, RCA Records; **Joyce Milsap**, Milsap's wife; **Milsap**, and **Louis Couttolenc**, president, RCA Records.

Cook Named RCA Asia-Pacific VP

■ NEW YORK—**Robert E. Cook** has been promoted to the newly-created position of division vice president, Asia-Pacific region, according to an announcement by **Karl J. Kurz, Jr.**, division vice president, international, RCA Records, to whom he reports.

Cook, who resides in Sydney, will continue, also, as chairman and managing director of RCA Limited in Australia, a post he's held since January, 1976.

Prior to assuming his Australian post, **Robert Cook** had and managing director of RCA Limited, Canada, and general manager of its record division, in which capacity he achieved a record sales year for the operation in 1975.

Cook was named to the Canadian post in January of 1971. In Canada, he presided over the physical move of RCA



Robert E. Cook

headquarters from Montreal to Toronto, and the establishment of a separate creative unit that covered the French language market from Montreal.

Cook went to Canada from RCA Argentina, where he had served as president since 1965. From 1968 to 1970, he was a vice president of the Latin American Record Federation, representing the Argentine industry.

Gibb Gets Gold



RSO Records president **Al Coury** recently presented **Andy Gibb** an RIAA certified gold album award for his debut RSO lp, "Flowing Rivers." Earlier, Gibb received a gold single award for his "I Just Want To Be Your Everything" hit, which is featured on the lp along with the current "(Love Is) Thicker Than Water" single release. **Andy Gibb** is presently in the studio working on his second album for RSO following his U.S. tour. Shown at the presentation, from left, are: **Coury**, **Gibb** and **Rich Fitzgerald**, vice president, RSO promotion.

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Home Taping Will Be Tribunal's First Battle

By IRWIN B. ARIEFF

■ WASHINGTON—The Copyright Royalty Tribunal's planned study of the home taping issue was described last week as "a major project and one that will take a considerable period of time" by Tribunal chairman Thomas Brennan. The study, proposed by the late John McClellan, former chairman of the Senate Judiciary Subcommittee on Patents, Trademarks and Copyrights, was approved by the Tribunal at its Dec. 1 organizational meeting.

The late Senator had told the Tribunal in a Nov. 23 letter that the "complex of issues arising from the rapid expansion of taping machines utilized copyright materials" demanded a full examination which should result in legislative recommendations. "Ultimately the courts will seek to ascertain the legislative intent" of the new Copyright Revision Law—which goes into effect Jan. 1—

Sound Seventy Corp. Debuts in Nashville

■ NASHVILLE—Joseph E. Sullivan, artist manager and Nashville's rock concert promoter, has announced the formation of The Sound Seventy Corporation, a firm which manages eight Nashville-based companies.

The companies in the management group include Sound Seventy Productions, Inc. (concert promotion); Sound Seventy Management (artist management); Good Vibrations (radio, television and movie production); Kimtra Music and Hatband Music (music publishing); Sir Charles Productions (record production); The C.D.B., Inc. (handles the business affairs of The Charlie Daniels Band) and WHKC-FM radio.

Corporate officers include Sullivan, president; Steven J. Greil, executive vice president; Jerry A. Adams, vice president, business affairs and electronic media; Ron Huntsman, vice president, promotion; Pat Halverson, corporate secretary and administrative assistant to the president; Darryl Vines, corporate treasurer and comptroller; Hal May, director of advertising; Elizabeth Thiels, director of publicity; Robert Stewart, director of special projects; Sue Perkins, assistant to artist management department and Wallace Barr, production manager.

Lott Joins WMOT

■ NEW YORK—Alan Rubens, president of WMOT Enterprises, has announced the addition of Alan Lott to their staff, in the capacity of vice president, promotion-marketing

McClellan wrote. "But, as with the cable television problem with which we struggled for so long, it is clear that a judicial decision may not necessarily provide a just and practical solution."

Brennan, in an interview, said the Tribunal would soon begin to organize the study by determining what data already exist on the extent of home taping and its impact, and by examining the approach taken by other countries in dealing with this issue. Brennan said he expects the study to be carried out with help from outside consultants, and added that the Tribunal probably will appoint an advisory council on home taping and hold hearings in order to assure extensive input from the public.

In a related matter, RIAA general counsel Ernest S. Meyers wrote in a recent issue of the New York Law School Law Review that, in his opinion, home taping will be illegal after Jan. 1, when the new copyright law goes into effect. "Home copying," he explained in an interview, "whether of books, records, television, or

what have you, is an infringement."

The question of how to enforce the new law, he said, is a different matter. "But the new law makes it very clear that a copyright proprietor has the exclusive right of copying."

Meyers said that the suit filed by Universal-MCA against the sellers, manufacturers, and users of home videotaping machines probably won't definitively settle the controversy. "I think everyone is on a collision course now," he explained. "If MCA wins its case, you can be sure that consumers will get on the Congress to legalize home copying. If the consumers win the case, the copyright owners will go to the Congress to seek protection."

Meyers said the Congress could impose copyright liability on home taping in two different ways. It could impose a license fee on the purchase of the necessary taping machine, or it could tax the blank tape. "I think that's the shape of things to come. It makes everything legal and moral," he said.

BOOK REVIEW

Hammond Book Succeeds with Simplicity

■ NEW YORK—Books about the music industry and music, much like films of the same genre, have consistently failed to capture the essence of the subject. Either they over-glamorize, overdramatize or are just plain boring. "John Hammond On Record" (Ridge Press/Summit Books), an autobiography with Irving Townsend, succeeds where many have not because it's about neither the business nor the music.

It is about John Hammond. Not about the fact that he discovered Billie Holiday, Count

Basie, George Benson, Bob Dylan, Aretha Franklin and Bruce Springsteen, but about the man's growth, maturation, his likes and dislikes. Hammond is an unassuming man guided by beliefs and loves, and that is what the book reveals. That his life has been star-studded and politically pioneering is just incidental.

John Hammond's acquisition of Bob Dylan for Columbia was known as "Hammond's Folly," and it may well have been if not for a series of coincidences. The author doesn't try to present

Collins, Saraceno Pact

■ LOS ANGELES — Heyward Collins, who recently announced his resignation as president of Calliope Records, and producer Joe Saraceno have announced the formation of Kiye Productions, a multi-faceted production and publishing company.

The first artist signed to the firm is singer/songwriter Aki Hara, whose debut single, "The Telephone Call" will be released by MCA Records in late December, with a follow-up lp slated for the new year.

The team has also concluded a deal with Kenwood Records in Japan to deliver two complete albums in the imminent future.

Collins and Saraceno will continue to operate their publishing wings Tru-Song (ASCAP) and Targro (BMI) Music under the auspices of the firm.

EW&F, Scaggs Get Platinum

■ NEW YORK—The latest albums by Columbia artists Earth, Wind & Fire ("All 'n All") and Boz Scaggs have been certified platinum by the RIAA.

Meatloaf in N. Y.



New York City recently witnessed the local debut of Cleveland International artist Meat Loaf. Meat Loaf's two night SRO appearance at The Bottom Line marked the midpoint of an extensive nationwide tour in support of his first lp, "Bat Out Of Hell." Cleveland International is a CBS Associated Label. Pictured backstage are, from left: Curtis Jones, southeast regional album promotion manager (RAPM), Epic/Portrait/Associated Labels; Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels; Meat Loaf; Jan Kirksey, southwest RAPM, E/P/A; Rick Swig, director, national album promotion, E/P/A; Lou Mann, midwest RAPM, E/P/A; and Jim McKeon, western RAPM, E/P/A.

himself as an expert, but rather offers much to learn and assimilate by following his life as a civil rights "activist," music enthusiast and a producer a&r man from the days of a fledgling, struggling Columbia.

Through "On Record," the growth of our industry is studied, not as a study, but through the eyes of a man who worked with whatever was available to preserve and present good music. What's more, Hammond affords the reader the pleasure of an enjoyable education, a lesson in music appreciation, a chance to see the "names" as people, and to understand what has actually transpired to expedite the phenomenal growth of American music and its music business.

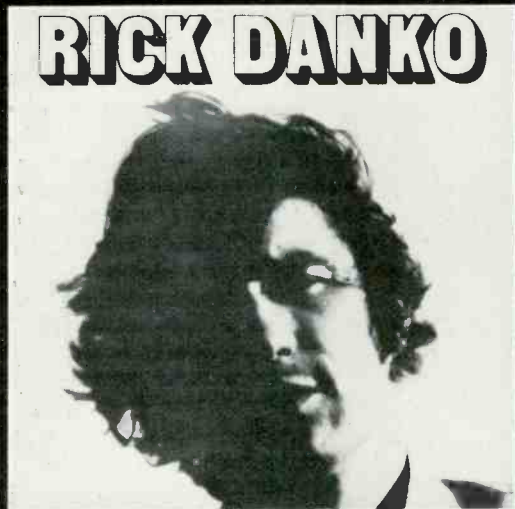
The book shows Hammond as a man of integrity and a maverick who turned his back on the Vanderbilt fortune into which he was born to pursue the jazz of Harlem, resist the racism which threatened its proliferation, criticize in print trends he felt were unhealthy and eventually produce and record some of America's most memorable performances and greatest musicians.

In a simple style, John Hammond tells of how his life became more and more fulfilled as the world of music was enriched.

Alan Wolmark

Rick Danko.

A great name in American music.



AB 4141

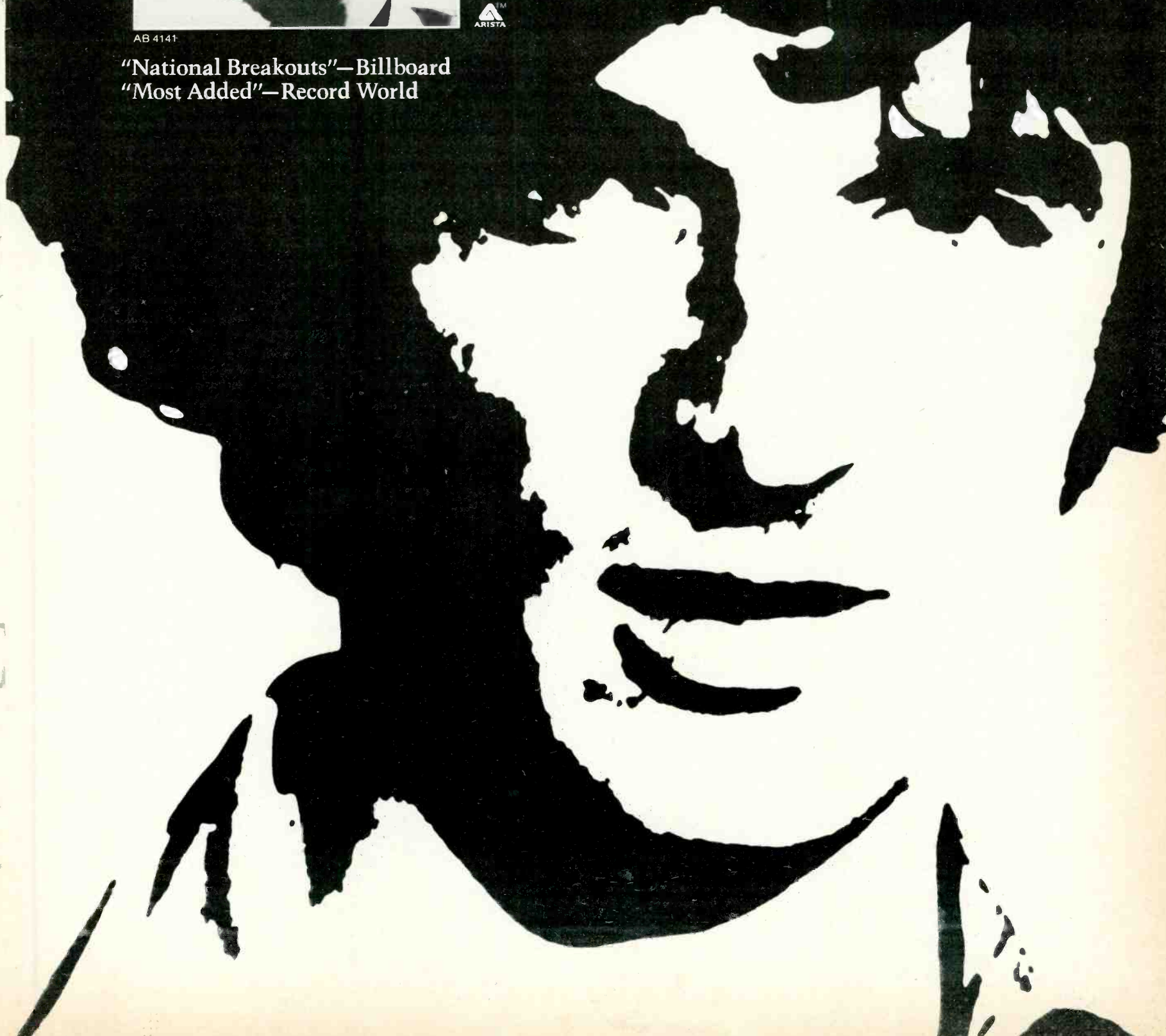
"National Breakouts"—Billboard
"Most Added"—Record World

Rick Danko. The name is familiar. And his voice is unmistakable. The incomparable singer and bassist from The Band has brought together old friends and special guest artists to record the most exciting music of his career. His own. Rick Danko's new album marks the beginning of a whole new chapter in a great American tradition.

"The songs on Danko's debut album capture the apocalyptic mysticism that was at the heart of The Band's greatest music as well as anything the old group has done in years. Danko co-wrote 'This Wheel's On Fire' with Bob Dylan, and the best material here is worthy of comparison with that masterpiece!"

—John Rockwell, *New York Times* 11/11/77

"Rick Danko!"
Everything that came before was leading up to this.
On Arista Records and Tapes.



KENNY LOGGINS—Columbia 3-10652

CELEBRATE ME HOME (prod. by Phil Ramone & Bob James) (writers: Loggins-James) (Milk Money, ASCAP) (3:51)

The title track (and second single) from Loggins' solo lp is not a Christmas record, but should benefit from seasonal associations. It builds nicely.

MICHELE—West End 1208

CAN'T YOU FEEL IT (prod. by Pierre Jaubert & Tom Moulton) (writer: Donable) (E. B. Marks/Meled, BMI) (2:40)

The debut of this French songstress is already a disco favorite, and in this edit should reach r&b and dance audiences. The brass powers it.

STARLAND VOCAL BAND—

Windsong 11168 (RCA)

MR. WRONG (prod. by Milton Okun) (writers: Danoff-Davis-Carroll) (Cherry Lane/Book One, ASCAP) (3:12)

The arrangement of this imaginative ballad is pop, but the single could also receive country play—the topic is sad, but the lyric stands out.

CHAMPAGNE—Ariola America 7684

VALENTINO (prod. by Martin Duiser) (writers: Duiser-Janschen-Tax) (Dayglow, ASCAP) (3:20)

The ABBA similarity is hard to miss, but the coy-erotic vocal gives this European production a flair of its own. The film tie-in could help it.

EARLY WARNING SYSTEM—

Polydor 14441

LOVE PRESSURE RISIN' (prod. by Victor Vick & Clinton Moon) (writers: Vick-Moon) (New Spirit/Clintann, BMI) (3:48)

A rhythm record with an interesting bass riff, this single recalls the early Ohio Players and should take its amorous message up r&b charts.

HORSLIPS—DJM 1026 (Amherst)

WARM SWEET BREATH OF LOVE (prod. by Alan O Duffy & group) (writers: group) (Sunbury, ASCAP) (3:24)

Celtic rock betrays a similarity to Southern r&r here—the singing and some of the instrumentation are traditional-sounding, but the guitar rocks well.

DAVE LOGGINS—Epic 8-50491

SHIP IN A BOTTLE (prod. by Brent Maher) (writer: Loggins) (Leeds/Patchwork, ASCAP) (3:24)

Like most of Loggins' singles, this record boasts a strong, imaginative lyric and a tuneful ballad structure. It has pop and country potential.

RADAR—Ebonite 0404

CITIZEN'S BAND (prod. by Michael Barbiero) (writers: Barbiero-St. Germain) (Barbiero/Paradise, ASCAP) (2:37)

An unabashed CB record, this single aims to do for pop stations what previous "breaker, breaker" songs have done for country. The hook is strong.

JOE SIMON—Spring 178 (Polydor)

FOR YOUR LOVE, LOVE, LOVE (prod. by Teddy Randazzo) (writer: Randazzo) (Randazzo, BMI) (3:22)

The pace and mood are more restrained than on most of Simon's past records, but this light ballad could nonetheless return him quickly to soul charts.

OHIO PLAYERS—Mercury 73974

GOOD LUCK CHARM (PART I) (prod. by group) (writers: group) (Play One/Unichappell, BMI) (3:36)

This rather dreamy ballad/instrumental will be featured in an upcoming film; the mood is mellower than on most Players hits, but their stamp is on it.

ENGELBERT HUMPERDINCK—

Epic 8-50488

A NIGHT TO REMEMBER (prod. by Joel Diamond & Charlie Calello) (writers: Bernstein-Adams) (Silver Blue, ASCAP) (3:20)

Humperdinck's Christmas single is a new one for him, a ballad that shows off his talents well and should prove to be an annual favorite of his fans.

LOWELL FULSOM—Big Town 712 (Cadet)

LOVE HER WITH FEELING (prod. not listed) (writers: Fulsom-Taub) (Modern, BMI) (2:50)

A rocking piano underlies this mid-tempo, rather traditional rhythm and blues—Fulsom captures a Chicago sound that is heard now too seldom.

SERGIO MENDES & THE NEW BRASIL '77

—Elektra 45453

LOVE CITY (prod. by Sergio Mendes) (writers: Wonder-Waters) (Jobete/Black Bull, ASCAP) (3:27)

The Stevie Wonder composition works well in one of Mendes' trademark arrangements, and a lengthy, jazz guitar solo provides instrumental interest.

THE MOVERS—RCA 11183

SHE LOVES YOU (prod. by David Thekwane) (writers: Kubheka-Chounyane-Mallela) (Laetrec, ASCAP) (2:59)

No, it's not the Beatles hit, but a calypso-sounding record with space-soul effects and a roller-rink organ. Unusual and worthy of attention.

PRISM—Ariola America 7678

TAKE ME TO THE KAPTIN (prod. by Bruce Fairbairn) (writer: Higgs) (Squamish/Corinth, BMI) (3:01)

A simply-structured pop-rocker with dominant guitar work, this single uses a sci-fi lyric with its rock underpinning, and could reach pop ears.

RONNIE MILSAP—RCA 11146

WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE (prod. by Tom Collins & Ronnie Milsap) (writer: Jordan) (Chess, ASCAP) (3:10)

Following the crossover success of his last single, "It Was Almost Like A Song," Milsap continues his country-to-pop ways with another emotionally-charged ballad.

IMPACT—WMOT-Fantasy 813

SISTER FINE (prod. by Ron Kersey & John Davis) (writers: McLean-McDaniels) (Wimot, BMI) (3:08)

Chorus and lead singer trade off vocals on this smooth, romantic ballad—the intro is spoken; when the melody begins, the song's quality is apparent.

PATTI LABELLE—Epic 8-50487

YOU ARE MY FRIEND (prod. by David Rubinson) (writers: Labelle-Ellison-Edwards) (Zuri/Gospel Birds, BMI) (3:24)

The second from Labelle's solo album is a sincere ballad that starts quietly, but builds well in sound and feeling. Pop and r&b stations should respond.

LARRY WILLIAMS & THE ATS EXPRESS—

Fantasy 810

ONE THING OR THE OTHER, PART I (prod. by Larry Williams) (writer: Williams) (Nelchell, BMI) (3:10)

A fine blues piano provides much of the interest on this original r&b tune—Williams' vocal is strong, and the blues effects blend with a dance tempo.

MANDRILL—Arista 0303

HOLIDAY (prod. by Jeff Lane) (writers: group) (Mandrill, ASCAP) (3:29)

The mood and title make the latest Mandrill single appropriate for Christmas, but the flowing piano work should keep interest in the record alive.

JOHN PAUL YOUNG—Midsong Intl.

11176 (RCA)

STANDING IN THE RAIN (prod. by Vanda & Young) (writers: same as prod.) (E. B. Marks, BMI) (4:08)

This is a rhythm record, not unlike Mungo Jerry's "In The Summertime" a few years back—the vocal enters late, and the chorus is the chief lyric.

THE BAR-KAYS—Mercury 73971

LET'S HAVE SOME FUN (prod. by Allen Jones) (writers: group) (Bar-Kay/Warner-Tamerlane, BMI) (3:33)

The Memphis funk sound that this band helped popularize is again the focus—the single uses a simple party lyric and boasts a number of clever effects.

PERRY COMO—RCA 11185

WHERE YOU'RE CONCERNED (prod. by Roncom) (writer: Golland) (Fiddleback, BMI) (2:35)

Como's performance of this subdued ballad conjures up candlelight and memories, and should prove to be a solid favorite among his fans.

TED TAYLOR—Alarm 2123

TALK TO ME (prod. by Jerry Strickland & James Stroud) (writer: Seneca) (Jay & Cee, BMI) (2:58)

Taylor's engaging tenor is the chief strength of this single, a soul ballad that swings lightly. It should find a place on r&b playlists.



MCA recording artist Olivia Newton-John recently completed a nationwide promotion tour in support of three fall and seasonal projects: (a) Olivia's current LP release, "Olivia Newton-John's Greatest Hits;" (b) A two hour radio special "Thanksgiving with Olivia Newton-John" carried in 200 major markets and featuring guests Peter Frampton, Karen Carpenter, Kiki Dee, Bee Gees, Shaun Cassidy, Alice Cooper and John Travolta; (c) A two hour Christmas radio special, "A Country Christmas With Olivia" to be carried in 200 major country markets with guests Ronnie Milsap, Kenny Rogers, Conway Twitty, Stella Parton, Charley Pride, Merle Haggard, Barbara Mandrell and Eddie Rabbit. In each market emphasis was placed on radio interviews. Olivia arrived in most cities at noontime and completed five radio interviews in the afternoon before attending cocktail parties in her honor attended by press, radio personnel and accounts from the districts. Since Olivia Newton-John's concert schedule usually prohibits one-to-one communication with those who program, play and sell her records, careful aim was taken to insure Olivia meeting everyone possible.

At the San Francisco cocktail party attended by well over 250 guests are (top row, from left) KKIQ Program Director, Kevin Manna who was introduced to Olivia by MCA's San Francisco Salesman, Carl Michelakas.

At the Atlanta party, Z-93 Music Director, Dale O'Brien is pictured with Olivia.

Olivia visited WRKO in Boston with Music Director, Rick Woodward.

Pickwick International is represented at the Washington, D.C. cocktail party by Kathy Hentz, Tom Lenaghan, Dave Hafner, Terrie Ruas, Vick Tremell and Vickie Bass.

Pictured with Olivia at the Pittsburgh reception is Jack Bleriot of WIIC-TV.

MCA Records Canada presented Olivia with platinum and gold for "Olivia Newton-

John's Greatest Hits." (Second row, from left) Scott Richards, Vice President/Marketing; Allan Reid, National Sales Manager; Olivia, Richard Bibby, MCA National Vice President/Marketing and George Burns, Ontario Sales Manager. Fellow Australian musicians, Sherbet, welcome Olivia to Canada.

Olivia was greeted at WIND in Chicago by Music Director, Ford Colley, Program Director, Alan Mitchell and Chicago Promotion Manager, Paul Diamond.

Olivia with Jeannie Crossen, Pickwick's Vice President, Scott Young in Minneapolis. (Third row, from left) Executive Vice President and National Buyer for Pickwick, Gene Patch; Lieberman National Singles Buyer, Larry Ruegamer and Olivia; Program Director, Curt Andrews of KXRB in Sioux Falls, South Dakota and General Manager, Jim Davis, of KTOQ, Rapid City, South Dakota.

Olivia becomes an honorary citizen of Dallas by the Mayor pro-tem, Bill Blackburn; Handleman Branch Manager, Bob Pastovir and MCA Salesman, Lloyd Scott. (Fourth row, from left) Billy Emerson, owner of Big State with his wife, Linda.

On her way to New York to appear on the "Today Show," Olivia stopped to have lunch in Kansas at WHB who carried her Thanksgiving day special.

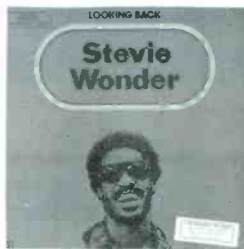
Olivia is pictured on the air at 99-X in New York with Program Director, Bill Garcia, Barry Goodman, 99-X Music Director, Roxy Myzel and 99-X D.J., Glen Morgan. At a luncheon honoring Olivia in New York are: (left to right) Sammy Vargas, New York Promotion Manager; George Lee, Vice President/East Coast Operations; Ed Salamon, WHN Program Director; Olivia, Bob Austin, Record World Publisher and Barry Goodman, New York Promotion Manager; WNEW-AM Music Director, Jeff Mazzei; WNEW-AM D.J. Bill St. John.

ADVERTISEMENT

LOOKING BACK

STEVIE WONDER—*Motown—M-804LP3*

The missing lp in the label's excellent Anthology series of several years back has finally been released in a limited edition. The three record set includes a couple of previously unreleased tunes in covering Wonder's career from 1962-1971 and songs like "Heaven Help Us All" and "I Was Made To Love Her."



INNER VOICES

MCCOY TYNER—*Milestone M 9079 (7.98)*

A change of pace from Tyner's recent efforts in that guitarist Earl Klugh has been added to the line-up and horns and choir voices have been employed to give the sound a lift. The result is that the lp is one of Tyner's more uptempo sets in some time and the fuller sound could reach a wider audience.



CROWN OF HORN

MARTIN CARTHY—*Rounder 3019 (7.98)*

Carthy, voted best guitarist/best male singer in Melody Maker's 1976 folk poll has previously had his lps available in this country only through import. Now that his label has pacted with Rounder, several of his albums have been made available on domestic release including this fine 1976 effort.



FIRST TAKE

MERI WILSON—*GRT 8023 (6.98)*

Wilson's novelty smash, "Telephone Man" was a good introduction to this Nashville lady who proves with her first lp that she can handle a wide range of material. The ballad "Two Sides" and the tuneful "There's A Whole Lot More (Where That Came From)" could put the songstress back on the charts.



NO HITS, FOUR ERRORS

THE BEST OF MARTIN MULL—*Capricorn CPN 0195 (6.98)*

Mull's TV exposure has gone a long way in furthering his career since these sides were recorded for several of his early albums. His sense of humor is at times satiric and he can at times be very funny. Favorites like "Margie the Midget" and "The Blacks Are Giving Me the Blues" stand up well today.



MUSIC OF THE BEATLES GOES DISCO

AVERAGE DISCO BAND—*H&L 69031 (6.98)*

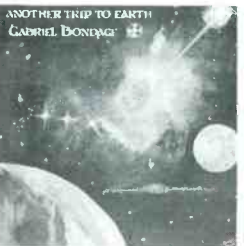
With several medleys of Beatles songs done in a disco style on the charts throughout Europe, this lp may be a timely collection. The eight selections include "Help," "A Hard Day's Night," "I Want You (She's So Heavy)" "Back In the U.S.S.R." and "When I'm Sixty Four."



ANOTHER TRIP TO EARTH

GABRIEL BONDAGE—*Dharma D-808 (6.98)*

The group's second album has the distinction of being pressed on blue vinyl and the sextet from Chicago shows distinct signs of developing into one of this country's better progressive rock bands. Their influences range from the Strawbs to Genesis.



MAXIMUM STIMULATION

THE JIMMY CASTOR BUNCH—*Atlantic SD 19111 (7.98)*

If the strains of "Hey Leroy!" "Wuh?" in its remake of "The Return Of Leroy Pts. I & II" doesn't make Castor's latest lp worth listening for, there's always the "hard rock" soul of songs like "E-Man Par-tay," "Maximum Stimulation" and "TR-7." In contrast, his version of "Mandy" is in a mellow vein.



ELOISE

ELOISE LAWS—*ABC AB 1022 (6.98)*

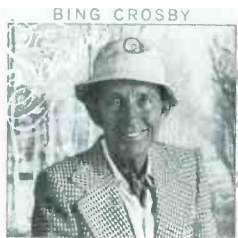
The first album by the songstress for the label has been produced by Linda Creed (who also contributes most of the material) and arranged by Gene Page. Her first single, "1,000 Laughs" has already made an impact and this talented member of the Laws family should continue to score with "Baby You Lied."



96° IN THE SHADE

THIRD WORLD—*Island ILPS 9443 (7.98)*

The group's debut was one of the more interesting reggae albums to come from the island and this long awaited follow-up is no disappointment. The group's fusion of reggae, r&b and rock stylings makes them one of the more accessible groups of their kind and this concept piece is an excellent work.



SEASONS

BING CROSBY—*Polydor PD-1-6128 (7.98)*

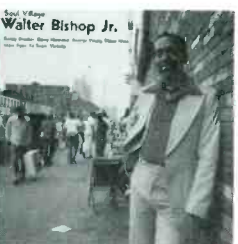
This lp, recorded in London with the Peter Moore Orchestra, is reportedly the last commercial recording by the artist. Each side is broken down into two seasons and Bing has chosen material accordingly. "Sleigh Ride," "June In January" "April Showers" and "Summer Wind" are some of the selections.



SHIRLEY ALSTON SINGS SHIRELLES GREATEST HITS

Strawberry STW 6006 (6.98)

As lead singer with the Shirelles, Shirley Alston racked up numerous hits since the year 1959. Here she sings the Shirelles hit songbook backed by Billy Vera on guitars. Songs like "Will You Still Love Me Tomorrow," "Dedicated To the One I Love" and "Everybody Loves A Lover" sound as good as ever.



SOUL VILLAGE

WALTER BISHOP, JR.—*Muse MR5142 (6.98)*

A pianist who plays with intelligence and is comfortable in several different modes, this recording, from June of this year is an excellent and entertaining set. With Randy Brecker, Steve Khan and Gerry Niewood among others lending accompaniment, there is no weak link.



THE CHICKEN CHRONICLES (ORIGINAL MOTION PICTURE SCORE)

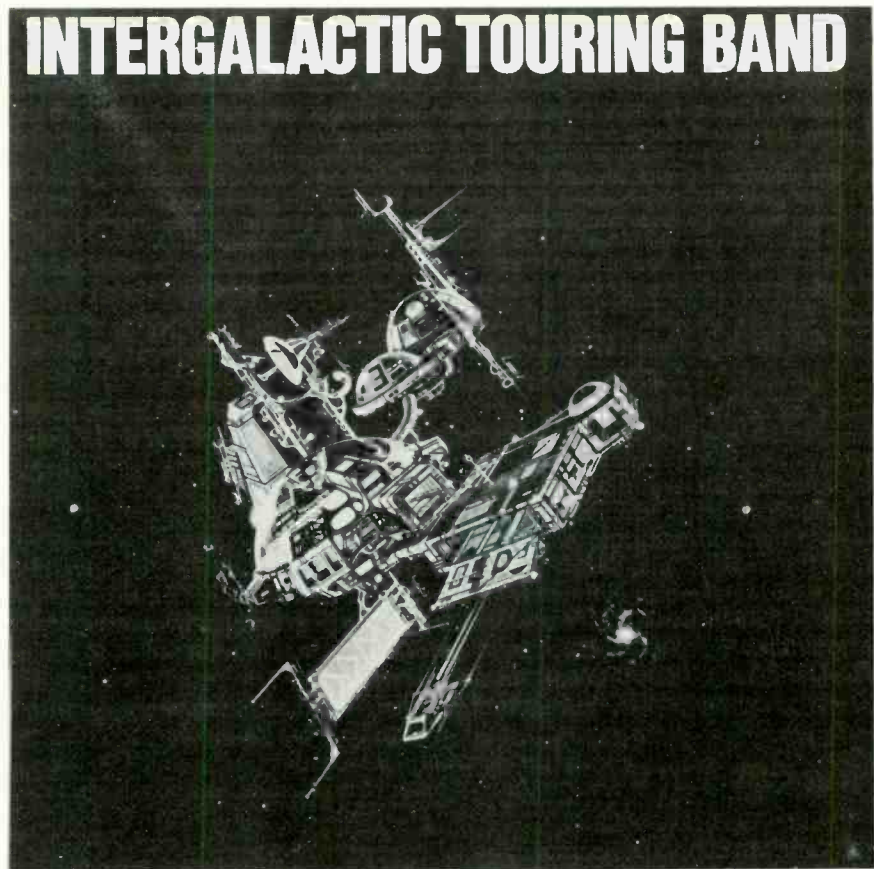
—UA LA830 (7.98)

The music for this movie has been culled from the vaults of Liberty/Imperial/UA and includes chestnuts such as "Traces," "Spooky" and "Stormy" by Classics IV, "Buy For Me the Rain" by the Nitty Gritty Dirt Band and "Going Up the Country" by Canned Heat.

The number one record from 3077 A.D. is breaking now.


This remarkable album was recorded live in concert 2,000 years from now. It is the story of our future performed by an unprecedented cast of major artists from every segment of contemporary music. **Dave**

Cousins, Annie Haslam, Rod Argent, Arthur Brown, Clarence Clemons, Anthony Phillips, Ben E. King, Larry Fast of Synergy, Peppi Marchello of the Good Rats, and members of Brand X combined their talents on the most spectacular Sci-fi production of the year.



PB 9823

“Intergalactic Touring Band.”
The story is in the future
but the music is happening now.
On Passport Records.

 Marketed by Arista Records.

 Produced by Stephen Galfas & Marty Scott.

Bihari Makes Big Town A New Blues Haven

By SAM SUTHERLAND

LOS ANGELES—Veteran blues producer and recording executive Jules Bihari, whose involvement in developing new masters had tapered off in recent years due to parallel ventures in manufacturing and distribution, has stepped up his production activities here through sessions for his own Big Town label, recently unveiled through initial single and lp releases by Smokey Wilson, Charles Brown and Johnny "Guitar" Watson.

Although Bihari and his brother Joe, along with long-time associate Howard Alpert, had continued releasing product on its one remaining act, Rudy Ray Moore, via the Biharis' Kent label, that company had been largely inactive for the last three years. Big Town thus represents a resurgence in production involvement for Bihari, whose first blues label, Modern Records, had developed a wide-ranging catalogue of blues masters starting with its inception in 1946. Encompassing both urban and country blues from the South, as well as contemporary variants from northern and midwestern cities, Modern variously recorded John Lee Hooker, Smokey Hogg, B. B. King, Howlin' Wolf, Lightnin' Hopkins, Elmore James, Ike Turner and other blues artists.

More recently, Bihari had released many of the best sessions from the Modern vaults via

his Kent label. The new label, however, will focus primarily on newly-produced masters, although one of the first albums already in release, by Johnny "Guitar" Watson, is actually an earlier, unreleased work, and Bihari says he is contemplating using Big Town for selective reissues from Modern.

Formed in August, Bihari describes Big Town as a pure blues venture. "I intend to keep it in the blues market almost completely," he told RW, adding that the release strategy will remain initially modest to permit longer development time. Rather than project a steady monthly or bi-monthly quota of releases, Bihari says, "I'll continue making releases on these artists and any new artists as they come along."

Bihari himself is producing the dates at his own studio, part of his current warehousing complex in south-central L. A., in contrast to his first years as a blues producer. "Originally, there wasn't much going on here in Los Angeles," he recalled, explaining that when he first arrived on the west coast 35 years ago, there was no blues community locally. "We'd draw our talent from around the south; my brother and I would go down there and record them on a portable machine."

Prior to settling in the West, he had lived all over the U. S. during his childhood and ado-

lescence, where he became aware of various regional styles and performers. "It's really been my music since I was a kid," he remarked, "and I've followed the blues ever since."

Bihari candidly admits that while contemporary r&b, disco and fusion music are showing more crossover strength than ever, the marketplace for vintage blues styles remains modest. "I don't know who else is even in the pure blues market today," he said, "but there will always be a market. Still, it's pretty hard to get airplay." The scarcity of labels investigating the genre may be a plus, however; according to Bihari, "There's an abundance of talent coming in. When the blues singers have heard about a blues label, they've come to see us. Today, there's no other way they can record their songs."

While both single and lp product is being developed, Bihari said the focus will remain on albums, and expects the next major releases will be set for early '78.

Who In The World:

Crystal Gayle Crosses Over

Right from the start in 1970, Crystal Gayle (UA) has been one of America's most successful female country singers. Now, with the trend for people like her and Dolly Parton, Lynn Anderson and Tanya Tucker to crossover to the

Davenport to Arista As Creative Director

NEW YORK — Rick Dobbis, vice president of artist development for Arista Records, has announced the appointment of Donn Davenport to the position of creative director for Arista.



Donn Davenport

Davenport, prior to joining Arista, has had extensive experience as a creative director and advertising executive. Most recently, he was Essence magazine's executive creative director, and instituted a complete redesign of that publication. As creative director for Playboy publications, he was responsible for the design format of Oui and he's also served as art director of Penthouse and Cosmopolitan.

pop market, her success has grown immensely.

Her current UA single, "Don't It Make My Brown Eyes Blue," is #2 on the pop chart while the lp it's from, "We Must Believe In Magic," is at #34 pop-side and #4 among country albums.

Straight out of high school, Gayle signed to MCA and her first single, "I've Cried (The Blue Right Out Of My Eyes)," went top 20 on country charts. Her popularity has so significantly increased that the disc, written by her sister Loretta Lynn, has been re-released and is at #82 on the country singles chart this week.

In the last few years Gayle has been universally recognized for her unique music and awards and honors have consistently been bestowed upon her. In 1976 she performed on the Country Music Awards Show, the same year she was voted Outstanding Female Vocalist by the Academy of Country Music. The Academy, incidentally, had named her Most Promising Female Vocalist the previous year. In 1977 Gayle received the very prestigious Outstanding Female Vocalist award from the Country Music Association.

The future looks great for Crystal Gayle as her current lp, already gold, is her best seller to date and as her many TV appearances continue to become more and more frequent. She has already been on The Tonight Show, Dean Martin's Xmas Special and the Wayne Newton Special.

UA Fetes Crystal Gayle

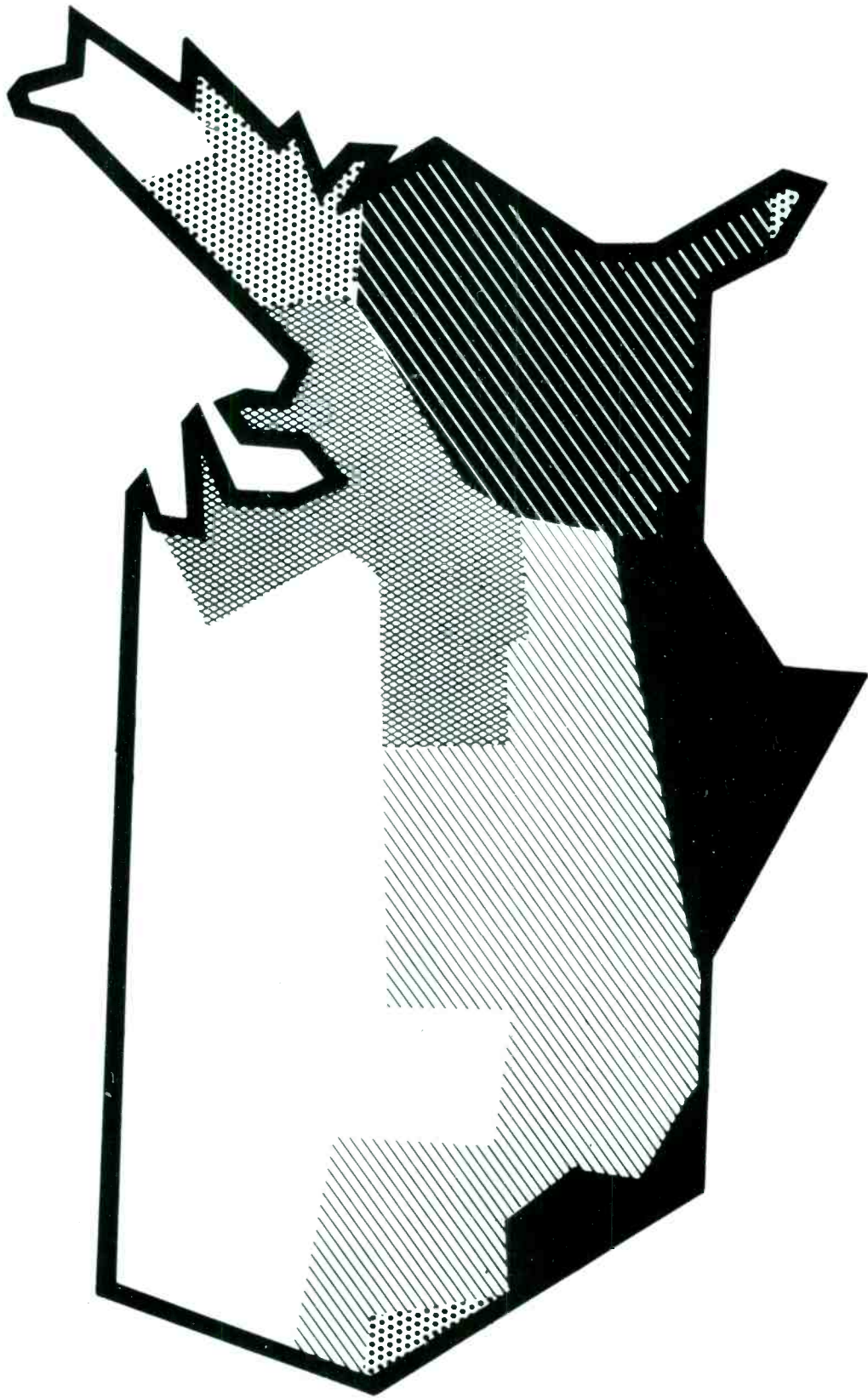


Artie Mogull, president of United Artists Records, recently held a party in honor of UA recording artist Crystal Gayle at his Beverly Hills home, celebrating her recent gold certifications of her current album, "We Must Believe In Magic" and her top 5 hit from that lp, "Don't It Make My Brown Eyes Blue." Pictured are: (top left) Larry Cohen, UA merchandising VP, Gayle and Artie Mogull; (top right) Mogull, Romelle Dumas, Mrs. Neil Diamond and Neil Diamond; (bottom left) RW west coast editor Sam Sutherland, Harriet Sternberg, Candy Tusken and Stan Monteiro, UA VP of promotion and artist development; (bottom right) Randy Edelman, Gayle and Mogull.

December 17, 1977
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Debby Boone
3	2	Bee Gees (Deep)
5	3	Player
2	4	Linda Ronstadt (Blue)
4	5	Rita Coolidge
7	6	Fleetwood Mac
10	7	Bob Welch
9	8	LTD
8	9	Crystal Gayle
6	10	Paul Nicholas
11	11	Odyssey
13	12	Queen
14	13	Shaun Cassidy
16	14	Rod Stewart
12	15	Linda Ronstadt (Easy)
25	16	Randy Newman
19	17	Leif Garrett
18	18	The Babys
21	19	James Taylor
22	20	High Energy
23	21	ELO
15	22	Steve Miller
24	23	Dolly Parton
26	24	Billy Joel
Add	25	Santa Esmeralda
Ex	26	Chic

Adds: Samantha Sang
Bee Gees (Alive)
Dan Hill
Lynyrd Skynyrd

Extras: Neil Diamond
Pay City Rollers
Elvis Presley

LP Cuts: None

Also Possible: Styx
Wings
Andy Gibb
Foreigner

Last Week: This Week:

1	1	LTD
2	2	Bee Gees (Deep)
6	3	Player
3	4	Dolly Parton
5	5	Linda Ronstadt (Blue)
4	6	Debby Boone
8	7	Crystal Gayle
10	8	Elvis Presley
9	9	James Taylor
12	10	Rod Stewart
11	11	The Babys
14	12	Billy Joel
15	13	Randy Newman
19	14	Bob Welch
16	15	Styx
17	16	High Energy
20	17	ELO
13	18	Linda Ronstadt (Easy)
23	19	Shaun Cassidy
22	20	Wings
24	21	Leif Garrett
25	22	Lynyrd Skynyrd
26	23	Paul Simon
Add	24	Queen
Ex	25	Samantha Sang
Add	26	Neil Diamond

Adds: Bee Gees (Alive)

Extras: Bay City Rollers
Dan Hill
Stillwater
Con Funk Shun

LP Cuts: None

Also Possible: Earth, Wind & Fire
Wet Willie
Bill Withers
Wings
Andy Gibb

Last Week: This Week:

1	1	Linda Ronstadt (Blue)
2	2	Crystal Gayle
3	3	Bee Gees
4	4	Debby Boone
7	5	Linda Ronstadt (Easy)
6	6	Fleetwood Mac
10	7	Styx
11	8	Bob Welch
8	9	Chicago
15	10	Queen
12	11	The Babys
14	12	LTD
13	13	James Taylor
16	14	Kansas
24	15	Rod Stewart
9	16	Heatwave
23	17	ELO
26	18	Player
21	19	High Energy
22	20	Earth, Wind & Fire
Ex	21	Dolly Parton
19	22	Dave Mason
25	23	Emotions
Add	24	Billy Joel
Add	25	Neil Diamond
Ex	26	Shaun Cassidy

Adds: Wings
Randy Newman

Extras: Queen (We Will)
Paul Simon
Elvis Presley
Santa Esmeralda

LP Cuts: None

Also Possible: Leif Garrett
Dan Hill
Alan Parsons Project
Millie Jackson
Diana Ross

Hottest:

Rock 'n' Roll:

ELO

Adult:

Neil Diamond

R&B Crossovers:

Con Funk Shun

THE FACE OF '78.

**She looked '77
straight in the eye
and came up with
her first gold single
"Higher And Higher,"
AM 1922
her first platinum-
plus album**

**"Anytime... Anywhere,"
SP 4616**

and her new single

**"We're All Alone,"
AM 1965**

**which will be gold
at any moment.**

**That's why with one
of the most exciting
careers in music
there's more
to Rita Coolidge
than meets the eye.**

Rita Coolidge

**On A&M Records
& Tapes**

Produced by David Anderle

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MILLIE'S EXPLODING AND EVERYBODY CAN HEAR THE POP.

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WPGC
WBBQ
96X
WGCL
CKLW
WDRQ
WNOE
WMAK
WMPS
KNUS-FM
KEEL
WTIX
KJOY
WFOM
WORD
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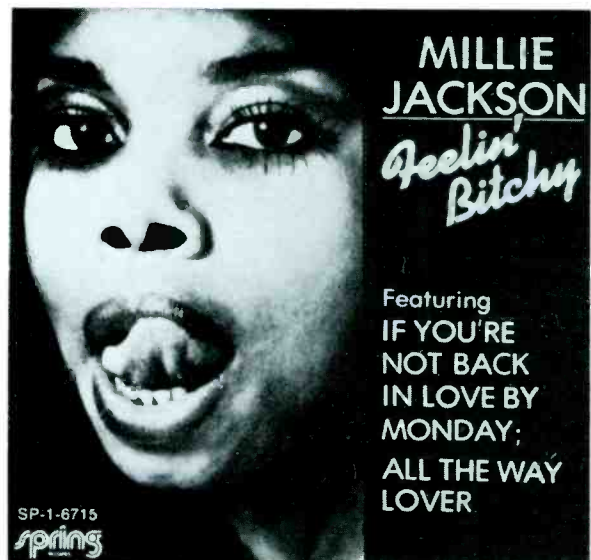
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WGLF-FM
KLIV
KOBO
KDON
WQQW
WEIM
WSCR
WCOJ
V103
WVLD
WAIR
WALG
WRFC
98Q
WAGQ
WABB
WBTR
WNEX
WWGS
WJAX
WRFC

WTAL
WCED
WFMJ
WAXC
WIBM
WTAC
WCER
WRNN
WVLK
KSDN
KLEE
KKBJ
WXXX
WQNZ
KVOL
KIIQ
KLUE
KGRI-FM
KMHT
KTRN
KROK
WAGQ

KWHP
WAIL
KANE
KNIR
KCBN
KSTN
WPAX
WDNC
WROM

*39 RECORD WORLD
*48 BILLBOARD

Everybody's turning on to Millie and her super single, "If You're Not Back In Love By Monday." And we mean everybody.



SP-1-6715

Produced by Brad Shapiro and Millie Jackson

Millie Jackson. "Feelin Bitchy."
featuring "If You're Not Back In Love By Monday."
On Spring Records and Tapes.

SP 175

HOT ADDS

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

Most Added Records at Major Markets:

Santa Esmeralda (Casablanca)	12
Samantha Sang (Private Stock)	11
Neil Diamond (Columbia)	11
Bee Gees (Stayin') (RSO)	10
Rod Stewart (Warner Bros.)	10
Dan Hill (20th Cent.)	9
Randy Newman (Warner Bros.)	9

Most Added Records at Secondary Markets:

Neil Diamond (Columbia)	14
Bee Gees (Stayin') (RSO)	13
Dan Hill (20th Cent.)	9
Lynyrd Skynyrd (MCA)	8
Samantha Sang (Private Stock)	8

Most Added R&B:

KC & The Sunshine Band (T.K.)	8
T-Connection (T.K.)	7
Morris Jefferson (Parachute)	7
Billy Preston (A & M)	6
Commodores (Motown)	6
Hodges, James & Smith (London)	6
Living Proof (Ju-Par)	6

Most Added Country:

Larry Gatlin (Monument)	37
Margo Smith Warner Bros.)	28
Emmylou Harris (Warner Bros.)	25
Tom T. Hall (RCA)	24
Loretta Lynn (MCA)	23
John Denver (RCA)	20

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

LOVELY LADY—Lou Rawls—Phila. Intl. (8)
DESIREE—Neil Diamond—Col (6)
EMOTION—Samantha Sang—Private Stock (5)
CANDLE ON THE WATER—Helen Reddy—Capitol (4)
JUST THE WAY YOU ARE—Billy Joel—Col (4)
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent. (4)

WBZ/BOSTON

DESIREE—Neil Diamond—Col
EMOTION—Samantha Sang—Private Stock
GRANDMOTHER'S SONG—Steve Martin—WB (light rotation)
JUST THE WAY YOU ARE—Billy Joel—Col

WNEW/NEW YORK

A NIGHT TO REMEMBER—Engelbert Humperdinck—Epic
CHRISTMAS JUST WON'T BE THE SAME—Lindsay Crosby—Ariola America
I BELIEVE IN FATHER CHRISTMAS—Greg Lake—Atlantic
I LOVE NEW YORK—Steve Karmen—Siruttin
JUST ANOTHER NEW YEAR'S EVE—Barry Manilow—Arista
UNTIL NOW—Bobby Arvon—First Artists
YOUR SMILING FACE—James Taylor—Col

WIP/PHILADELPHIA

DESIREE—Neil Diamond—Col
LOVE IS THICKER THAN WATER—Andy Gibb—RSO
LOVELY LADY—Lou Rawls—Phila. Intl.

WBAL/BALTIMORE

CANDLE ON THE WATER—Helen Reddy—Capitol
HAPPY BIRTHDAY JESUS—Mike Douglas—Image
JUST THE WAY YOU ARE—Billy Joel—Col
NEVER MY LOVE—Addrisi Bros.—Buddah
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
UNTIL NOW—Bobby Arvon—First Artists
UNTIL NOW—Helen Schneider—Windsong
WHERE YOU'RE CONCERNED—Perry Como—RCA

WMPS/MEMPHIS

BELLE—Al Green—Hi
DESIREE—Neil Diamond—Col
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
YOUR SMILING FACE—James Taylor—Col

WSB/ATLANTA

CANDLE ON THE WATER—Helen Reddy—Capitol
CANDLE ON THE WATER—Roger Williams—MCA
CURIOUS MIND—Johnny Rivers—Big Tree

WIOD/MIAMI

CANDLE ON THE WATER—Helen Reddy—Capitol
EMOTION—Samantha Sang—Private Stock
UNTIL NOW—Bobby Arvon—First Artists
(YOU'RE MY) SOUL & INSPIRATION—Donny & Marie—Polydor

WCCO-FM/MINNEAPOLIS

CANDLE ON THE WATER—Helen Reddy—Capitol
GOODBYE GIRL—David Gates—Elektra
I CAN'T HOLD ON—Karla Bonoff—Col
LOVELY LADY—Lou Rawls—Col
MOVIN' IN THE SAME CIRCLES—Michael Johnson—Sanscrit (local)
MULL OF KINTYRE—Wings—Capitol
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.

KMOX/ST. LOUIS

CELEBRATE ME HOME—Kenny Loggins—Col
CURIOUS MIND—Johnny Rivers—Big Tree
STAYIN' ALIVE—Bee Gees—RSO
UM, UM, UM, UM, UM—Katy Moffat—Col

KULF/HOUSTON

DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

KIIS/LOS ANGELES

SHORT PEOPLE—Randy Newman—WB

KSFO/SAN FRANCISCO

IT'S SO EASY—Linda Ronstadt—Asylum
SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.
THE NEXT HUNDRED YEARS—Al Martino—Capitol

KPNW/EUGENE

ACHING KIND—Michelle Phillips—A&M
GOODBYE GIRL—David Gates—Elektra
I CAN'T HOLD ON—Karla Bonoff—Col
JUST ONE LOOK—Bob Morrison—Monument
LOVELY LADY—Lou Rawls—Phila. Intl.
NEVER MY LOVE—Addrisi Bros.—Buddah
RUNAROUND SUE—Leif Garrett—Warner/Curb

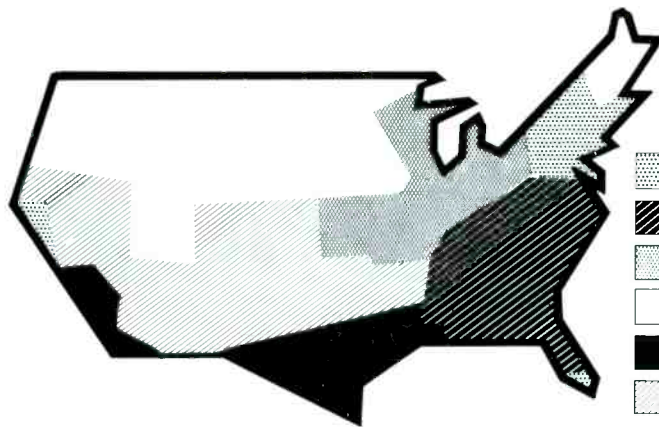
KVI/SEATTLE

JUST THE WAY YOU ARE—Billy Joel—Col
LOVE IS THICKER THAN WATER—Andy Gibb—RSO
YOU'RE IN MY HEART (THE FINAL ACCLAIM)—Rod Stewart—WB

Also reporting this week: WCCO, WMAL, WGAR, WJBO, WLW, WKBC-FM, WSM, WTMJ, KMBZ. 23 stations reporting.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Santa Esmeralda
John Denver

Extras: Wings
Bay City Rollers
Dolly Parton
Steely Dan

LP Cuts: None

Also Possible: Andy Gibb
Kansas
Randy Newman
Jay Ferguson
Queen

Last Week: This Week:

2	1	Bee Gees
1	2	Linda Ronstadt (Blue)
3	3	Crystal Gayle
5	4	Debby Boone
8	5	Fleetwood Mac
6	6	Chicago
7	7	Barry White
9	8	Heatwave
14	9	Randy Newman
12	10	Bob Welch
18	11	Player
15	12	ELO
13	13	The Babys
17	14	LTD
22	15	Rod Stewart
16	16	James Taylor
10	17	Linda Ronstadt (Easy)
11	18	Santana
20	19	Leif Garrett
21	20	High Inergy
23	21	Shaun Cassidy
24	22	Neil Diamond
25	23	Styx
Add	24	Andy Gibb
Add	25	Santa Esmeralda

Adds: Bee Gees (Alive)

Extras: Dan Hill
Wings
Bay City Rollers
Samantha Sang
Queen

LP Cuts: None

Also Possible: Lynyrd Skynyrd
Tom Petty
Kansas
Odyssey
Dolly Parton
Steely Dan

Last Week: This Week:

1	1	Bee Gees (Deep)
2	2	Linda Ronstadt (Blue)
8	3	Bob Welch
5	4	Fleetwood Mac
9	5	Player
4	6	Debby Boone
6	7	Steve Miller
7	8	Chicago
14	9	The Babys
10	10	Firefall
12	11	Linda Ronstadt (Easy)
15	12	Dolly Parton
13	13	James Taylor
17	14	ELO
20	15	Santana
16	16	Bros. Johnson
Add	17	Rod Stewart
19	18	Heatwave
AP	19	LTD
AP	20	Santa Esmeralda
21	21	Stephen Bishop
23	22	Crystal Gayle
Ex	23	Stevie Wonder

Adds: Randy Newman
Neil Diamond

Extras: Styx
Wings
Paul Simon

LP Cuts: None

Also Possible: Samantha Sang
Steely Dan
Billy Joel
John Denver
Carpenters

Hottest:

Country Crossovers:
Dolly Parton

Teen:
None

LP Cuts:
None

THE MAGIC OF DIANA!

“Gettin’ Ready for Love”

M-1427F

POP

BB

CB

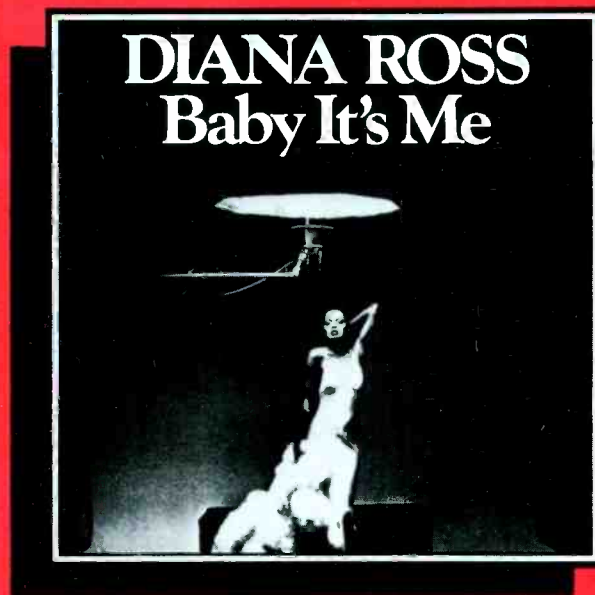
RW

★
33

●
43

■
49

The Hit Single from the
Hit Album



M7-890RI

“Baby It's Me”

PRODUCED BY RICHARD PERRY

BABY IT'S HOT ON MOTOWN
RECORDS & TAPES



YEAR END '77



Issue Date:
December 31, 1977

Ad Deadline:
December 19, 1977

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"Ship in a Bottle." Before we could help, Dave Loggins sent his message home.

The singer who urged us to "Please Come to Boston" has a new story to tell, about one couple separated by war. And Dave Loggins tells it in a thoughtful, musical way that makes it mean something to everyone.

Dave Loggins bridges the distance between people. That's why FM stations in New York, Denver, Seattle, Los Angeles, and Atlanta find "Ship in a Bottle" such a pleasing way to reach their audiences, and why even before our scheduled release of the single, the Dave Loggins album has been selling handsomely. The Dave Loggins story is about one sensitive artist finding a growing legion of listeners. With

8-5049 "Ship in a Bottle" From the new album,

PE 34713 "One Way Ticket to Paradise"

On Epic Records.



DISCO FILE TOP 20

DECEMBER 17, 1977

1. **DANCE, DANCE, DANCE**
CHIC—Atlantic (disco disc)
2. **ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)
3. **SUPERNATURE/GIVE ME LOVE**
CERRONE—Cotillion (lp medleys)
4. **THE NIGHT THE LIGHTS WENT OUT/
PEOPLE OF THE WORLD, RISE/
LOVE PER HOUR**
TRAMMPS—Atlantic (lp cuts)
5. **ON FIRE**
T CONNECTION—TK (disco disc)
6. **EVERYBODY DANCE**
CHIC—Atlantic (lp cut)
7. **MOONBOATS**
ORS—Salsoul (disco disc)
8. **WHAT'S YOUR NAME, WHAT'S
YOUR NUMBER**
ANDREA TRUE CONNECTION—Buddah (disco disc)
9. **TWO HOT FOR LOVE**
THP ORCHESTRA—Butterfly (lp cut)
10. **KISS ME**
GEORGE McCRAE—TK (disco disc)
11. **LE SPANK**
LE PAMPLEMOUSSE—AVI (disco disc)
12. **NATIVE NEW YORKER**
ODYSSEY—RCA (disco disc)
13. **DISCO DANCE/CAN'T YOU FEEL IT/
MAGIC LOVE**
MICHELE—West End (lp cuts)
14. **DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA—Casablanca (lp cut)
15. **MOONLIGHT LOVIN'**
ISAAC HAYES—Polydor (disco disc)
16. **I GOT TO HAVE YOUR LOVE/
THERE'S FIRE DOWN BELOW**
FANTASTIC FOUR—Westbound (lp cuts)
17. **YOUR LOVE IS SO GOOD FOR ME**
DIANA ROSS—Motown (lp cut)
18. **GIRL DON'T MAKE ME WAIT/
LOVE SHOOK**
PATTIE BROOKS—Casablanca (lp cuts)
19. **RUNNING AWAY**
ROY AYERS UBIQUITY—Polydor (disco disc)
20. **BLOCK PARTY**
ANTHONY WHITE—Salsoul (disco disc)

Swaney To Maranatha

■ LOS ANGELES — Maranatha Music has named Dave Swaney director of creative services.

Swaney will be involved in all areas of the Christian group's music based multi-media activities, both here and abroad. He will also be developing a separate company, Pacific Ocean Communications, for the marketing of album and poster art by the Maranatha family's artists — Rick Griffin, Kermie Erickson and Neal Buchanan.

Background

Most recently a marketing and public relations consultant and writer, Swaney served as product manager for Columbia Records and as partner in the publicity firm Gershman, Swaney & Gibson.

NMPA Promotes Connor

■ NEW YORK—Heather D. Connor, who joined the National Music Publishers' Association in June, 1976 as Secretary to the president, Leonard Feist, has been named executive assistant, according to Feist. Among Ms. Connor's new responsibilities will be informational services and membership liaison.

Prior to joining NMPA, Ms. Connor had been with RCA Records for three years.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Topping the list of recommended albums this week are **Bionic Boogie's** debut on Polydor and **Claudja Barry's** second American lp, "Claudja," scheduled for immediate release on Salsoul. Both are solid, no-waste records that present the sort of problem no one would really complain about: there are so many good cuts, it's hard to choose a favorite. **Bionic Boogie** is a New York studio outfit put together by producer/writer **Gregg Diamond** (best known for his work with **Andrea True** and **George McCrae**), who also plays keyboards here. Their sound is extremely commercial, tightened-up disco music — not unlike **Chic's** "Dance, Dance, Dance" style but with a lot more funk depth. The songs themselves are a quirky melange of styles with oddly strung-together catch-word lyrics that focus on dancing and other pleasures: "Fresh and hot/We'll show you what we've got," the girl chorus sings in "Risky Changes;" elsewhere, they urge "If it feels good, do it" ("Stop the Music") and insist "We are children of the night/We will carry on until the daylight" ("Boogie Boo"). Nothing serious, nothing revolutionary, perhaps, but the album's bright infectious high-spirits are quite irresistible after a few listenings and instead of worrying about the lack of subtlety or nuance, one simply loosens up and parties right through both sides. **Diamond** has taken advantage of the open studio-group format to try a variety of approaches — including both male and female lead vocals, female group numbers

(Continued on page 83)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

BONES/SAN FRANCISCO

DJ: Michael Lee

ACT 1/ACT 2/ACT 4—Donna Summer—Casablanca (lp medleys)

I WOULDN'T GIVE YOU UP—Goldie

Alexander—Amour (import disco disc)

MOONLIGHT LOVIN'—Isaac Hayes—Polydor (disco disc)

ON FIRE—T Connection—TK (disco disc)

THE OTHER SIDE OF MIDNIGHT/ I KNOW

THAT HE KNOWS/HEARTACHE—

Marsha Hunt—Aves (import lp cuts)

**THE NIGHT THE LIGHTS WENT OUT/
LOVE PER HOUR/PEOPLE OF THE**

WORLD, RISE—Trammps—Atlantic

(lp cuts)

STAYIN' ALIVE/NIGHT FEVER—Bee Gees

(Saturday Night Fever Soundtrack)—

RSO (lp cuts)

SUPERNATURE/SWEET DRUMS/GIVE ME

LOVE—Cerrone—Cotillion (lp cuts/
lp medley)

THUNDER IN MY HEART—Leo Sayer—

Warner Bros. (disco disc)

TWO HOT FOR LOVE—THP Orchestra—

Butterfly (lp cut)

**HONEY FOR THE BEES/
STATEN ISLAND, N.Y.**

DJ: Mike Pace

THE BULL—Mike Theodore Orchestra—

Westbound (lp cut)

DON'T LET ME BE MISUNDERSTOOD—

Santa Esmeralda—Casablanca (lp cut)

I GOT TO HAVE YOUR LOVE/THERE'S

FIRE DOWN BELOW—Fantastic Four—

Westbound (lp cuts)

MANHATTAN LOVE SONG—King

Errisson—Westbound (lp cut)

NATIVE NEW YORKER—Odyssey—RCA

(disco disc)

RUMOR HAS IT—Donna Summer—

Casablanca (lp cut)

SAN FRANCISCO—Village People—

Casablanca (lp cut)

TRINIDAD—U.S. Steel Orchestra—

Solid Steel (disco disc)

TWO HOT FOR LOVE—THP Orchestra—

Butterfly (lp cut)

VOYAGE OF NO RETURN—Silvetti—

Salsoul (lp cut)

INFINITY/NEW YORK

DJ: Larry Sanders

DANCE, DANCE, DANCE—Chic—

Atlantic

DANCE A LITTLE BIT CLOSER—Charo—

Salsoul (lp cut)

GIRL DON'T MAKE ME WAIT/LOVE

SHOOK—Pattie Brooks—Casablanca

(lp cuts)

LET'S GET TOGETHER—Pam Todd & the

Love Exchange—Shyriden (lp cut)

PEOPLE OF THE WORLD, RISE/LOVE

PER HOUR/LIVING THE LIFE—

Trammps—Atlantic (lp cuts)

RISKY CHANGES/DANCE LITTLE DREAMER

—Bionic Boogie—Polydor (lp cuts)

RUMOR HAS IT/I LOVE YOU/WORKING

THE MIDNIGHT SHIFT—Donna Summer

—Casablanca (lp cuts)

SUPERNATURE/GIVE ME LOVE—Cerrone

—Cotillion (lp medleys)

WHAT'S YOUR NAME, WHAT'S YOUR

NUMBER—Andrea True Connection—

Buddah (disco disc)

**YOUR LOVE IS SO GOOD FOR ME/
TOP OF THE WORLD/THE SAME LOVE**

THAT MADE ME LAUGH—Diana Ross

—Motown (lp cuts)

FACES/CHICAGO

DJ: Carmen Adduci

DANCE, DANCE, DANCE/EVERYBODY

DANCE—Chic—Atlantic (lp cuts)

**DISCO DANCE/CAN'T YOU FEEL IT/
MAGIC LOVE**—Michele—West End

(lp cuts)

GIVE ME LOVE/SUPERNATURE—Cerrone

—Cotillion (lp medleys)

HARLEM NOCTURNE—Wildflower—TK

(disco disc)

I KNOW THAT HE KNOWS/THE OTHER

SIDE OF MIDNIGHT/HEARTACHE—

Marsha Hunt—Aves (import lp cuts)

I LOVE YOU/RUMOR HAS IT/ACT 1—

Donna Summer—Casablanca (lp cuts/
lp medley)

KISS ME—George McCrae—TK

(disco disc)

MOONLIGHT LOVIN'/STRANGER IN

PARADISE—Isaac Hayes—Polydor

(disco disc)

PEOPLE OF THE WORLD, RISE/THE

NIGHT THE LIGHTS WENT OUT/LOVE

PER HOUR—Trammps—Atlantic

(lp cuts)

WE MUST BELIEVE IN MAGIC—Bionic

Boogie—Polydor (lp cut)

Pop Music on TV

(Continued from page 3)

share, and half-hourly results indicate that the show's audience slumped badly—from a 16.0 to a 13.4 rating — over the two-hour period.

Neither result is marked enough to term the shows a failure, but both ratings must be considered disappointing, particularly for CBS-TV, which has been the slowest of the three networks to add pop music programming. Indeed, CBS has no pop-oriented specials on its schedule for the coming weeks, while both ABC and NBC are committed to such programs.

NBC continued its aggressive music programming with two specials last week, for which rating information was not available by press time. Bette Midler and Paul Simon both made their debuts as program hosts, and presented hour-long specials dominated by music and presented in ways not frequently seen on the networks in prime time. And on January 22, NBC will devote its entire evening schedule to "50 Years of Country Music" with a number of performers participating.

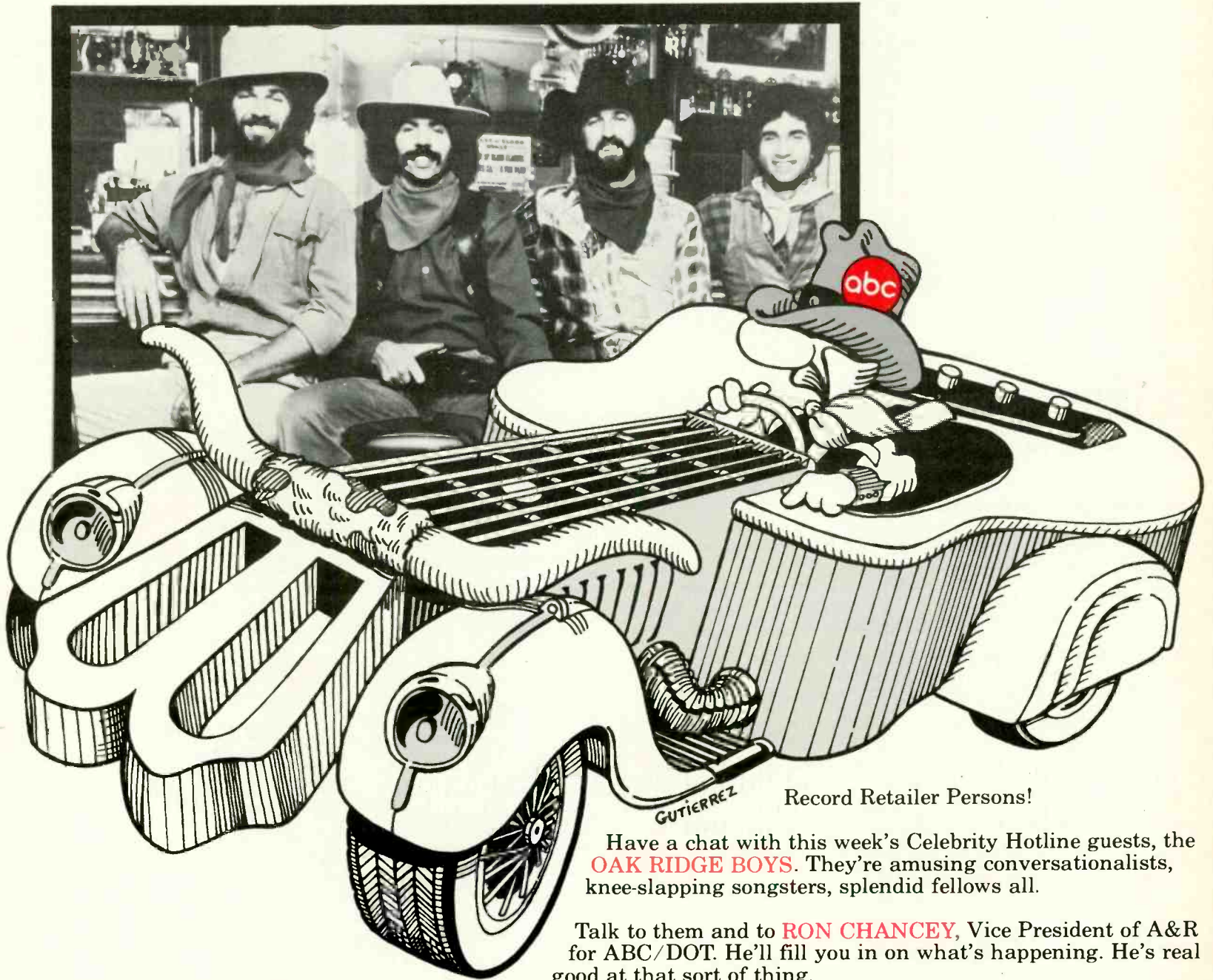
The ABC-TV special programming schedule for the next two months will include holiday shows by the Carpenters, John Davidson, Perry Como and John Denver, as well as post-Christmas programs starring Denver and Olivia Newton-John. In February, ABC will televise the latest Paul McCartney and Wings special, an hour-long program of live concert footage.

The chief reason for the upsurge in specials is the disastrous ratings with which almost all of the new network series have met. Only a very few of this season's series offerings are likely to be back next year, and new programs have consistently dominated the bottom of the Nielsens.

Specials Increase

Only two seasons ago the networks appeared to have abandoned the special as an important programming feature, but these series' rating performances have forced a change. As a New York Times story reported last week, the networks broadcast 56 specials in November alone, and the NBC-TV blueprint for the first three months of 1978 calls for 58 more. Any number of different movies, sports events and celebrity galas will go into that total, and pop music programming, even without a powerful ratings track record, will surely remain prominent. Its long-term strength on network television, however, as the fall ratings show, still must be proved.

THIS WEEK SAM "PICKS" THE OAKRIDGE BOYS



Record Retailer Persons!

Have a chat with this week's Celebrity Hotline guests, the **OAK RIDGE BOYS**. They're amusing conversationalists, knee-slapping songsters, splendid fellows all.

Talk to them and to **RON CHANCEY**, Vice President of A&R for ABC/DOT. He'll fill you in on what's happening. He's real good at that sort of thing.

And remember, that same toll-free line is still open for you to call Sam for your free in-store display materials... and to enter our huge Sweepstakes giveaway, as well as the ABC Display Contest!

We hate to keep harping, but Sam is a persistent kind of guy.

On Thursday, **Dec. 15**, call between **1 and 2 PM** (PST) to jaw with the Oak Ridge Boys. Ron will be available from **2 to 3 PM** (PST). And as usual, Sam is reachable any ole time. Y'all call!

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

abc Records

101 THE SINGLES CHART 150

DECEMBER 17, 1977

DEC. 17	DEC. 18		
101	104	STILL THE LOVIN' IS FUN	B. J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
102	102	IT AIN'T LOVE TOM POWER	Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
103	107	YOU CAN'T DANCE	RICK NELSON/Epic 8 50458 (April, ASCAP)
104	105	CRYING IN MY SLEEP	ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
105	103	SAN FRANCISCO (YOU'VE GOT ME)	VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)
106	110	HIDE YOUR LOVE	SILVERADO/RCA 11075 (Silver, BMI)
107	112	KICK IT OUT HEART	Portrait 6 70010 (CBS) (Wilson, ASCAP)
108	106	ANY WAY YOU WANT ME	SYLVERS/Capitol 4493 (Rose, ASCAP)
109	111	IN A LIFETIME	TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/)
110	—	CRAZY ON YOU HEART	Mushroom M 7021 (Andorra, ASCAP)
111	118	MISS BROADWAY	BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)
112	109	AIN'T NO SMOKE WITHOUT FIRE	KING MUSKER/Epic 8 50429 (Blackwood, BMI)
113	113	JUST FOR YOUR LOVE	MEMPHIS HORNS/RCA PB 11064 (Penneford, ASCAP)
114	108	I GOT TO HAVE YOUR LOVE	FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
115	114	ROLLIN' WITH THE FLOW	CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)
116	115	DON'T BE AFRAID	RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
117	122	SOLDIER OF FORTUNE	ALAN O'DAY/Pacific 003 (WB, ASCAP)
118	123	NEVER MY LOVE	ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)
119	120	I WANT YOU	CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
120	128	COME GO WITH ME	POCKETS/Columbia 3-10632 (Verdangle/Pocket, BMI)
121	121	KEEP YOUR HANDS ON THE WHEEL	RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
122	124	KISS ME (THE WAY I LIKE IT)	GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
123	133	UNTIL NOW	BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
124	117	LET ME LIVE THE LIFE I LOVE	LATIMORE/Glades 1744 (TK) (Sherlyn, BMI)
125	119	SCHOOL'S BACK	PHILADELPHIA/Warner/Curb 8470 (WB) (Saber Tooth, BMI)
126	131	DO DO WAP IS STRONG IN HERE	CURTIS MAYFIELD/Curtom 0131 (WB) (Short Eyes/Mayfield, BMI)
127	116	HEAVEN ON EARTH (SO FINE)	SPINNERS/Atlantic 3425 (Mighty Three, BMI)
128	126	HEROES	DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
129	127	RADIO LOVES YOU	P. R. BATTLE/A&M 1987 (Irving/Maui, BMI)
130	129	HEART GET READY FOR LOVE	THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
131	135	WHAT I DID FOR LOVE	INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
132	—	SWEET MUSIC MAN	KENNY ROGERS/UA 1095 (Jolly Rogers/ASCAP)
133	134	CAN'T WAIT	PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
134	—	WHEN A CHILD IS BORN	JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)
135	139	YOU DON'T HAVE TO SAY YOU LOVE ME	FLOATERS/ABC 12314 (Miller, ASCAP)
136	138	FUNKY MONKEY	MANDRILL/Arista 2074 (Mandrill, ASCAP)
137	141	TAKE THIS JOB AND SHOVE IT	JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
138	—	CELEBRATE ME HOME	KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
139	—	BOATS AGAINST THE CURRENT	ERIC CARMEN/Arista 0295 (Cam, BMI)
140	150	ON FIRE	T-CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)
141	—	CHOOSING YOU	LENNY WILLIAMS/ABC 12289 (Len-Lon, BMI)
142	—	DON'T CHANGE	DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)
143	—	ROCKAWAY BEACH	RAMONES/Sire 1008 (W.B.) (Bleu Disque/Taco Tunes, ASCAP)
144	—	HAPPY ANNIVERSARY	LITTLE RIVER BAND/Harvest 4524 (Capitol) (Australian Tumbleweed, BMI)
145	136	YOU LIED	NETWORK/Epic 8 50449 (Little Gino, BMI)
146	—	NOTHIN' BUT A HEARTACHE	DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)
147	143	LAY IT ON ME	SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
148	132	EAST BOUND AND DOWN	JERRY REED/RCA 11056 (Duchess, Victor, BMI)
149	145	WOMAN OF MINE	DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
150	137	OXYGENE	JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AS Stevie Wonder (Jobete/Black Bull, ASCAP)	55	JUST REMEMBER I LOVE YOU	Jim Mason (Stephen Stills, BMI)	85
BABY COME BACK (Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck/Stigwood, BMI)	10	KEEP IT COMIN' LOVE	H.W. Casey & R. Finch (Sherlyn/Harrick, BMI)	42
BABY, WHAT A BIG SURPRISE	James William Guercio (Polish Prince, ASCAP)	LONG, LONG WAY FROM HOME	John Sinclair & Gary Lyons (Somerset/ Evansongs/WB/Mud Drum, ASCAP)	51
BEST OF MY LOVE	Maurice White (Sagfire, BMI/Steelchest, ASCAP)	(LOVE IS) THICKER THAN WATER	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, EMI)	77
BLOAT ON	Lou Adler (ABC/Dunhill/Woodsongs, BMI)	LOVELY DAY	Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	50
BLUE BAYOU	Peter Asher (Acuff-Rose, BMI)	MIND BENDER	Buddy Buie (No Exit, BMI)	63
BOOGIE NIGHTS	Barry Blue (Rondor/Almo ASCAP)	MOONDANCE	Van Morrison (WB, ASCAP/Caledonia Soul, BMI)	95
BREAKDOWN	Denny Cordell (Skyhill, BMI)	MY WAY	Felton Jarvis & Elvis Presley (Spanka, BMI)	96
BRICK HOUSE	James Carmichael & Commodores (Jobete/Commodores, ASCAP)	NATIVE NEW YORKER	Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	38
CALLING OCCUPANTS OF INTERPLANE-TARY CRAFT	Richard Carpenter (Welbeck, ASCAP)	NOBODY DOES IT BETTER	Richard Perry (United Artists, ASCAP/Unart, BMI)	35
CLOSER TO MY HEART	Group & Terry Brown (Core, ASCAP)	OOH BOY	Norman Whitfield (May Twelfth Warner-Tamerlane, BMI)	17
COME SAIL AWAY	Prod. by group (Almo/Stygian Songs, ASCAP)	PEG GARY KATZ	(ABC/Dunhill, BMI)	69
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)	Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	POINT OF KNOW RETURN	Jeff Glixman (Don Kirshner, BMI)	75
DAYBREAK	Ron Dante & Barry Manilow (Kamakazi/Angel dust, BMI)	REACH FOR IT	George Duke (Mycenae, ASCAP)	23
DESIREE	Bob Gaudio (Stonebridge, ASCAP)	RUNAROUND	SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	65
DON'T ASK MY NEIGHBORS	Maurice White (Unichappell, BMI)	SAD EYES	Skip Konte (Starrin, BMI)	29
DON'T IT MAKE MY BROWN EYES BLUE	Allen Reynolds (United Artists, ASCAP)	SEND IN THE CLOWNS	Arif Mardin (Beautiful, ASCAP)	84
DON'T LET IT SHOW	Alan Parsons (Woolfsongs, BMI)	SEND IT	Nickolas Ashford & Valerie Simpson (Nic-O-Val, ASCAP)	48
DON'T LET ME BE MISUNDERSTOOD	Nicholas Skoesy & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	SENTIMENTAL LADY	Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	81
DON'T LET THE FLAME BURN OUT	Jim Ed Norman (Halwil/Plain & Simple, ASCAP)	SERPENTINE FIRE	Maurice White (Artwork, ASCAP)	9
DRAW THE LINE	Jack Douglas & Aerosmith (Daksel/Vindaloo/Song & Dance, BMI)	SHE'S NOT THERE	Devadip Carlos Santana & Tom Coster (Al Gallico, BMI)	25
EASY TO LOVE	Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	SHORT PEOPLE	Lenny Waronker & Russ Titleman (Hightree, BMI)	33
EMOTION	Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	SLIP SLIDIN' AWAY	Paul Simon & Phil Ramone (Paul Simon, BMI)	27
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	Bobby Martin (Iceman, BMI)	SOMEBODY'S GOTTA WIN. SOMEBODY GOTTA LOSE	Frederick Knight (Every Knight, BMI)	24
FALLING	Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	SOMETIMES WHEN WE TOUCH	Mathew (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	94
FFUN	Skip Scarborough (Val-le Joe, BMI)	STAR WARS THEME/CANTINA BAND	Meco Monardo, Harold Wheeler & Tony Bongiovi (Fox Fanfare, BMI)	51
GALAXY	Jerry Goldstein (Far Out, ASCAP)	STAYIN' ALIVE	The Bee Gees, Karl Richardson and Alby Galuten (Stigwood/Unichappell, BMI)	54
GETTIN' READY FOR LOVE	Richard Perry (Braintree/Snow/Golde's Gold, BMI)	STREET CORNER SERENADE	Gary Lyons (Muscadine/Xaigon/Yo Mama's BMI)	99
GIRL'S SCHOOL	Paul McCartney (ATV, BMI)	SWING TOWN	Steve Miller (Sailor, ASCAP)	60
GONE TOO FAR	Kyle Lehnning (Dawn Breaker/Cold Zinc, BMI)	THAT'S ROCK 'N' ROLL	Michael Lloyd (C.A.M.-U.S.A., BMI)	59
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	THE NEXT HUNDRED YEARS	Joel Diamond (Silver Blue, ASCAP)	16
GRANDMOTHER'S SONG	William F. McEwen (Colorado, ASCAP)	THE WAY I FEEL TONIGHT	Harry Maslin (Rosewater/Careers, BMI)	83
HARD TIMES	Joe Wissert (Boz Scaggs, ASCAP)	THUNDER ISLAND	Bill Szymczyk (Painless, ASCAP)	80
HEAVEN ON THE SEVENTH FLOOR	Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	TIME BOMB	James Hopkins-Harrison & Geoffrey Peacy (Colgems-EMI, ASCAP)	31
HEAVEN'S JUST A SIN AWAY	Brian Fisher (Norville, SESAC)	TRIED TO LOVE	Peter Frampton (Almo/Fram-Dee, ASCAP)	87
HERE YOU COME AGAIN	Gary Klein (Screen Gems-EMI/Summerhill, BMI)	TURN TO STONE	Jeff Lynne (Unart/Jet, BMI)	97
HEY DEANIE	Michael Lloyd (CAM, BMI)	WAS DOG A DOUGHNUT	(Colgems-EMI, ASCAP)	74
HOW CAN I LEAVE YOU AGAIN	Milton Okun (Cherry Lane, ASCAP)	WE ARE THE CHAMPIONS	Queen (Queen)	26
HOW DEEP IS YOUR LOVE	Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	WE JUST DISAGREE	Dave Mason & R. Nevison (Blackwood/Bruiser, BMI)	72
I FEEL LOVE	Giorgio Moroder & Peter Bellote (Rick's, BMI/Sunday, ASCAP)	WE'RE ALL ALONE	David Anderle (Boz Scaggs, ASCAP)	22
I GO CRAZY	Paul Davis (Web IV, BMI)	WHAT'S YOUR NAME	Producer not listed (Duchess/Get Loose, BMI)	47
I HONESTLY LOVE YOU	John Farrar (Irving/Woolnough/Broadside, BMI)	WRAP YOUR ARMS AROUND ME	Casey/Finch (Sherlyn/Harrick, BMI)	5
IF IT DON'T FIT, DON'T FORCE IT	Larry Farrow (Funks Bump, BMI)	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	Kent Washburn (Jobete, ASCAP)	71
IF THAT'S HOW NATURE MADE HIM	Al Galleon/Easy Listening, ASCAP)	YOU LIGHT UP MY LIFE	Joe Brooks (Big Hill, ASCAP)	57
IF YOU'RE NOT BACK IN LOVE BY MONDAY	Millie Jackson & Brad Shapiro (Tree, BMI)	YOU MAKE LOVIN' FUN	Fleetwood Mac (Gentoo, BMI)	13
I LOVE YOU	Giorgio Moroder & Pete Bellotte (Rick's, BMI)	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)	Todd Rundgren (E.B. Marks/Neverland/Peg, BMI)	1
ISN'T IT TIME	Ron Nevison (Jacon/X-Ray BMI)	YOU'RE IN MY HEART (THE FINAL ACCLAIM)	Tom Dowd (Riva, ASCAP)	12
IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	Barry White (Sa-Vette, BMI)	(YOU'RE MY) SOUL & INSPIRATION	Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	73
IT'S SO EASY	Peter Asher (MPL Comm., BMI)	YOUR SMILING FACE	Peter Asher (Country Road, BMI)	15
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)			70
				98

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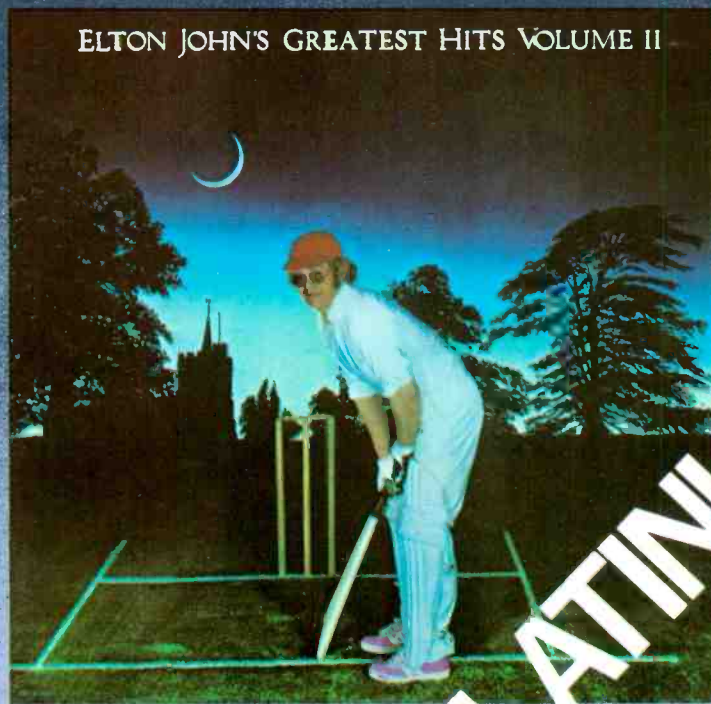
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Don't Go Breaking My Heart*
Someone Saved My Life Tonight
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Levon
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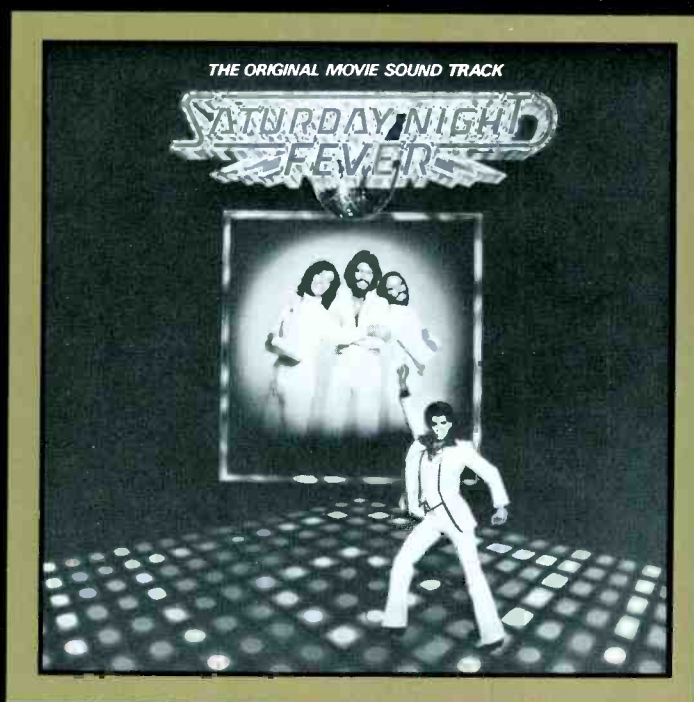
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"SATURDAY NIGHT FEVER"
Distributed by Paramount Pictures

The R.S.O. Family



THE SINGLES CHART

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

DEC. 17	DEC. 10		WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (10th Week)	17
2	2	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists 1016	21
3	3	BLUE BAYOU LINDA RONSTADT/Asylum 45431	14
4	5	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	12
5	4	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	15
6	7	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	14
7	6	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	21
8	9	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO 878 (Polydor)	18
9	13	SENTIMENTAL LADY BOB WELCH/Capitol 4479	11
10	14	BABY COME BACK PLAYER/RSO 879 (Polydor)	12
11	11	ISN'T IT TIME THE BABYS/Chrysalis 2173	12
12	8	YOU MAKE LOVING FUN FLEETWOOD MAC/Warner Bros. 8483	9
13	17	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	13
14	15	IT'S SO EASY LINDA RONSTADT/Asylum 45433	11
15	19	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	8
16	16	SWINGTOWN STEVE MILLER BAND/Capitol 4496	10
17	10	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	22
18	22	COME SAIL AWAY STYX/A&M 1977	11
19	12	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	12
20	28	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	10
21	21	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	16
22	29	WE ARE THE CHAMPIONS QUEEN/Elektra 45441	9
23	26	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)	7
24	27	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	10
25	28	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	10
26	31	TURN TO STONE ELO/Jet JT 1099 (UA)	5
27	36	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	6
28	18	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	16
29	32	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	6
30	33	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	6
31	35	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	9
32	38	DESIREE NEIL DIAMOND/Columbia 3 10657	3
33	25	SHE'S NOT THERE SANTANA/Columbia 3 10616	11
34	20	I FEEL LOVE DONNA SUMMER/Casablanca 884	20
35	40	NATIVE NEW YORKER ODYSSEY/RCA 11129	8
36	39	I GO CRAZY PAUL DAVIS/Bang 733	17
37	42	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	6
38	43	MY WAY ELVIS PRESLEY/RCA 11165	6
39	44	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	9
40	37	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	11
41	47	GIRLS' SCHOOL WINGS/Capitol 8747	5
42	50	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	6
43	51	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	5
44	46	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	9
45	24	GONE TOO FAR ENGLAND DAN & JOHN FORD COLEY/ Big Tree 16102 (Atlantic)	12
46	54	EMOTION SAMANTHA SANG/Private Stock 178	6
47	30	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	16
48	48	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	13
49	55	GETTIN' READY FOR LOVE DIANA ROSS/Motown 1427	7



50	56	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)	8
51	62	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	4
52	53	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation 1103	9
53	34	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/ T.K. 1023	26
54	41	"STAR WARS" THEME/CANTINA BAND MECO/ Millennium 604 (Casablanca)	21
55	57	AS STEVIE WONDER /Tamla 54291 (Motown)	6
56	59	BLOAT ON CHEECH & CHONG /Epic/Ode 50471	7
57	61	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	4
58	68	FFUN CON FUNK SHUN/Mercury 73959	5
59	66	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	5
60	72	STAYIN' ALIVE BEE GEES/RSO 885 (Polydor)	2
61	63	I HONESTLY LOVE YOU OLIVIA NEWTON-JOHN/MCA 40811	6
62	70	LOVELY DAY BILL WITHERS/Columbia 3 10627	5
63	69	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA 11036	3
64	45	BRICK HOUSE COMMODORES/Motown 1425	17
65	67	REACH FOR IT GEORGE DUKE/Epic 8 50463	5
66	73	EASY TO LOVE LEO SAYER/Warner Bros. 8502	3
67	49	DAYBREAK BARRY MANILOW/Arista 0273	12
68	71	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. 8503	4
69	77	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)	6
70	78	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor 14439	6
71	80	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40918	13
72	74	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	6
73	76	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic/Cleveland Intl. 8 50467	7
74	83	TRIED TO LOVE PETER FRAMPTON/A&M 1988	2
75	84	PEG STEELY DAN/ABC 12320	4
76	79	DON'T LET IT SHOW ALAN PARSONS PROJECT/Arista 0288	3

CHARTMAKER OF THE WEEK

77	—	LONG, LONG WAY FROM HOME FOREIGNER Atlantic 3439	1
78	86	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	3
79	87	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	2
80	88	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	3
81	81	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	11
82	82	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/ Shadybrook 1041	5
83	52	THAT'S ROCK 'N' ROLL SHAUN CASSIDY/Warner/Curb 8423 (WB)	21
84	75	SAD EYES BROOKLYN DREAMS/Millennium 606 (Casablanca)	5
85	60	JUST REMEMBER I LOVE YOU FIREFALL/Atlantic 3421	16
86	64	DRAW THE LINE AEROSMITH/Columbia 3 10637	10
87	—	THUNDER ISLAND JAY FERGUSON/Asylum 45444	1
88	—	I LOVE YOU DONNA SUMMER/Casablanca 907	1
89	90	HARD TIMES BOZ SCAGGS/Columbia 3 10606	10
90	92	IF THAT'S HOW NATURE MADE HIM HELEN GRAECO/ The Number One Record Company 001	4
91	95	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/ Amherst 725	3
92	—	GOODBYE GIRL DAVID GATES/Elektra 45450	1
93	91	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	27
94	96	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	4
95	—	MIND BENDER STILLWATER/Capricorn 0280	1
96	97	MOONDANCE VAN MORRISON/Warner Bros. 8450	7
97	94	TIME BOMB LAKE/Columbia 3 10614	12
98	—	JACK & JILL RAYDIO/Arista 0283	1
99	—	GALAXY WAR /MCA 40820	1
100	93	CLOSER TO MY HEART RUSH/Mercury 73958	5





THE FM AIRPLAY REPORT

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

FLASHMAKER



DRAW THE LINE
AEROSMITH
Col

MOST ADDED:

- DRAW THE LINE**—Aerosmith—Col
- LIVE & LET LIVE**—10cc—Mercury
- IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
- RICK DANKO**—Arista
- LIFE ON THE LINE**—The Rods—Island
- THE EARLY YEARS**—Al Stewart—Janus
- MAMA LET HIM PLAY**—Doucette—Mushroom
- MULTIPLICATION**—Eric Gale—Col
- BROKEN BLOSSOM**—Bette Midler—Atlantic

WNEW-FM/NEW YORK

- ADDS:**
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
 - DRAW THE LINE**—Aerosmith—Col
 - LIFE ON THE LINE**—The Rods—Island
 - THE MUPPET SHOW**—Arista

HEAVY ACTION (airplay in descending order):

- OUT OF THE BLUE**—ELO—Jet
- LIVE & LET LIVE**—10cc—Mercury
- MANORISMS**—Wet Willie—Epic
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- WORKS VOL. II**—Emerson, Lake & Palmer—Atlantic
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- FATHER CHRISTMAS (single)**—Kinks—Arista
- DRAW THE LINE**—Aerosmith—Col
- BORN TO RUN**—Bruce Springsteen—Col
- THE MUPPET SHOW**—Arista

WECN-FM/BOSTON

- ADDS:**
- BLUE LIGHTS IN THE BASEMENT**—Robert Flack—Atlantic
 - LIVE & LET LIVE**—10cc—Mercury
 - THE BELLE ALBUM**—Al Green—Hi

HEAVY ACTION (airplay in descending order):

- DRAW THE LINE**—Aerosmith—Col
- ALL 'N ALL**—Earth, Wind & Fire—Col
- NEWS OF THE WORLD**—Queen—Elektra
- AJA**—Steely Dan—ABC
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- LITTLE CRIMINALS**—Randy Newman—WB

- FRENCH KISS**—Bob Welch—Capitol
- LITTLE QUEEN**—Heart—Portrait
- SLOWHAND**—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- DRAW THE LINE**—Aerosmith—Col
 - FATHER CHRISTMAS (single)**—Kinks—Arista
 - LIFE ON THE LINE**—The Rods—Island
 - ROCKET TO RUSSIA**—Ramones—Sire

HEAVY ACTION (airplay in descending order):

- MY AIM IS TRUE**—Elvis Costello—Col
- EDDIE MONEY**—Col
- AJA**—Steely Dan—ABC
- THE STRANGER**—Billy Joel—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- DECADE**—Neil Young—Reprise
- FATHER CHRISTMAS (single)**—Kinks—Arista
- FRENCH KISS**—Bob Welch—Capitol
- SLOWHAND**—Eric Clapton—RSO

WCOZ-FM/BOSTON

- ADDS:**
- DRAW THE LINE**—Aerosmith—Col
 - LIVE & LET LIVE**—10cc—Mercury
 - MAMA LET HIM PLAY**—Doucette—Mushroom
 - SOMETIMES WHEN WE TOUCH (single)**—Dan Hill—20th Century
 - THE ALICE COOPER SHOW**—WB
 - YOU TOOK THE WORDS (single)**—Meat Loaf—Epic/Cleveland Intl.

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

- DRAW THE LINE**—Aerosmith—Col
- THE STRANGER**—Billy Joel—Col
- AJA**—Steely Dan—ABC
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- FRENCH KISS**—Bob Welch—Capitol
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

WPLR-FM/NEW HAVEN

- ADDS:**
- GLENDIA GRIFFITH**—Ariola America
 - LIVE & LET LIVE**—10cc—Mercury
 - LONGER FUSE**—Dan Hill—20th Century
 - THE BEST OF JOAN C. BAEZ**—A&M
 - THE EARLY YEARS**—Al Stewart—Janus

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

- NEWS OF THE WORLD**—Queen—Elektra
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- OUT OF THE BLUE**—ELO—Jet
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col
- DRAW THE LINE**—Aerosmith—Col
- WORKS VOL. II**—Emerson, Lake & Palmer—Atlantic
- HEROES**—David Bowie—RCA
- ALREADY FREE**—Nick Jameson—Bearsville
- POINT OF KNOW RETURN**—Kansas—Kirshner

WIOQ-FM/PHILADELPHIA

- ADDS:**
- DRAW THE LINE**—Aerosmith—Col
 - LIFE ON THE LINE**—The Rods—Island
 - LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
 - LOOKING BACK**—Stevie Wonder—Tamla
 - SPECIALS LIT**—Lamont Cranston Band—Shadow
 - TROUBLE**—UA

HEAVY ACTION (airplay, phones in descending order):

- NEWS OF THE WORLD**—Queen—Elektra
- LIVE & LET LIVE**—10cc—Mercury
- MY AIM IS TRUE**—Elvis Costello—Col
- THE STRANGER**—Billy Joel—Col
- TOUCH & GONE**—Gary Wright—WB
- IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- SLOWHAND**—Eric Clapton—RSO
- OUT OF THE BLUE**—ELO—Jet
- HEROES**—David Bowie—RCA

WKLS-FM/ATLANTA

- ADDS:**
- IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
 - MOONDANCE (single)**—Van Morrison—WB
 - THE MOTORS**—Virgin
 - TIM MOORE**—Asylum
 - TOUCH & GONE**—Gary Wright—WB

HEAVY ACTION (airplay, sales, phones):

- AJA**—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GRAND ILLUSION**—Styx—A&M
- I ROBOT**—Alan Parsons Project—Arista

- OUT OF THE BLUE**—ELO—Jet
- POINT OF KNOW RETURN**—Kansas—Kirshner
- RUMOURS**—Fleetwood Mac—WB
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- DON'T LOOK DOWN**—Ozark Mt. Daredevils—A&M
 - DRAW THE LINE**—Aerosmith—Col
 - GLENDIA GRIFFITH**—Ariola America
 - IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
 - LEVON HELM & RCO ALL-STARS**—ABC
 - MY AIM IS TRUE**—Elvis Costello—Col
 - NEVER MIND THE BOLLOCKS**—Sex Pistols—WB
 - PUTTING IT STRAIGHT**—Pat Travers—Polydor
 - RICK DANKO**—Arista
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - OUT OF THE BLUE**—ELO—Jet

NEWS OF THE WORLD—Queen—Elektra

- AJA**—Steely Dan—ABC
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- POINT OF KNOW RETURN**—Kansas—Kirshner
- HEROES**—David Bowie—RCA
- LITTLE CRIMINALS**—Randy Newman—WB
- TOUCH & GONE**—Gary Wright—WB

WQSR-FM/TAMPA

- ADDS:**
- A WHOLE NEW THING**—Billy Preston—A&M
 - BROKEN BLOSSOM**—Bette Midler—Atlantic
 - CONSEQUENCES**—Lol Creme & Kevin Godley—Mercury
 - DRAW THE LINE**—Aerosmith—Col
 - IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
 - GREATEST HITS**—Jimmy Thudpucker—RCA
 - MAMA LET HIM PLAY**—Doucette—Mushroom
 - METRO**—Sire
 - RICK DANKO**—Arista
 - TOUCH & GONE**—Gary Wright—WB

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

- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- AJA**—Steely Dan—ABC
- OUT OF THE BLUE**—ELO—Jet
- MY AIM IS TRUE**—Elvis Costello—Col
- MOONFLOWER**—Santana—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col
- SLOWHAND**—Eric Clapton—RSO
- SECONDS OUT**—Genesis—Atlantic
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

WAIV-FM/JACKSONVILLE

- ADDS:**
- A WHOLE NEW THING**—Billy Preston—A&M
 - ALL 'N ALL**—Earth, Wind & Fire—Col
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - DRAW THE LINE**—Aerosmith—Col
 - FEELS SO GOOD**—Chuck Mangione—A&M
 - HERE I COME**—Joe Thomas—LRC
 - MAMA LET HIM PLAY**—Doucette—Mushroom
 - MULTIPLICATION**—Eric Gale—Col
 - THE EARLY YEARS**—Al Stewart—Janus

HEAVY ACTION (airplay in descending order):

- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- OUT OF THE BLUE**—ELO—Jet
- NEWS OF THE WORLD**—Queen—Elektra
- THE STRANGER**—Billy Joel—Col
- GRAND ILLUSION**—Styx—A&M
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- STILLWATER**—Capricorn
- AJA**—Steely Dan—ABC
- IN CITY DREAMS**—Robin Trower—Chrysalis

A PAUPER IN PARADISE—Gino Vannelli—A&M

WMMS-FM/CLEVELAND

- ADDS:**
- DRAW THE LINE**—Aerosmith—Col
 - HEART & SOUL**—Danny Peck—Arista
 - LIVE & LET LIVE**—10cc—Mercury
 - METRO**—Sire
 - SATURDAY NIGHT FEVER (sound-track)**—Various Artists—RSO

HEAVY ACTION (airplay in descending order):

- NEWS OF THE WORLD**—Queen—Elektra
- FRENCH KISS**—Bob Welch—Capitol
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- SLOWHAND**—Eric Clapton—RSO
- RUMOURS**—Fleetwood Mac—WB
- SECONDS OUT**—Genesis—Atlantic
- OUT OF THE BLUE**—ELO—Jet
- AJA**—Steely Dan—ABC

WCOL-FM/COLUMBUS

- ADDS:**
- DRAW THE LINE**—Aerosmith—Col
 - GIRLS' SCHOOL (single)**—Wings—Capitol
 - LIVE & LET LIVE**—10cc—Mercury
 - LONGER FUSE**—Dan Hill—20th Century
 - PUTTING IT STRAIGHT**—Pat Travers—Polydor
 - TAKE ME TO THE CAPTAIN (single)**—Prism—Ariola America

HEAVY ACTION (airplay, sales):

- AJA**—Steely Dan—ABC
- BROKEN HEART**—The Babys—Chrysalis
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- WORKS VOL. II**—Emerson, Lake & Palmer—Atlantic

WABX-FM/DETROIT

- ADDS:**
- LIVE & LET LIVE**—10cc—Mercury
 - MELODIES**—Jan Hammer Group—Nemperor
 - RICK DANKO**—Arista

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

- NEWS OF THE WORLD**—Queen—Elektra
- KISS ALIVE II**—Casablanca
- BROKEN HEART**—The Babys—Chrysalis
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

Samantha Sang

and the world listened.

“*Emotion*”

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on Private Stock Records and GRT Tapes.

TOP AIRPLAY



FOOT LOOSE & FANCY FREE
ROD STEWART
WB

MOST AIRPLAY:

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

WXRT-FM/CHICAGO

- ADDS:**
- DRAW THE LINE—Aerosmith—Col
 - ENTER THE COUNT—Lester Young—Col
 - LIVE & LET LIVE—10cc—Mercury
- HEAVY ACTION (airplay, sales, phones in descending order):**
- AJA—Steely Dan—ABC
 - OUT OF THE BLUE—ELO—Jet
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - MY AIM IS TRUE—Elvis Costello—Col
 - LITTLE CRIMINALS—Randy Newman—WB
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - IN COLOR—Cheap Trick—Epic
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - SECONDS OUT—Genesis—Atlantic
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA

KSHE-FM/ST. LOUIS

- ADDS:**
- DRAW THE LINE—Aerosmith—Col
 - GLENDA GRIFFITH—Ariola America
 - THE PLAYER NOT THE GAME—Jess Roden—Island
- HEAVY ACTION (airplay, sales, phones in descending order):**
- BROKEN HEART—The Babys—Chrysalis
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - OUT OF THE BLUE—ELO—Jet
 - AJA—Steely Dan—ABC
 - MOONFLOWER—Santana—Col
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - SLOWHAND—Eric Clapton—RSO

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- NEWS OF THE WORLD—Queen—Elektra
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song

WKDF-FM/NASHVILLE

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
 - DRAW THE LINE—Aerosmith—Col
 - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
 - LIFE ON THE LINE—The Rods—Island
 - MAMA LET HIM PLAY—Doucette—Mushroom
 - MULTIPLICATION—Eric Gale—Col
 - RICK DANKO—Arista
 - THE EARLY YEARS—Al Stewart—Janus
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - THE STRANGER—Billy Joel—Col
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - FRENCH KISS—Bob Welch—Capitol
 - AJA—Steely Dan—ABC
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - SLOWHAND—Eric Clapton—RSO
 - DOWN TWO THEN LEFT—Boz Scaggs—Col
 - OUT OF THE BLUE—ELO—Jet

WQFM-FM/MILWAUKEE

- ADDS:**
- DRAW THE LINE—Aerosmith—Col
 - GALAXY—War—MCA
 - LIVE & LET LIVE—10cc—Mercury
- HEAVY ACTION (airplay in descending order):**
- FRENCH KISS—Bob Welch—Capitol
 - THE STRANGER—Billy Joel—Col
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - NEWS OF THE WORLD—Queen—Elektra
 - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
 - AJA—Steely Dan—ABC
 - OUT OF THE BLUE—ELO—Jet
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - I ROBOT—Alan Parsons Project—Arista
 - CSN—Crosby, Stills & Nash—Atlantic

CHUM-FM/TORONTO

- ADDS:**
- A CRAZY STEAL—Hollies—CBS
 - DRAW THE LINE—Aerosmith—Col
 - HEADS—Bob James—Tappan Zee
 - NEW VINTAGE—Maynard Ferguson—Col
 - PUTTING IT STRAIGHT—Pat Travers—Polydor
 - SPECTRES—Blue Oyster Cult—Col
 - STREET BALLET—Ken Tobias—Attic
 - TOUCH & GONE—Gary Wright—WB
- HEAVY ACTION (airplay in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB

- AJA—Steely Dan—ABC
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- CHICAGO XI—Col
- OUT OF THE BLUE—ELO—Jet
- RUMOURS—Fleetwood Mac—WB
- NEWS OF THE WORLD—Queen—Elektra
- SECONDS OUT—Genesis—Atlantic
- THE STRANGER—Billy Joel—Col

KLOL-FM/HOUSTON

- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
 - THE EARLY YEARS—Al Stewart—Janus
 - DOWN TWO THEN LEFT—Boz Scaggs—Col
 - LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
 - MOONFLOWER—Santana—Col
 - SLOWHAND—Eric Clapton—RSO
 - NEWS OF THE WORLD—Queen—Elektra
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - TOUCH & GONE—Gary Wright—WB
 - I ROBOT—Alan Parsons Project—Arista

KZEW-FM/DALLAS

- ADDS:**
- DECADE—Neil Young—Reprise
 - DRAW THE LINE—Aerosmith—Col
 - FATHER CHRISTMAS (single)—Kinks—Arista
 - HERE YOU COME AGAIN (single)—Dolly Parton—RCA
 - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
 - MULTIPLICATION—Eric Gale—Col
 - MY AIM IS TRUE—Elvis Costello—Col
 - REDWING—Grinder Switch—Atco
 - RICK WAKEMAN'S CRIMINAL RECORD—A&M
 - THE EARLY YEARS—Al Stewart—Janus
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - OUT OF THE BLUE—ELO—Jet
 - MOONFLOWER—Santana—Col
 - AJA—Steely Dan—ABC
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - NEWS OF THE WORLD—Queen—Elektra
 - FRENCH KISS—Bob Welch—Capitol
 - THE STRANGER—Billy Joel—Col

KGB-FM/SAN DIEGO

- ADDS:**
- DRAW THE LINE—Aerosmith—Col
 - EDDIE MONEY—Col
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - MUSICAL CHAIRS—Sammy Hagar—Capitol
 - MY AIM IS TRUE—Elvis Costello—Col
 - NIGHT AFTER NIGHT—Nils Lofgren—A&M
 - SHOW SOME EMOTION—Joan Armatrading—A&M
 - SLOWHAND—Eric Clapton—RSO
 - THE STRANGER—Billy Joel—Col
 - YOUNG, LOUD & SNOTTY—Dead Boys—Sire

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

- HOMEGROWN V—Various Artists—KGB
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- MOONFLOWER—Santana—Col
- OUT OF THE BLUE—ELO—Jet
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- NEWS OF THE WORLD—Queen—Elektra
- IN COLOR—Cheap Trick—Epic
- AJA—Steely Dan—ABC
- RUMOURS—Fleetwood Mac—WB

KWST-FM/LOS ANGELES

- ADDS:**
- DO ANYTHING YOU WANNA DO (single)—The Rods—Island
 - DRAW THE LINE—Aerosmith—Col

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

- DOWN TWO THEN LEFT—Boz Scaggs—Col
- BROKEN HEART—The Babys—Chrysalis
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- HEROES—David Bowie—RCA
- NEWS OF THE WORLD—Queen—Elektra
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- SLOWHAND—Eric Clapton—RSO

KMET-FM/LOS ANGELES

- ADDS:**
- DRAW THE LINE—Aerosmith—Col
 - GOD ONLY KNOWS (single)—Marilyn Scott—Big Tree
 - RICK DANKO—Arista
 - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

HEAVY ACTION (airplay in descending order):

- NEWS OF THE WORLD—Queen—Elektra
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- COWBOY—Capricorn
- EDDIE MONEY—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- FRENCH KISS—Bob Welch—Capitol
- OUT OF THE BLUE—ELO—Jet
- SLOWHAND—Eric Clapton—RSO
- EXPECT NO MERCY—Nazareth—A&M

KZAP-FM/SACRAMENTO

- ADDS:**
- BROKEN BLOSSOM—Bette Midler—Atlantic
 - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
 - LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- HEAVY ACTION (airplay in descending order):**
- MY AIM IS TRUE—Elvis Costello—Col
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB

DOWN TWO THEN LEFT—Boz Scaggs—Col

- RICK DANKO—Arista
- OUT OF THE BLUE—ELO—Jet
- HEROES—David Bowie—RCA
- EDDIE MONEY—Col
- LITTLE CRIMINALS—Randy Newman—WB
- MOONFLOWER—Santana—Col
- RAIN DANCES—Camel—Janus

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ANNIE IN WONDERLAND—Annie Haslam—Sire
 - BROKEN BLOSSOM—Bette Midler—Atlantic
 - DRAW THE LINE—Aerosmith—Col
 - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
 - LIVE & LET LIVE—10cc—Mercury
 - THE BELLE ALBUM—Al Green—Hi
 - THE SCRATCH BAND (bp)—Big Sound

HEAVY ACTION (airplay in descending order):

- ROCKET TO RUSSIA—Ramones—Sire
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- MY AIM IS TRUE—Elvis Costello—Col
- LIFE ON THE LINE—The Rods—Island
- EDDIE MONEY—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- HEROES—David Bowie—RCA
- SPECTRES—Blue Oyster Cult—Col
- ROUGH MIX—Townshend/Lane—MCA
- NEWS OF THE WORLD—Queen—Elektra

KZAM-FM/SEATTLE

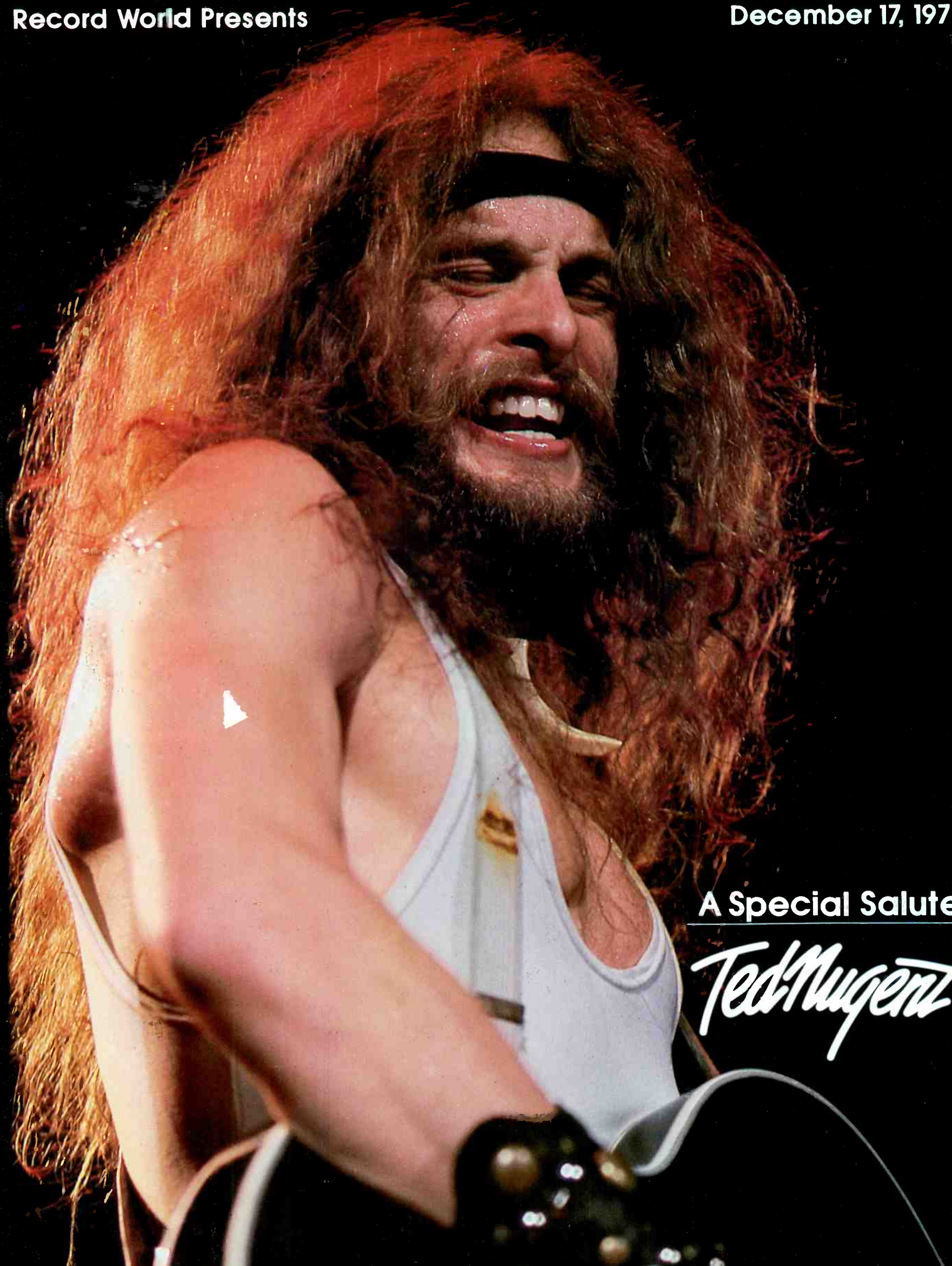
- ADDS:**
- BROKEN BLOSSOM—Bette Midler—Atlantic
 - CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
 - COUNTRY BLUES GUITAR—Stefan Grossman—Kicking Mule
 - JAZZIN' TOGETHER—Re Bop
 - LIVE & LET LIVE—10cc—Mercury
 - MULTIPLICATION—Eric Gale—Col
 - NEWS OF THE WORLD—Queen—Elektra
 - 96 DEGREES IN THE SHADE—Third World—Island
 - PERILOUS JOURNEY—Gordon Giltrap—Electric
 - POMPEII—Triumvirat—Capitol

HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- KARLA BONOFF—Col
- LEVON HELM & RCO ALL-STARS—ABC
- MY AIM IS TRUE—Elvis Costello—Col
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- RICK DANKO—Arista
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SLOWHAND—Eric Clapton—RSO
- THE JOY—Fantasy
- THE STRANGER—Billy Joel—Col

Record World Presents

December 17, 1977



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Ted Nugent

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The Wit and Wisdom of Ted Nugent

By ALAN WOLMARK

■ Ted Nugent has made a lot of hard rockin' noise on the music scene for many years beginning with his mid-60s Detroit band, The Lourds, Chicago's Amboy Dukes ("Journey to the Center of the Mind"), and his solo career which has finally yielded three platinum Epic albums. Recently, Nugent became the first artist to have two discs qualify for platinum status on the same day. Ted, who's "Cat Scratch Fever" is currently riding high on The Album Chart, is not your average rock star at home nor on the road. The wild man of rock is a hunter, a fisherman, a family man, and a member of the National Rifle Association. In the following telephone interview, done after his October 20th show at Georgia's Macon Coliseum, Ted speaks of the people around him, the ups and downs of his long career and his philosophies on life music.



Ted Nugent

Record World: How was your show tonight?

Ted Nugent: Hey, there's only one way to keep me from doing a motherf**king show—that's not to book me. My show's always a motherf**ker. A guaranteed event. When I come to New York I'll be disgusting man, I'll be so absolutely amazing.

RW: In New York you haven't really been as big as you have been in other parts of the country.

Nugent: I suggest New York wakes the f**k up! We sold out the Garden. That's a really good and healthy step.

RW: Are you still, as you once claimed, the fastest guitarist alive?

Nugent: Yeah, I would think so.

RW: Do you still challenge people to get up on stage and compete with you?

Nugent: I don't challenge nobody to nothin', man. There ain't no better. What that was was a recommended promo to implement a whole Ted Nugent scene to help me out in those few lean years. One of my agents came up with the idea to get that whole competition spirit going like in a wrestling or boxing match. People dig that competition. So he started promoting guitar-player battles. Hey, they weren't battles, they were just chances.

RW: Did anyone ever get up on stage with you?

Nugent: Local things? No. They knew better.

RW: Ted Nugent is the subject of lots of rumors, what are some of your favorites?

Nugent: Oh, my favorite is that someone made up that I killed someone. I think it's a riot, man, I get more kicks reading about me than anything. It's funnier than the Inquirer. Please, I'm one of the nicest, calmest, relaxed guys I know. You know, what it is, is that I'm a very easily identified item. A misinterpretation. People meet me and the first thing they ask me after they see the show, and this is ritual—every time a journalist comes to me after seeing my show, I can put my fortune on the line he's gonna ask, "Where do you get your energy?" They always ask that. And I don't know! But when I'm awake I like to do things. Life is a f**kin' panic. I love it, it's a gas. And I like to jump on that stuff and take advantage of it. Take advantage of every second. I don't know why or from whence, but I know it's true and I don't know where I get my energy. But the energy, the intensity of my music and my stage show is so often misinterpreted as wild and crazy. It's not. Well, it's wild I guess, it's very uninhibited and it's very boisterous and exciting, but I mean I'm not crazy. I'm very cool.

RW: Ted Nugent, through the Lourds, the Amboy Dukes and as a solo artist, has been around for a long time. But when names of bands that have been around as long are mentioned, yours isn't usually heard.

Nugent: Well of course, and I don't think it should. I have, just now



in the past two years, attained an international name that the Grateful Dead or The Who, or The Stones attained as much as ten years ago. So even though I've been around, I've still been down around the street level for all these years while they've been doing the Ed Sullivan Show. I was still doing local record hops and they were doing the Ed Sullivan Show.

RW: Why do you think that was the case? Why didn't you break with platinum records eight years ago?

Nugent: Above and beyond all the ingredients, the fact that there was no team effort. There's always been a two-man team involved, and that's me and my band as one element and even though there were different members, those members were consistently performing without one break over the last 13 years. We were always together on stage and never did a lame show. We always got our rehearsals in prior to going on stage. There's been two elements—me and the band, and the number two element being the booking agent, DMA out of Detroit. That has always been the nucleus. DMA is of course, Nick Caris and Dave Leone. But we never had any record company that knew how to take care of me on the road. We never had a management to coordinate the overall effect and have a pulse on the multitude of decisions to implement this intense rock & roll into a decision-making process. There are other smaller ingredients, of course. I'm 28 now, I'm not 16. When I was 16 I was a crazy

“Religion makes me want to fart. I'm bowing to me. There's nothing spiritual about it. It is the total celebration of the physical. It is the ultimate physical statement this side of clubbing your dinner.”

mother. I mean I'd get up on stage and just go bizarro-tomorrow, man. I mean I'd do swan-dives into the audience, and that's because I was uncontrollably uninhibited. I was absolutely dangerous. And over the years I've learned to channel the energies better. I still got the energy of forty seas but back then, man, I had the energy of all the extras in "Ben-Hur"—I mean there's no way that you can ever get the impression of what I was like back then without you having seen me. I bit drummers on necks, bit them and drew blood, done guitar solos and ran the entire circumference of a concert hall screaming and playing the guitar with a super-long cord. You know, nowadays you got those remote things so you don't have to use a cord between your guitar and amp. I used to just get a 300 foot cord and go sailin' ass all around the f**kin' place chasing people with my

(Continued on page 4)

Ted Nugent

Cliff Davies: Multi-Faceted Involvement

By SOPHIA MIDAS

■ Emerging from a background of producing, composing and the sometimes solo stance of a jazz-rock musician, Cliff Davies, drummer for Ted Nugent, has now found himself cast out of the woodwork and onto the stage. Although Davies has a particular interest in producing, and admits that he feels more comfortable "behind the curtain," he has also stated that onstage performances with Nugent have proven to be a gratifying experience.

Davies, a former member of the British jazz-rock group If, commented that the transition to Nugent's rock music did not represent a significant musical re-orientation. "Actually, I played with several rock groups before joining If, so the major transitions that had to be made were more in terms of the exposure to the public and the high energy level and volume of Nugent's music. Jazz musicians weren't particularly heralded when I played with If. The Ted Nugent albums are a much more listenable commodity.



I enjoy connecting and getting feedback from an audience instead of just playing for myself."

Despite the excitement that one derives from live concerts, Davies emphasized the importance that producing plays in his life: "I am very interested in producing as an art form. Many people don't realize that I was initially hired by Nugent as a pro-

ducer. When I arrived in America to meet with Ted Nugent, I discovered that the group was having all sorts of drummer problems so I became their drummer as well as their co-producer."

Davies noted that Lew Futterman and Tom Werman are involved with the production of Nugent's albums as well, but in different capacities: "I'm in-

involved with re-arranging, melody, the what's and where's and the sound," said Davies, "and Lew, who is executive producer, is responsible for things like the budget, time, and place. Lew doesn't know an extensive amount about the technicalities, but rather works from an intuitive sense; he's usually right. Tom is a jack-of-all-trades, and also works from intuition."

Davies denied any rumors that he's interested in a solo album, but did admit that he would eventually like to become more actively involved with composing and producing. "I dare say," said Davies, "that I may one day go in the direction of only producing. I'd also like to have more time to write music. I wrote about 50 percent of the music on the second Nugent album." In the meantime, Davies is enjoying his association with Ted Nugent—it's not every day that a former jazz-rock musician has the opportunity to enjoy the public spotlight, produce and play his instrument.

Dialogue *(Continued from page 3)*

guitar.

RW: So all these old stories about Ted Nugent are really true?

Nugent: They are, yeah. Amazing, but true.

RW: Do you intend to get one of those remote guitars?

Nugent: I already got one. I tried it out a while. But I'd have to put that guitar through some real paces to see if it was really a quality functioning item. I happen to know Ken Schaeffer, he used to do PR for me about eight years ago. He invented the suckers and they do a quite good job. I've only tried them in dressing rooms and tuning up. I'd like to give it a good work-out at a sound check. But from what I could tell they're really quite accurate, reliable and efficient.

RW: Going back to the lean years in your career, was that what prompted changing labels?

Nugent: It's not a matter of changing, it was a matter of always looking for what I knew was there. When I finally signed with Epic I didn't know any more really than I knew five years ago. It's just that it wasn't available to me. You can only get the right team two ways: If you've got power or somebody involved with you has the power to demand certain things which I didn't have, and if somebody that already has the power sees the potential and believes in you. That's where David Krebs and Epic came in. Epic came in before David Krebs of course. And I signed with them before I signed with Leber-Krebs, and that's because there was another team member joined up with me about four or five years ago—and that was Lew Futterman, my producer. And Lew believed in me. And so now we were gaining a little bit of power because we had DMA and Lew Futterman and me—a producer, an agent, and the artist that all believed in the same thing and had faith in the same thing. I mean I put on a f**king show unequalled by anybody. When people are watching me on stage there's not one negative aspect to life. It is all gonzo-live it up booshie-wooshie, man. And how can you go wrong with that? That's the ultimate lick. And so we had to get the final ingredients: record

“If the punk rockers think they're so punky with the safety pins in their faces, I'll show 'em my nine millimeter, put a couple of slugs in their chest and let's see how punky they think that is.”

company—Epic, management—Leber—Krebs. Look out planet, we have got it kicked.

RW: What motivates you on stage?

Nugent: Well, I do a lot of rapping on stage and I play with intensity, but you want to know why? 'Cause I dig it! If I wasn't me, I'd go see me. I would go see this Nugent guy. If I didn't do what I did, I'd be out there in the audience. I dig the shit out of it! I crave it, I demand it, I just happen to do it. You just can't keep something somebody craves away from him. I can remember when I first left home. I used to buy Frosty Mixes 'cause all I would get were spoonfuls when I was home. Then I bought them 'cause I wanted the goddamned whole bowl. I'd make Frosties and eat the whole damned thing.

RW: You give a lot of credit to Lew Futterman, but he's only one-third of your production team. Why do you have three producers and what do they contribute to the Nugent sound?

Nugent: The three producer situation is because, number one—Lew Futterman came to me in '73, and though he didn't have any real rock & roll production credits, he nonetheless was totally honest, sincere and he had the rock & roll feel. He believed in me. He saw what I was doing to the audiences and he wanted to get rockin' & rollin'. Before that, the band and I worked and recorded as good as

(Continued on page 6)

THANK YOU , TED

lew & pam

Ted Nugent

Grange and St. Holmes: The Fire In Nugent's Band

■ Where there's smoke there's fire, and some of the fire behind Ted Nugent's smoking success story on both record and stage are his working-hard, playing-hard musicians Derek St. Holmes and Rob Grange. Two musicians hand-picked by Nugent, they are the perfect complement to Ted's idea of an all-out aural assault. Each of the two stands on his own as a musician, and working together with Ted and drummer Cliff Davies, bring forth the wall of sound that the Ted Nugent Band is famous for.

Nugent's insistence that only the best play his hard driving brand of rock and roll found that likemindedness present in Derek St. Holmes, a rangy rocker who handles both lead vocals and rhythm guitar in Nugent's band.

St. Holmes, who came to Nugent's attention in 1974, is a veteran of numerous midwest bar bands and, as such, has learned the importance of being able to musically do it all.

From the beginning St. Holmes' vocal capabilities have been instrumental in Nugent's successful flirtation with the record buying public. The perfect example of which lies in Ted's debut lp for Epic, "Ted Nugent," in which Derek belts out lyrical fire on such popular cuts as "Stranglehold," "Hey Baby" and "Just What The Doctor Ordered."

The rare talent that is St. Holmes also manifests itself in the area of instrumental capabilities. Whereas most rhythm guitarists are merely content to play support; St. Holmes jumps into the driving energy that is Ted Nugent's brand of rock with both feet. Derek proves consistently that a good axeman can provide the proper backing as well as flex some creative muscles of his own.

But the diversified talent that is Derek St. Holmes hasn't been content to stop at merely playing and singing. In the course of his association with Nugent, St. Holmes has emerged as a creative and highly proficient songwriter whose contributions have furthered the state of the rock and roll arts. To date St. Holmes has been responsible for the songs "Hey Baby," "Live It Up" and "Light My Way" (co-written with bassist Rob Grange).

St. Holmes' songwriting proves a natural in the area of hard rock lyricism in that he possesses a



strong feeling and understanding of what it takes to combine pop/mass appeal lyrics with a heavy rock backdrop.

Still another strong element of the Ted Nugent juggernaut is bassist Rod Grange, the veteran of the band, having joined Nugent in 1971 after an eternity playing in bands throughout the Detroit and Flint, Michigan area.

Behind his ever-present shades, Grange stands as the classic rock supporter. Whether its providing the rock hard bottom from which Nugent's lead runs explode or taking off on a solo flight of creative fancy, Grange has proven time and again that no punches pulled talent will always win out.

Grange has, over the years, been most adept at songwriting.

Dialogue *(Continued from page 4)*

we could but nonetheless there wasn't that real modern production element. When we signed with Epic, Tom Werman, whose experience was also somewhat limited in rock & roll recording, had a great rock & roll feel. He had the spirit. And he also turned out to be totally sincere, totally honest, hard working and dug the shit out of Ted's music. How could I go wrong with that? And so we recorded the first Epic album and Cliff Davies played drums on it. I saw that Cliff had a vast knowledge of recording technique, tones, production ideas, recording ideas, technical ideas and I could see that here were three guys who came up with a barrage of great ideas and at that time, my priorities in life were starting to diversify a little bit. I no longer wanted to spend 300 days a year rock & rollin'. I would record the album

“I was driving down the expressway backwards during rush hour and I got caught for reckless driving. But I wasn't reckless, I was beating the rush.”

and by the time that was done I didn't want to play. I didn't have time to stay around and mix. I didn't have time to stay around and suggest echo effects. Now, I happen to be very bull-headed about my ideas and I get into heated arguments with everybody, but that is a good sign because that shows that everybody in my organization's got good ideas and that they are all striving for what they like. I make all my desires known to Tom, Lew and Cliff. Especially with Cliff being with me on the road, being with me throughout my composing of the material, seeing the real direction and the essence of the song, he can make sure that none of these internal composition ideas are lost in the production. That's why he is involved. So between the three of them, I think we've really got it. The experience

(Continued on page 9)

Since joining Nugent, Grange has collaborated on two of the band's more spirited workouts, the melodic "Together" (co-written with drummer Cliff Davies) and the explosive "Light My Way" (written with St. Holmes).

While a musician's weaknesses can be masked by a good engineer in the studios, on the road before a live concert audience the performing musician must have the chops or the lack of same becomes quickly obvious. In the case of St. Holmes and Grange, Nugent has chosen a pair of professionals whose dedication to putting on an electrifying performance remains constant despite the band's lengthy tours.

A case in point being a strenuous tour of Europe that followed on the heels of an equally arduous American tour. At a point when some musicians would be merely going through the motions, messrs. St. Holmes and Grange received plaudits for the way they rose above their seemingly supportive roles to be an integral part of rock and roll at its most honest.

But rather than continue to highlight the obvious, a statement from Nugent himself should serve to put the pair in the proper perspective.

"There's been a lot of members in my bands over the years. And there were various reasons why they didn't last too long. I demand quite a bit from the musicians. But the bottom line is they've got to keep up the energy and the movement of the music that the band is putting out. If they can't keep up then they don't last long.

"Well, I knew when I asked Derek and Rob to join my band that I had found a couple of real mothers who would burn themselves to a crisp to keep the level of the music high. When I'm up in front of 20,000 people and beating my guitar into submission I don't have to worry about whether or not Derek and Rob are holding up their end of the music. They're both great players and that's why they're playing with me."

Ted Nugent's music has been called the classic criminal assault on the rock and roll senses. In Derek St. Holmes and Rob Grange he has two master accomplices to his conspiracy to make honest rock and roll.

Ted...

*It was a rare pleasure
indeed, working with
Diversified Management
Agency and Epic Records,
in making believers
out of all the skeptics.*

*David Krebs Steve Leber
and the entire staff at*

LEBER KREBS INC.

Ted Nugent

Talent, Friendship Bind Nugent and Werman

By DAVID MCGEE

■ NEW YORK—There is a law of science that says opposites attract, likes repel. On the surface, that would seem to apply to rock's premier madman, Ted Nugent, and one of his trio of producers, Tom Werman. Nugent, of course, is all ragged edges and braggadocio; Werman is a clean-cut Columbia graduate who chooses his words carefully and, indeed, prefers to let his actions speak louder. The only common ground between the two would seem to be talent.

Not so, according to Werman, who claims he and Nugent get along quite well, thank you, outside and inside the studio. "He doesn't have much time to spare," Werman explains, "and most of that he spends with his family. But I really enjoy being with him. We're friends. He's fun and you just feed off of him. I love to go out to his farm and do all those ridiculous things that everybody always writes about Ted Nugent doing—all of which he does, of course. I like to shoot guns and ride around on his bronco and things like that. And he and I really have the same taste in music."

Initially, though, Werman, as director of talent acquisition for Epic, was cool to the idea of signing Ted Nugent to Epic. In fact, Werman says he "hardly knew who Nugent was" when Lew Futterman notified him of Nugent's availability. "I said, 'Yeah, so what else is new?'"

But after witnessing Nugent in concert at the Illinois Institute of Technology in Chicago, Werman came away a believer. "I really was very impressed and very happy to hear that music. It had been years really since I had been that excited about a musician. It was a very hairy sort of thing, signing Ted, because you have to live with who you sign. He'd just been through so much and nobody seemed to really care about him. But after I saw him I wondered why nobody wanted to sign him. You know, when you find a group or artist that you think is great, you wonder why no one else is interested."

So why had Nugent remained pretty much a cult figure in the midwest for the better part of his career? A cursory listening to the artist's early records disclosed the answers to this conundrum for

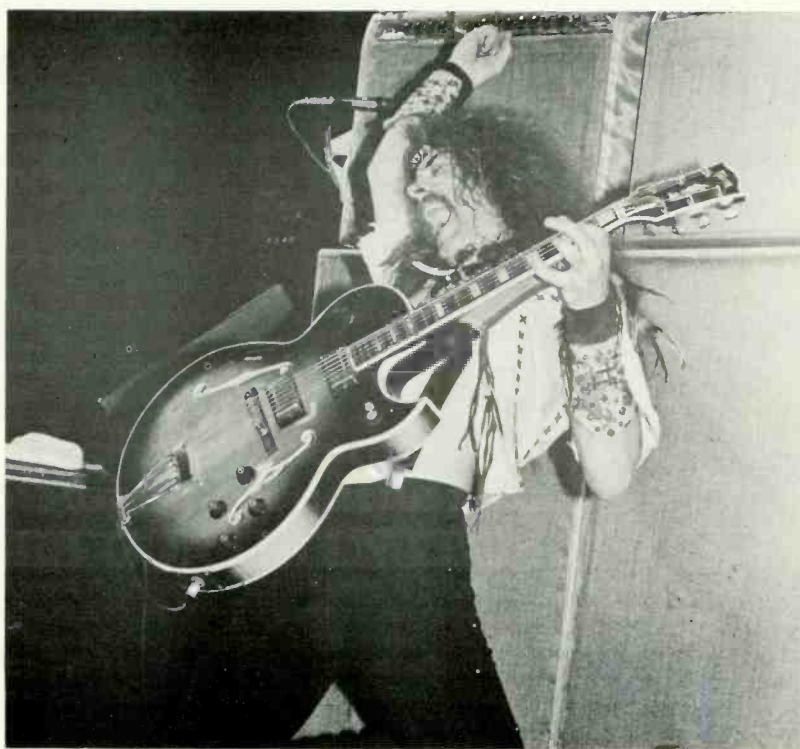


Ted visiting Rick Nielsen of Cheap Trick backstage at the Forum. Pictured, from left: Tom Werman, producer of both Ted Nugent and Cheap Trick; Nielsen; Ted; and Jim Charne, associate director, product management, Epic/Portrait/Associated Labels.

Werman, who realized the problem could be corrected where it had originated—in the studio: "One of the problems with his records was that Ted Nugent the guitarist wasn't getting across. If you listened closely you knew that the guy was a good guitarist, but he had not been made accessible to the public."

What had been made acces-

sible to the public was Nugent's image as the last of the Noble Savages. One of the first decisions Werman and his cohorts made was to downplay that image in favor of good production as a means of highlighting the music. The task, as Werman saw it, was to capture the raw power of Nugent's guitar playing on a record. But after three successive hit al-



“I was shot once between the eyes, but only one pellet got me, and I stopped it with my skull. That's why I'm like this.”

bums, the producer still feels he's fallen short of the mark.

"We're still trying to capture Ted Nugent on record," he says, "because he plays at wide open volume in the studio and recording mikes were not made for that. It can be done on a live album with the help of the house mikes; that little bit of hall sound in there gives it the roominess it needs. We tried to do that on the 'Cat Scratch Fever' album by having room mikes on all Ted's guitars. We had a near and a far mike on every guitar solo, and then we mixed the two. And it is bigger. We came pretty close to capturing the power of his guitar on the song 'Cat Scratch Fever.'"

"The problem is that Ted needs to hear the music played loud; he needs the full volume for sustains. And he doesn't get off unless the music is very loud in the studio. So that limits our approaches. I know for a fact that people use small amps to manufacture a loud sound. Ted prefers to be really loud and to leave it like that. That's alright. I'd like it to be a little bit cleaner. But that's why we all make a good team: 'I'm in there saying 'Clean it up, clean it up, clean it up,' and he's saying, 'No, leave it the way it is,' and it comes out a little more palatable. It's not quite as offensive as maybe it used to be. Not as rough. But I think rock and roll has to offend in order to be rock and roll. It has to offend a lot of people."

Although Werman admits that "You don't produce Ted—you work with him—you don't shape, mold or arrange," he also says he would like Nugent to expand as a musician in future recordings—but only in a natural way. "In the beginning I wanted to change a lot of things," Werman says with a shrug. "Today he jokes about it and says, 'That's because you were dumb or you were sick and I cured you. I healed you.' There's a certain truth to that. I don't want to see him change that much. I like Ted Nugent music. I like his songs. Brilliant they're not. Lyrically they're about things that don't interest me that much. They're all basically about the same things. And I don't agree with his politics. But I like his songs. They're emotionally satisfying, whatever that means."

And so much for the laws of science.

Ted Nugent

Low Futterman & the Ted Nugent Success Story

By BARRY TAYLOR

■ Lew Futterman, one third of Ted Nugent's production triumvirate, has played a key role in his emergence as a platinum selling artist.

Futterman's first encounter with Nugent goes back five years to a cold winter night in Atlanta. The city's first snowstorm in over ten years did not dampen the spirits of a club full of fans who ventured out to see Nugent, who was in the process of dismembering his band, The Amboy Dukes. "The band was unimpressive," Futterman recalls, "but Ted was everything I was led to believe: a super guitarist, a dynamic personality, and a concerned performer who had no trouble relating to his audience."

Futterman felt that Nugent needed a manager's clout that he was unable to deliver at the time and felt that Leber & Krebs was best suited for him. "I then proceeded to solicit for Ted. Unfortunately, all I had to work with was a demo by a band that had broken up. It was not an impressive demo, but Nugent did get a positive response to his work pattern from Herb Cohen."

Two albums for DiscReet came out of the deal before Futterman found himself shopping for another record deal. "The experience taught Ted and I three lessons: we could not record his

material under rushed circumstances that accompany low budget sessions, we had to tighten the rhythm section so Ted's fiery-ness would have a proper platform to be heard and we had to make certain the label would genuinely back up his appearances."

According to Futterman, the three points were covered with Tom Werman at Epic who was "impressed with Ted's work pattern and overwhelmed with his guitar playing. Tom asked to be involved in the production and I agreed."

"Even with three producers, Nugent is not an easy artist to record" Futterman asserts. "Because of his heavy work pattern, it is not easy to get Ted to give up his



Pictured backstage following Ted's L.A. Forum headlining sold-out show, from left: co-producer Lew Futterman; Cliff Davies, co-producer and band member; Ted Nugent; Derek St. Holmes and Rob Grange of the band.

What you gotta do is deal with the problems of the present. If a problem arises, you deal with it on the spot. Crush the oppressors. Crush 'em fast and furious. The name of the game is sucker punch. When somebody issues you an order that is against your will, don't hoo and haw about it, smack 'em in the chops before they ever know what hits 'em. And then don't let 'em get up.

vacation periods to rehearse material for a new lp, but he makes up for it with two very effective methods: not being a drinker or party person, he uses the bulk of his spare time on the road to write songs. Secondly, he holds long sound checks to rehearse new material."

It is through this system and professional approach that Nugent has achieved a balance between "communicating a musical excitement on record and in his live appearances that has turned all three of his Epic albums to platinum."

Dialogue *(Continued from page 6)*

and organization of Lew Futterman, the rock & roll feel of Tom Werman, and the technical application and ideas that Cliff Davies comes up with.

RW: Why did you switch from the Atlantic studios where you recorded your first two Epic albums to New York?

Nugent: I personally wanted to go for, and a lot of people criticize me for this, I wanted to go for a noisier sound. I wanted a liver sound—when I say noisier I mean liver. We looked at the CBS studio in New York and saw the wood floors and the big glass windows on the drum room and we decided to put that to use for a liver sound. You know, the sound that rings with the hard walls, glass and concrete. I think we're going to go for a more hard room next time to get even a liver sound. See, when I got a loud amp in a dead room it just doesn't have that pizzazz, it doesn't have that ring, it doesn't have that screaming sound. And I just am not as inspired. But get me in a little concrete room, and blast that guitar where the sound is ricocheting off the walls and LOOK OUT!

RW: Who do you consider your main influences and what originally got you started?

Nugent: When I was learning of course it was the Ventures, the Ramrods and Lonnie Mack was my main influence on the guitar. Of course Chuck Berry and Elvis Presley—James Brown probably had the most affect on my career. But it started when I was so young, about seven or eight. When you're that young your mind and your whole being is very "moldy," it's very pliable. Being introduced to

the guitar at that age—my aunt gave me one and I just bashed around on it—of course I saw Elvis on TV and I heard songs on the radio and jumped on 'em. Then when I saw the Stones on TV I already had a little band together. James Brown and the Stones made THE impact on my life. Without question. And Billy Lee and the Rivas, who were later Mitch Ryder & the Detroit Wheels, was next in line to influence my life. When I saw them, and played live *(Continued on page 22)*



Ted Nugent with Tom Scholz of Epic supergroup Boston.

Ted Nugent

To Krebs, Ted Nugent Personifies Charisma

By MARC KIRKEBY

■ NEW YORK—David Krebs' initial response to Ted Nugent in concert was, like that of most first-time Nugent audiences, profound: "To me, he personified whatever charisma means in heavy metal."

Krebs was in Lansing, Michigan in early 1975 to see Aerosmith, whom he and his partner, Steve Leber, manage, and after watching Nugent open the show, Krebs began to believe his company could achieve for the former Amboy Duke what it had for Aerosmith, making the Boston band into a top concert draw that surpassed the million mark in album sales.

Nugent was, Krebs recalled for *Record World*, skeptical at first. "He had been burned by management too many times before," Krebs said. Negotiations did progress, however, and Nugent signed with Leber-Krebs in August 1975. The firm's first move was to take its new artist label

shopping.

"I was disappointed with the two albums on Discreet," Krebs said. "I wanted it in the grooves. I wanted him on a CBS label. So he signed with Epic, and when I heard the first few bars of 'Stranglehold,' I knew we had a winner."

Leber-Krebs also worked on Nugent's bookings. "The key to Ted was who he played with," Krebs said. "Not headlining, playing as a support act to reach the new generation of kids who were ignorant of the Amboy Dukes." Nugent's first dates as opening act for an Aerosmith tour brought him to major markets — Seattle and Portland, for example — where he had never performed. In large arenas, the number of fans who could see and hear Nugent was multiplied many times. "I try to keep my artists away from the 3,000 seat syndrome," Krebs explained, "playing smaller halls when if they held off they could do the

Garden."

Major Markets

Krebs gradually eliminated many of the small-hall, secondary and tertiary market dates Nugent had been playing. In 1976, Nugent's first full year with the management company, he did 132 live dates; the projected total for this year is 109, and in the future, Krebs said, "consistently he'll do 80 or 100 dates a year in North America."

For Nugent's show itself, Krebs said, the company had "just minor suggestions. The man is one of the greatest rock 'n' roll showmen around, and he knows what it takes." One adjustment suggested by Krebs was the elimination of the guitar battles between Nugent and second guitarist Mike Piniera, once a staple of his concerts.

The Leber-Krebs philosophy of divide-and-conquer for building its acts has worked as well for Nugent as for Aerosmith, according to Krebs. "We've broken Ted the way we broke Aerosmith, area by area, market by market," he said. Beginning in the midwest, the company worked with Nugent to increase his following in the southwest, then on the west coast (where Nugent and Lynyrd Skynyrd broke attendance records at Anaheim Stadium), then in the south, and finally in the northeast.

Until the recent success of the single "Cat Scratch Fever," most of Nugent's radio support had

come from FM rock stations, and Krebs sees those stations remaining the artist's strongest base. "'Cat Scratch Fever' has kind of levelled his acceptance in areas where he might have been weak," Krebs said. "That album will do three million over the long pull. I'd like to do one top 10 [single] a year, but I don't want to lose that FM base, I don't want him overexposed."

Krebs' current projects with Nugent include an increased emphasis on the artist's overseas career, restructuring his work schedule "so Ted can take off six months out of 12, which is what he wants," and, perhaps most challengingly, modifying Nugent's public image. "I want his music to be just as ferocious, but personally I want him less so. He's going to tone down."

Krebs' goals for Nugent are "triple platinum or better for the next five years" for Nugent's albums, the next of which will be a live set due in January.

David Krebs' outlook on the Ted Nugent experience, finally, resembles Nugent's own impressions: "A heavy rock 'n' roll show serves an important cathartic purpose. A kid comes away with a lot of pressures and frustrations released. It's really a very cheap form of mass psychology. The bottom line is, do the kids have fun? What the critics, who tend to be older, think about integrity and originality, is really irrelevant."

Sorry Ted, would have bought a full page, but by the time Dave Leone and Bruce Palley were finished, there wasn't enough money left.

The Alex Cooley Organization

Congratulations

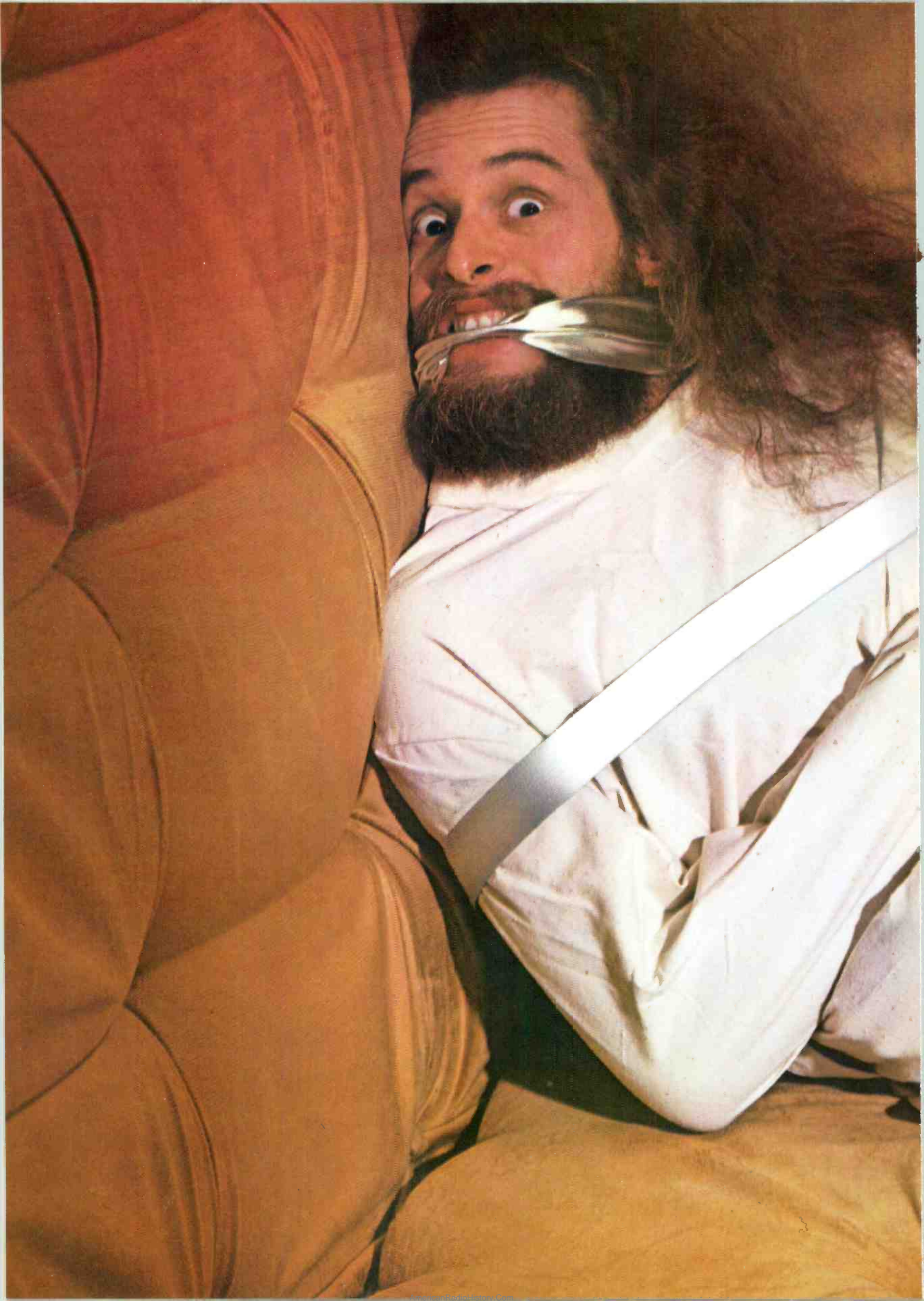
Ted Nugent on your phenomenal success and showmanship.

A special thanks to David Krebs, Steve Leber, Nick Caris, Dave Leone and everyone at Leber-Krebs and DMA

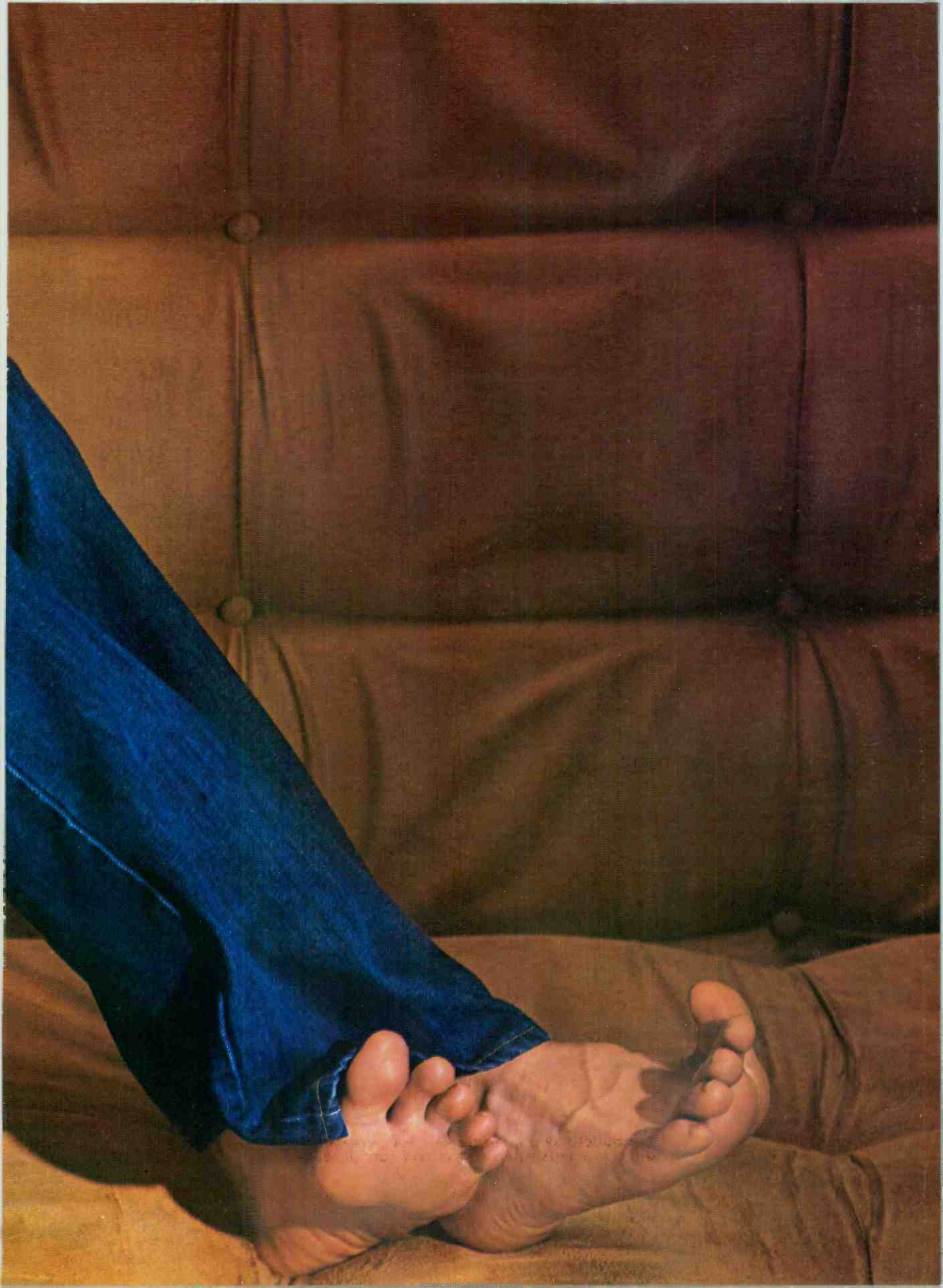
Sunshine Promotions

**TED NUGENT
RELAXES AT HOME...**





**...AFTER LEARNING
THAT
"CAT SCRATCH FEVER,"
"FREE-FOR-ALL"
AND "TED NUGENT"
HAVE ALL GONE
PLATINUM.**



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DMA

Ted Nugent

CBS Executives Salute Ted Nugent

Walter Yetnikoff

(Walter Yetnikoff is president, CBS/Records Group)

■ The sensational Ted Nugent has finally won the recognition and acclaim he so richly deserves. All of us at CBS Records take great pride in our contribution to the meteoric rise of Ted Nugent to superstar status.



Walter Yetnikoff

His long-standing career as a crowd-drawing rock 'n' roll phenomenon dates back to when he was fourteen years old. As a member of the Amboy Dukes group in the 1960's, Ted built up a large following as a touring artist and enjoyed several regional hits and one national hit but never really broke through as a major recording artist until he came to CBS Records' Epic label in 1975.

In the two short years since Ted has been associated with Epic, all three albums have soared in sales, first to gold and then on to platinum. And we view this million-plus level as just an interim plateau in a climb to still higher levels of sales.

(Continued on page 25)

Al Gurewitz

(Al Gurewitz is director, national sales, Epic/Portrait/Associated Labels)

■ Ted Nugent is a classic example of the growth of an artist toward superstardom. His career started slowly on many other labels, but a number of key people, most prominently Tom Werman (who co-produces Ted's albums) had faith and persevered.

His first release for Epic Records, "Ted Nugent," created its initial impact in Detroit and Seattle, mushrooming from a mixture of airplay and sales in those markets. The album created an awareness as to Ted's talents and that

(Continued on page 24)

Bruce Lundvall

(Bruce Lundvall is president, CBS Records Division)

■ Ted Nugent has joined a select group of artists at CBS Records who have reached the platinum sales plateau. Platinum is the recording industry's premium standard, and now Ted has surpassed even that with each of his



Bruce Lundvall

three album releases for Epic Records. Recently, in fact, Ted saw two of his albums—"Cat Scratch Fever" and "Free For All"—certified platinum by the RIAA on the very same day, an unprecedented occurrence in the record industry.

This enormous success is the direct result of a cooperative effort over the past two years of many diverse elements. These include CBS Records' own unparalleled marketing team here in New York and in the field, the talented production team of Tom Werman and Lew Futterman, the Leber-Krebs management organization and the DMA booking agency. Certainly, Ted Nugent himself deserves the lion's share of credit for his achievements. His tireless drive, boundless energy and spirited dedication have made him unique, both as a performer and as a personality.

Since joining CBS Records two years ago, Ted's continual appearances before concert audiences coupled with increasing press and radio exposure have enabled him to broaden his base from concentrated followings in the midwest and northwest to mass popularity from coast to coast. From a regional touring artist, Ted has become a national superstar and a commanding attraction in every state with a 20,000-seat arena. Having just completed a sell-out tour of the U.S., Ted is now gaining increasing attention and drawing big crowds in Europe as well.

Dick Asher

(Dick Asher is president, CBS Records International)

■ In our international markets, Ted Nugent has received an interest and enthusiasm to match his own energy and work commitment. He has overwhelmed international audiences with his innovative and unique style.



Dick Asher

As in the U.S., his success is due to his talent, his willingness to work hard and tremendous cooperation and further hard work from his management team of David Krebs and Steve Leber. Ted has already travelled to Europe three times for CBS Records, visiting and performing in the United Kingdom, Germany, Holland, France, Switzerland, Sweden, Belgium and Denmark. In each country he has visited, he has been greeted with tremendous enthusiasm.

On his prior albums we have seen strong chart action and sales in the U.K., Europe, Japan, Canada and Australia. His latest album "Cat Scratch Fever," has already happened in the U.K., France, Germany, Italy, Scandinavia, Belgium, Japan and Canada.

All of us at CBS Records International and in each of the CBS Record Companies around the world, would like to express our appreciation to Ted for his tremendous cooperation, talent and hard work, to Epic Records in the U. S. who brought him to us and who have always been tremendously cooperative in working with us, to his talented producers, Tom Werman and Lew Futterman and a special thanks to David Krebs and Steve Leber. We are especially grateful that concurrent with Ted's success in the U.S., he has given his time and attention to international audiences in order to build his overseas following.

Ron Alexenburg

(Ron Alexenburg is senior vice president, Epic/Portrait/Associated Labels)

■ Ted Nugent represents the epitome of stick-to-it-iveness in this industry. After 11 albums on an assortment of other labels, he has achieved true superstardom with his first three releases on



Ron Alexenburg

Epic Records. Each one has sold more than one million units, and Ted recently became the first recording artist ever, to have two albums certified platinum by the RIAA on the same day.

One of the key reasons for such success was, and remains, the total support we have received from Ted, Steve Leber and David Krebs who head his management firm, and DMA, his booking agency. They continue to furnish us with an integrative effort and level of cooperation that has enabled the career of Ted Nugent to literally skyrocket. Then, there is the perfect marriage of producers to Ted's music.

But, most of all, the phenomenon of Ted Nugent is indebted to the honest energy and dedication to his career with which

(Continued on page 25)

Jim Charne

(Jim Charne is director, product management, east coast Epic/Portrait/Associated Labels)

■ Ted Nugent came to Epic in August, 1975 as the most unique and energized talent we have ever seen. From the beginning of his career until he signed with Epic, Nugent had followed through with consistently electrifying artistic energy and on his own had established tremendous artistic credibility and commercial success in the midwest. It took Epic Records to open up America's eyes to the power of Ted Nugent

(Continued on page 24)

Ted Nugent

CBS Executives Salute Ted Nugent

Jim Tyrrell

(Jim Tyrrell is vice president, marketing, Epic/Portrait/Associated Labels)

■ Ted Nugent's strengths as a major talent and as a personality have been invaluable ingredients to Epic Records' successful marketing campaign. The Ted Nugent success story at Epic Records can be traced from the intense involvement of our marketing team. From the inception of Ted's involvement with Epic, we recognized Nugent as an artist with superstar potential.

The person most directly in-



Jim Tyrrell

involved with the marketing development of Nugent's career has been his product manager, Jim Charne. He not only coordinated the creation, development and constant re-evaluation of new merchandising approaches, but also propelled enthusiasm and belief throughout the company for an artist whose previous track record was under 60,000 copies per record.

At Epic/Portrait/Associated, we view the product manager in the same way that an advertising agency views an account executive. He is the on-line marketing executive. We train our people to be keen observers of the contemporary music marketplace, and they are expected to have thorough knowledge of all areas of popular music. They also must have the business sense, means and acumen to manage advertising publicizing, promoting, and marketing their artist's music. The product manager is personally responsible for making the bottom-line marketing decisions that have direct impact on profit

(Continued on page 24)

Susan Blond

(Susan Blond is director, national press and public information, Epic/Portrait/Associated Labels)

■ From the first meeting I had with Ted, I knew he was good copy. When he came to Epic in 1975 he had been in the business for 15 years but no publication wanted to hear about Ted Nugent. It was clear that his potential for phenomenal and outrageous media appeal was waiting to be tapped. My excitement over Ted was shared by Pat Siciliano,

(Continued on page 25)



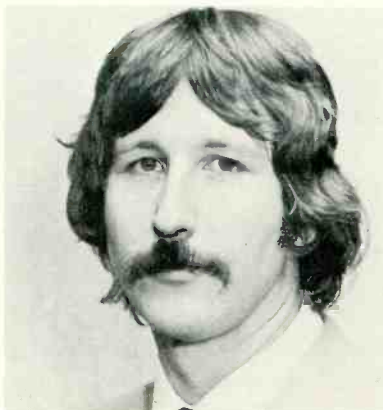
Ted Nugent and Susan Blond

Jim Jeffries

(Jim Jeffries is director, national promotion, Epic)

■ From the outset, Epic Records' entire promotion force believed in Ted Nugent's ability to become a major superstar. The Portland market was the first to come through with the goods for Ted. Portland is a market which is particularly in tune with music and product, and its activity is stimulated by unusual retail orientation. Epic's local promotion manager in Portland was immediately convinced that Nugent's debut

(Continued on page 24)



Jim Jeffries

Don Van Gorp

(Don Van Gorp is vice president, marketing, midwest region, CBS Records)

■ The Chicago, Detroit and Cincinnati branches must each be singled out for their tremendous effort in building Ted Nugent's saturation of the midwest market, the area where he was born and bred. The branches in this region worked on Ted like crazy, from the time he played the smaller venues in Chicago as an opening act, to his later appearances as a major headliner. Ted Nugent continued to draw the support of



Don Van Gorp

Rick Swig

(Rick Swig is director, national album promotion, Epic/Portrait/Associated Labels)

■ Although Ted Nugent is now a multi-platinum album selling artist, before he arrived on Epic, his sales and airplay history was minimal. When the first Epic Ted Nugent album was released, there were many in radio who at first did not take this album seriously, but then again, there was a strong minority in radio who were believers. The reason for such a vast minority of support was due to his past reputation as a screaming maniac with no musical sense or taste. Radio believed that Ted Nugent's time had long passed and that he was truly out of touch. What remained as our greatest task was to get these pessimists to listen to Ted's music and meet him face to face. Nothing destroyed the negative Ted Nugent myth more than a one on one confrontation with the man and a serious listening to Ted Nugent's first Epic album and his concert.



Rick Swig

Ted spent most of his first six months on Epic on the road in concert and at dinner persuading radio people that the "motor city madman" was a real human being and not the maniac that his legend made him out to be. It took the first Ted Nugent album a full year to go gold. During that year, several Epic local promotion managers agitated many music directors and program directors with their perseverance and dedication to get Ted Nugent music

(Continued on page 25)

the Epic field force throughout his association with the label.

Several of the CBS promotion people were particularly instrumental in the Nugent story. Jim Scully, CBS Records' Chicago branch manager, was of prime importance in developing Ted from a sales and promotion standpoint. Bob Feinegle, Epic midwest regional promotion marketing manager; Lou Mann, Epic midwest regional album promotion manager; and Ron Douglas, who did local promotion in Detroit for the bulk of Ted's association with Epic and is now RPMM in Los Angeles, worked on making field support explode for Ted in his home town, Detroit. A major force in Ted's strength in the Cincinnati area was Julie Gotsie, Epic local promotion manager in that city. All of these people rallied a great deal of enthusiasm and support in the midwest region for the gigantic talent of Ted Nugent.

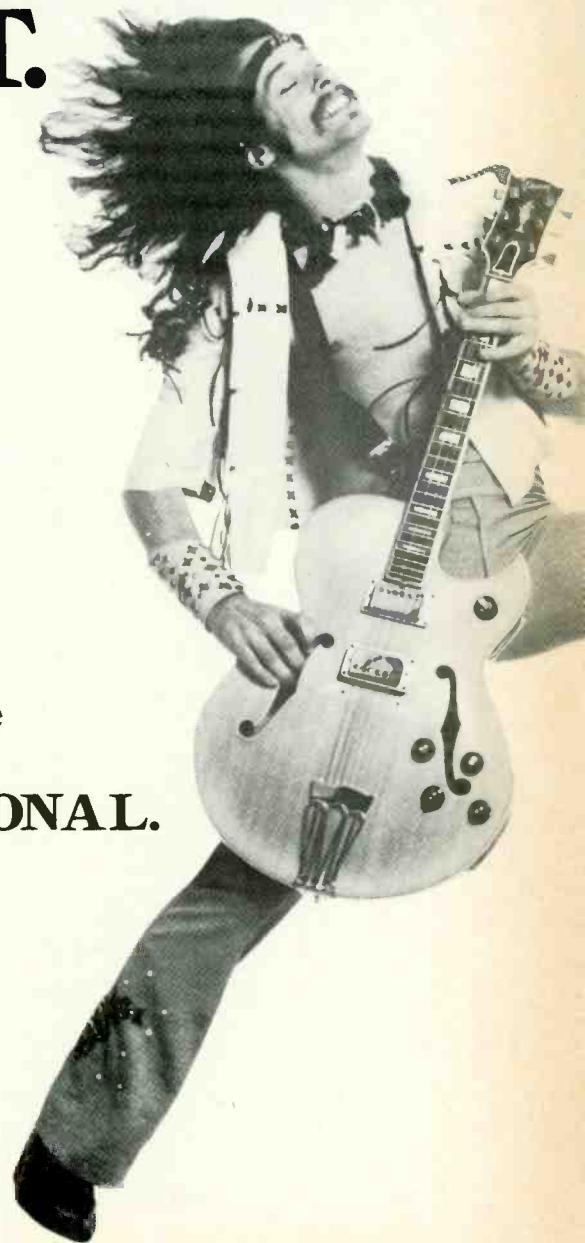
I would like to cite the special support of Carl and Larry Rosenbaum, owners of the Chicago retail chain Flip-Side. In the early

(Continued on page 25)

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Ted Nugent

DMA and Nugent Go Way Back Together

By PAT BAIRD

■ NEW YORK — Dave Leone and Nick Caris were already veterans of the Michigan rock scene when Diversified Management Agency (DMA) opened its doors in 1969. Both had multi-level careers involving Detroit artists (Leone as club owner, record exec and retailer and Caris as musician, agent and promoter) so it was appropriate that one of the first artists signed to the new agency was fellow Motor City vet Ted Nugent, then part of the Amboy Dukes.

"Ted fit a category that we thought would be the next wave throughout the country," Caris said, "and that was the crazy high energy group that put on a great show, with a psychedelic guitarist."



From left: Nick Caris, Nugent, Dave Leone

Other artists signed to the agency at that time included Iggy & The Stooges, Alice Cooper, Ike & Tina Turner, MC-5 and Bob Seger. The original philosophy behind the formation of a major booking agency in the midwest

was to expose the flashy high-energy groups spawned in the Michigan area, often by constant touring in the smaller markets.

"Ted's more than a rock and roller," Leone said. "He's a businessman. He knew the reasons behind playing the smaller markets, keeping his name going, etc. It's always been a real pleasure to work with him."

"His philosophy is to do what you have to do now," Caris added. "People might think a guy like this has a tremendous ego. Well, he has a tremendous pride in what he does. His philosophy and our philosophy are exactly the same. He's said that having us book him is like having an extension of himself out in the marketplace."

Nugent's performances may have been primarily in the smaller markets but he was a headliner for years in many of them. When playing the bigger cities he was a sellout in the club's like N.Y.'s Ungano's and Action House.

"Ted certainly couldn't play the Bottom Line or the clubs before the Bottom Line," Caris said. "He couldn't fit his equipment on the stage. When the Fillmore or Ungano's was around, Ted was regularly a headliner. But that was when there was a definite difference between underground and commercial music."

Nugent's phenomenal success over the past year (including three platinum albums) hardly came as a surprise to the two men.

"It was inevitable he'd be a star," Leone said, "because he's always on. He's a hard worker. But he became a monster because of the records."

"This is the guy," Caris said

"that record companies turned down right and left because he wasn't 'commercial,' he 'couldn't write hits.'"

"This is the guy who Bill Graham, in 1970, said was 'too bubblegum,'" Leone added.

Nugent's reputation and sense of humor extends into his friendship and business ventures with Caris and Leone.

"We called him one time and told him a promoter in Toledo needed a good sentence to put under his pictures in the concert ads," Caris said. "He told us to write 'come on down and watch me foam at the mouth and suck out my own eyes.' The promoter didn't want to use it because he thought it was obscene. I mean, he thought it was obscene but he wasn't sure. He ended up using it afterall."

Stage Antics

"There was also the time in Miami," Leone said, "when he did a job where the stage was in the middle of the water. At the beginning of the show he was lowered onto the stage by helicopter and at the end he jumped into the water and came up making the peace sign. Then in one of the smaller southern towns he shot an arrow right through the crystal ball hanging from the ceiling."

During their eight year association, Caris and Leone have seen Nugent's popularity carry him through the midwest and southern ballrooms and into the headlining gigs at such mammoth venues as Chicago's Soldiers Field and New York's Madison Square Garden. While DMA's business success parallels Nugent's career (they also book Nazareth, Golden Earring, Rex, The Michael Stanley Band, Legs Diamond and Bill Quateman) they are prouder of their personal relationship with Nugent over the years.

"Ted's not a product we sell," Caris said. "He's a friend we work with."

"When you go to a Ted Nugent show," Leone said, "he hits you with such energy from the opening lick to the finale, it's a wave of power that comes over you. I'm 35 years old and when I go to one of his shows I still get fired up. I personally think that Ted will be, if he's not already, a guitar playing legend."

“My road schedule would have killed a normal human many years ago.”

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Tommy Reale

Ted Nugent

Dialogue *(Continued from page 9)*

with them around the Michigan area, I was mesmerized. Their guitar player was absolutely unbelievable, he played like Chuck Berry, Lonnie Mack, Keith Richard, the Ventures all in one and I really emulated the guy for a number of years. And the Motown sound with the huge beat, wild man, I mean it just drove me out of my mind.

RW: What contemporary music do you listen to?

Nugent: I think now is some of the finest rock & roll in the world. Now what you're getting is the culmination of musical ideas that were influenced by the influences I've mentioned. Stones, Ventures, Yardbirds, some old blues guys. You talk to Rick Derringer, the same influences. He's another favorite act of mine. The Winter brothers, Johnny and Edgar, same influences I'll bet ya. You talk to ZZ Top, them too, and they're another phenomenal band. But when I listen to records, I listen to my records or I listen to new songs I'm writing. My favorite stuff outside of my own is ZZ Top, Aerosmith, Montrose, Queen, Kiss.

RW: Would you like to work with any of these musicians?

Nugent: Oh, I work with who I want to. I don't jam around as much as I'd like to. When I'm not on the road I don't play. When I am on the road the pace is so outrageous, jamming is really tough to come by. Years ago a major occasion in my life which influenced me happened in New York, where the Electric Lady Studios are. There was a club there once and I jammed in one night with Hendrix, Paul Butterfield, Mike Bloomfield, Elvin Bishop, B.B. King, and Al Kooper. I played with everybody. I've jammed in the dressing room with Jeff Beck, and in Detroit with Eric Clapton once. And I talked with Townshend. I've really had a lucky exposure with that. I'd love to jam with ZZ Top. I love to play over a tight rhythm like that.

RW: To what do you attribute your longevity as a rock performer?

Nugent: Because I dig it. 'Cause nobody tells me that I've got to do it. It's not a job. It's a f**kin' picnic, a panic, a riot. It's my favorite thing in life. You see so many bands burn themselves out. I think it's because somebody is saying, "Here's your itinerary, go play." I meet with DMA, and my management, Epic Records and I say, "Here's when I want to play." The key is the word "want." There has got to be a desire. Soon as you stop desiring rock & roll, it ceases to have the feel. Rock & roll was born through an uninhibited feeling. It's a drunk, screamin' free-for-all lick. If you're not diggin' it you're gonna sound like shit. A lot of guys get into this thing that they feel or they're told that it's compulsory to go on the road. Maybe I'm lucky—no, there's no luck involved. I'm smart! Ask yourself, well what if I don't feel like playing tomorrow night? There ain't no way I ain't gonna feel like playing tomorrow night. I crave playing tomorrow night. And I'm gonna crave playing the next night. But guess what? That's four nights in a row and you wanna know what I'm doing the fifth night? I'm going home, go to my farm, play with my kids and go deer-hunting. 'Cause that's what I wanna do. And I want to do that for at least three days. I coordinate my schedule so that I don't burn myself out. Do you think I'd rock an audience into some wild zone if I played on the 20th night

Well, I think I could probably outrun and outjump anybody this side of the

“Mississippi 'cause I'm one athletic motherf**ker. But I just don't pursue that. I just rock and roll, hunt and fish and that's it.”

of 20 nights in a row? I can't, no way! Years ago I could but that's because I was so bent on it. I mean I just couldn't get enough. Right now, I'll tell you the truth, I can get enough. I can do a week and I want to get home. But I think it's wise that I can see that. I'm not trying to live up to any reputation. My reputation is that I'm a rock & roller that will rock all night long until he passes out. Sure I do pass out sometimes, but in spurts.

RW: I also hear that you're a fisherman and a hunter besides a musician. Which is your first love?

Nugent: My first love is my kids. I'll be quite honest with you. I got a little boy who's a year old and a little girl who's three years old and they're my first love. But it's not a matter of what's one, two and three, my life is for my family. I can't get enough rock & roll, I crave the solitude of the woods, but I crave the intensity of a rock & roll show. So I have my cake and eat that shit too. That's just what I'm doing. My life's a big cake and I'm devouring it. It's so fantastic I almost feel guilty sometimes. Anyone who isn't diggin' what they're doin' is a sap. They should get out and do something else. You know when I'm gonna quit? When I stop diggin' it. I'll just walk right out.

RW: What has changed in Ted Nugent? For instance, the "Cat Scratch Fever" album seems to be somewhat more melodic than the old Ted.

Nugent: Well, wait until you hear the new album, melodies up the ass but more balls than a stampede of buffalo. I run around like an escaped dog on the prowl in heat doin' "A."

RW: What other future plans have you got outside of music?

Nugent: I'm going to Africa next September to hunt elephants with a bow and arrow.



Congratulations Always

Bruce Kapp

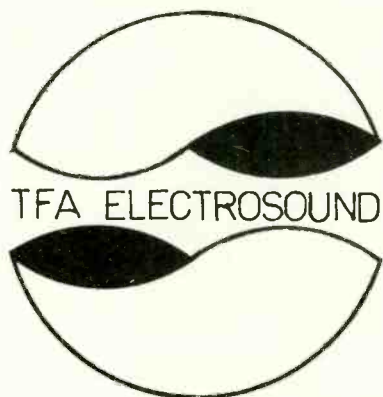
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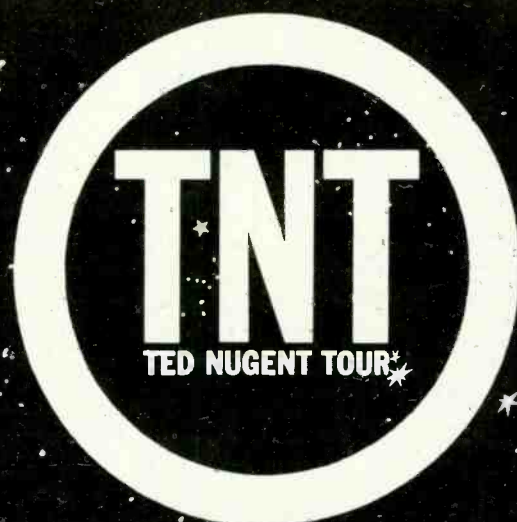
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Ted Nugent

Jim Charne *(Continued from page 17)*

in the role of major rock superstar. We made the whole of America and the world listen to Ted's music and everyone has responded with amazing fanaticism and love. There was never any

Al Gurewitz

(Continued from page 17) awareness, which hit the promotion people in those two markets, was conveyed to radio and eventually to the consumer.

From Detroit, the Ted Nugent phenomenon exploded throughout the midwest, and in conjunction with the excitement generated in Seattle, served as the foundation for Ted's leap to superstardom. I personally credit the promotion staffs in Detroit and Seattle for their belief in Ted Nugent as a true superstar, and that fact has been borne out with each subsequent release.



Al Gurewitz

For his part, Ted has certainly done everything in his power to put his career at the point it's currently at. He tours incessantly and you can't overlook that fact as a component to his success. Touring is magic, especially for him. He does what his audience wants him to do. They come to see a rock 'n' roll show and that's what they get. In addition, his working relationship with us at Epic is great, no exceptional. Time and time again, he makes himself available for in-store appearances and radio and press interviews. On top of that, our working relationship with Leber/Krebs, his management firm is excellent.

Ted Nugent is perhaps the finest example of the relationship an artist and a record company can enjoy. I first met Ted in 1973 in Chicago, and I want to tell you, I consider myself his friend.

doubt of Ted's potential. Our job was to show the world and our success has been measured in platinum.

Ted Nugent has always been a unique artist for us to work with in terms of ideas, input, unending enthusiasm, and continued cooperation. Successful artists often do not realize the importance of their own continued contribution to the marketing of their records and the value of that cooperation in maintaining and building their already successful careers. In the highly competitive record market today, any artist who steps away from contact with his public and the trade is only handicapping himself. Ted has always made himself available to us for radio and press interviews, in-store appearances, and every other conceivable aspect in the successful marketing of his Epic albums and singles.

We feel a double sense of satisfaction in Ted's huge and growing success because he truly appreciates the hard work that Epic has done on his behalf. Ted Nugent is a pro. Ted and Epic are a team building a career. He knows that we believed in him from the beginning. Ted Nugent is an artist who places great personal value in his career. He understands what it takes and we will continue to value his involvement in bringing the "Motor City Madman" to greater and greater levels of success.

Ted's inimitable style is a tremendous asset in merchandising his music. Ted Nugent is one of rock's few true personalities, and that personality combined with the music he creates have lent themselves perfectly to highly innovative and instantly identifiable

Jim Tyrrell *(Continued from page 18)*

and loss. In the course of his work he must exercise discretion where warranted but he also has the freedom to propose and implement rapidly expanding marketing plans to match the speed with which an album can explode.

Marketing Nugent

This is the story of the marketing of Ted Nugent. During the developmental stages of Ted's career at CBS, the product manager was on the case 24 hours a day. Our initial forays into the



Jim Charne

advertising and merchandising. An example of this is the first series of radio spots we developed to introduce Ted Nugent to skeptical AOR radio audiences. These spots featured Ted himself describing who he was. Radio stations, record dealers, competitive promotion men, and our own field force proclaimed it the most successful radio campaign ever to introduce a new album and artist. Our entire marketing campaign over the life of Ted's career at Epic did not have to create a Ted Nugent image or hook. It is all 100% Ted. His talent, his openness, his cooperation, and his non-stop touring schedule are all ingredients of full exposure to his public and the result was naturally superstardom.

I have personally enjoyed working with Ted from the very beginning. I have found him to be an exciting musical talent. But more than that he is a wonderful human being and friend. He wears the burden of superstardom well and his energy, dedication, and hard work at achieving it are an inspiration to us all.

marketplace were overhauled, redesigned and expanded on a daily basis as each lp was released. The result was media muscle and demand, as an artist new to Epic became a superstar. It took us four and a half months to sell 100,000 copies of Ted's debut Epic album, and one year for it to go gold. All three of Ted Nugent's albums on Epic are now way past platinum and we expect similar success in the singles market as Ted's Top 40 exposure increases.

Even though Nugent has be-

Jim Jeffries

(Continued from page 17)

Epic lp was a hit. He brought the record to each retail store in the market and played it at every location to eager listeners. The response to this informal, dynamic introduction was amazing. Suddenly store displays were created in retail locations throughout the market, and Portland was determined to break Ted Nugent. With the help of strong airplay and mushrooming sales levels, Ted Nugent hit Seattle.

Ted is on the road as much or more than any other artist in the business and this is clear support for strong airplay. During the last year and a half, radio stations across the country have been receptive and responsive to lp research. One finding is that retail activity skyrockets immediately following concert appearances, and Ted is absolute proof of this. Airplay is also boosted by Ted's off-stage energies and cooperation with promotion in in-store appearances and radio interviews.

Ted Nugent has experienced tremendous airplay success hand in hand with his huge sales success. Overall acceptance at AOR radio, huge sales levels, and constant nationwide touring have been key tools in taking Ted Nugent to top 40 stations. Whether airplay features Nugent's singles "Cat Scratch Fever" or "Hey Baby" or selected album cuts from his three platinum Epic lps, Nugent has generated excitement and sales throughout the country. There is every indication that Ted Nugent will have many gold singles in the future. With the complement of heavy AOR airplay and performance exposure, Ted Nugent will have every success as he saturates top 40.

come an multi-platinum, artist, he still gets the same day-to-day attention, follow-through and consideration that he did when his first album was released in 1975. The marketing department at E/P/A never views an artist as completely broken. As long as there are consumers that do not have all three Ted Nugent albums in their collection and an assortment of his hit singles, there is a market to be exploited and the product manager as the on-the-line marketing executive and decision maker will go after it.

Ted Nugent

Rick Swig

(Continued from page 18)

on the radio. Week after week program directors and music directors were hounded and pestered, and slowly but surely one market after another began playing the album. Actually, this slow progression of airplay worked to our advantage as it provided an incredibly long airplay life at album rock radio. This album actually never showed up on any tip sheet or trade airplay charts because the progression of airplay was so slow, but after one year it was a major factor on almost every radio playlist in the country. Thanks to the Epic promotion perseverance and to those early radio believers, "Strangle Hold" has become a classic at album rock radio and "Hey Baby" was the first Ted Nugent to dent top 40 playlists.

Expert Booking

Of course, an artist cannot be broken by airplay alone. As the airplay spread across the country, Leber-Krebs expertly booked Ted Nugent into all of the right places. Whether it was the Electric Ballroom in Atlanta or Dallas, each Ted Nugent appearance stimulated more and more excitement in the particular market and throughout the country. The Electric Ballroom appearance in Atlanta soon led to appearances at the Fox Theatre and quickly to the Omni. Audiences around the country soon learned that a Ted Nugent concert appearance was just not another rock and roll show, but one of the major events of the year. Leber-Krebs made sure that once Ted Nugent attracted a following in a market, he was quickly re-booked for a return appearance. This kept him in the constant spotlight which made it possible for the Epic promotion and sales force to maintain a tremendous momentum. It should be noted that this pattern of booking was maintained not only during the period when Epic was breaking the first Ted Nugent album but also throughout the heavy airplay periods of the "Free For All" album and now in support of "Cat Stretch Fever."

Cooperation

The true catalyst behind the emergence of Ted Nugent as a superstar has been Ted Nugent himself. To my knowledge, Ted has rarely turned down an interview, an in-store appearance, or an opportunity to appear on the radio. This still holds true today.

Susan Blond (Continued from page 18)

Epic's west coast director of publicity, and Mary Ann McCready, Nashville's director of publicity. With intense determination, love and teamwork, step by step we made the press discover Ted as a major star. We achieved this with complete cooperation from Ted.

Ted's exposure in Circus is a perfect example of how we worked publications in developing his enormous exposure. In 1975 our entire staff met with Circus' entire staff, and we had to literally beg for a mention of Ted in the gossip column. Soon we placed a piece on Ted in Circus' "Upstarts" column, and from there the progression burgeoned. Circus printed small features, large features, centerfolds and any imaginable type of piece on Ted. Pieces cropped up about Ted's guns, guitars, meat fetish, producer Tom Werman, band members, dogs, management—you name it. A three-page feature appeared, then a lead feature, and in 1977 we secured a Circus

cover for Ted Nugent. The issue with Ted on the cover was the biggest selling issue in the magazine's history. Currently Ted is number one in Circus' Reader's Poll (Nov. 8 issue), beating Kiss for the first time, and coinciding with his Madison Square Garden appearance November 10.

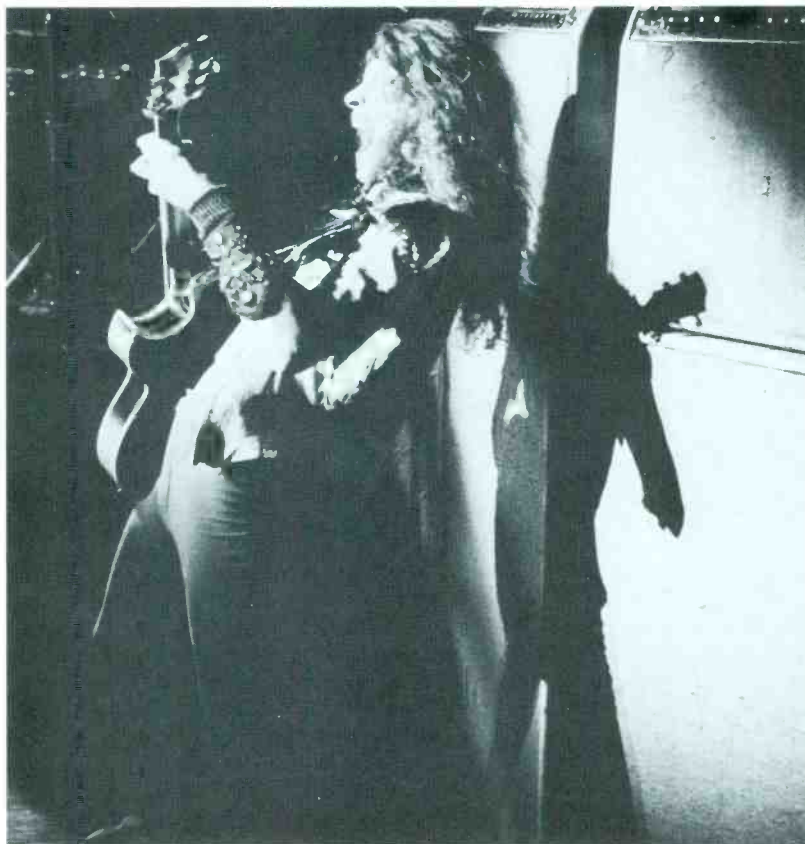
Every Quote A Headline

Ted is a great interview—one of the greatest I've ever heard. Every writer who has spoken to Ted wants to speak to him again at greater depth. Every quote is a headline. Cream, Hit Parader, Rock Scene, Circus have all run covers and features on Ted. High Times ran a 9-page story, Rolling Stone makes space for a major feature every six months (plus constant mentions) and major stories have appeared in Oui, Penthouse, People, and the Village Voice. Most recently, Crawdaddy hired photographer Chris Von Wangenheim to shoot Ted with an attack dog to give the full Ted

Don Van Gorp (Continued from page 18)

days of Ted's career, Carl and Larry ran a promotion company now known as Celebration/Flip-Side Promotion, and they were among the first to propel Ted's career in the Chicago area. Since

that time, there have been countless retail and radio people who made an all-out effort to increase Ted's exposure in the midwest and impact on the nationwide rock scene.



Nugent flavor for their cover.

Ted's personality supplies plenty of material for fantastic publicity events. Siciliano, who is crazy about Nugent, hired a tank to take Ted from his L.A. Forum Concert to a press party, complete with a naked girl. In New York, Ted was brought to the party following his 1976 MSG date in a stage coach. Every rock publication made mention of these parties. In L.A. someone pulled a gun as a publicity stunt. The press loved it. Laura Kaufman of Leber-Krebs, Ted's personal PR person, always worked hand in hand with us.

Charne Role

The fantastic press that has appeared on Ted has been fully utilized in his marketing campaign. Ted's product manager, Jim Charne, has kept in tune with our every move. He used Ted's great press in the total media campaign. There has been constant teamwork in all areas of marketing in building Ted's career.

Walter Yetnikoff

(Continued from page 17)

On behalf of CBS Records, let me express our appreciation to Steve Leber and David Krebs, who head Ted Nugent's management firm, and to DMA, his booking agency, for all their support and assistance. And, of course, we wish to thank and salute Ted himself, for his perseverance and dedication to a prodigious talent that has made all the achievements over the past two years possible.

Ron Alexenburg

(Continued from page 17)

Ted, himself, has supplied us. He has always believed in himself as an artist and has always made himself available to us for any and all purposes. And, he is an artist who has appreciated his record company as much as we at Epic Records have appreciated him.

Epic Leader

Ted Nugent was instrumental in placing Epic Records among the leaders in the field of rock 'n' roll and for this, he has carved out a special place in our history. More importantly, though, he is a great person to be associated with and a credit to have recording for Epic Records.

GRADUATING CLASS OF THE TED NUGENT SCHOOL OF GUITAR



Thanks Ted

JOHN BAUER CONCERT COMPANY
JULES & MIKE BELKIN
JACK BOYLE & SAM L'HOMMEDIÉU
RON DELSENER
ELECTRIC FACTORY CONCERTS
THE FEYLINE FAMILY
ENTAM / PHIL LASHINSKY, STEPHEN GUDIS

SHELLY FINKEL & JIM KOPLIK
BILL GRAHAM & THE F.M. FAMILY
DON LAW
JOHN SCHER
SOUND SEVENTY PRODUCTIONS, INC./
STEVEN GREIL, JOSEPH SULLIVAN
WOLF & RISSMILLER CONCERTS

Col Inks Formerly of the Harlettes



Bruce Lundvall, president, CBS Records, has announced the signing of Sharon Redd, Ulla Hedwig and Charlotte Crossley, Formerly Of The Harlettes, to Columbia Records. The trio, who have been mainstays of the Bette Midler Show for several years, have completed their debut album for the label. Produced by David Rubinson, the lp, entitled "Formerly Of The Harlettes," is set to ship in January. The group is currently in the midst of a national tour with Midler. Pictured at the signing are, from left: Bruce Lundvall, David Rubinson, Sharon Redd, Ulla Hedwig, Charlotte Crossley, and Don Ellis, national vice president, a&r, Columbia Records.

The Coast *(Continued from page 14)*

ine tenderness.

Best of all, the two new songs we heard suggest there won't be any filler. "Lawyers, Guns and Money" matches the drive of his earlier "Poor, Poor Pitiful Me," while his first collaboration with Browne is a delicate ballad.

OTHER SKIRMISHES in progress at the Sound Factory include the third *Asylum* lp for **Andrew Gold**, who's producing the set with keyboard player and Gold band stalwart **Brock Walsh**. That set's now in the final mixing stages . . . And seen in the halls was **Ry Cooder** (WB), reportedly tracking a few songs there last week. We checked with manager **Elliott Abbott**, who confirmed that Cooder's getting ready for a new set, although actual sessions probably won't get going until early next year. Abbott said Ry's original forecast of little new studio work was cut short through a rather mysterious collaboration with a new musical input we're sure will carry Cooder's already eclectic style even further . . . Meanwhile, **Jerry Wexler** is busily readying a clutch of projects that suggest his classic r&b productions of the '50s and '60s may be joined by some new '70s blood. Already in the final mixing stages is Wexler's production of **Allen Toussaint**, with **Dee Robb** engineering, while other projects for Warner Bros. find Wexler at the board for **Etta James** and the **Staple Singers**. During a James session last week, a visiting musician even offered a rather provocative if impromptu meeting between Wexler and **Bob Dylan** (arriving with **Kim Fowley**), who sat down at the ivories to preview a few tunes for the producer (who worked with Dylan during sessions for **Doug Sahm** and **Barry Goldberg** solo projects at Atlantic) . . . Also at Cherokee, **Jennifer Warnes** is completing her second for Arista, produced by **Harry Maslin**.

BLAST FROM THE PAST: Diskbiz types were undoubtedly teary-eyed with nostalgia at the sight of **Bob Gibson** and former partner **Gary Stromberg** lunching at The Palm recently.

PUNK PATRIARCH REVEALED: **Jorma Kaukonen** has apparently set out to convince the world that he's the true godfather of punk rock. When **Hot Tuna** played New York's Palladium not long ago, Kaukonen debuted his back-sized tattoo, which depicts the friendly ol' grim reaper, with a skull and blood-covered dagger (goes perfectly with Jorma's gold tooth, we're told). His wife also has a tattoo covering her entire back, this one featuring a woman flying through the air carrying a female head. Say, this pair sounds like the perfect antidote to all that Christmas merriment. Wonder if they're available for parties at Carlos and Charlie's . . . Meanwhile, the **Jefferson Starship's** new album, "Earth," is due some time soon, with a single coming in early January. "Earth" completes an elemental cycle that also includes "Dragonfly" (air), "Red Octopus" (water) and "Spitfire" (fire).

CONGRATS: To promo wiz **Don Whittemore** and wife **Linda** on the December 2 birth of their baby girl, **Darcy Bradford Whittemore**. The forthcoming ad campaign will include regular in-store merchandise (including stunning non-inflatable stand-up displays) and special 12-inch disco pressings . . .

Haldeman Bows Firm

■ LOS ANGELES — Hank Haldeman, formerly director of a&r and general manager/publishing companies for Mike Curb Productions, has opened Hank's Music Enterprises, Inc. This independent production/publishing company will represent publisher's catalogues, recording artists and individual song writers.

Haldeman currently represents the following catalogues: Little Fugitive Music, Carlin Music, parts of Intersong International, the Hal David portion of the Bacharach-David catalogue (non-exclusive) and September Music. Haldeman also represents writers Marty Cooper and Larry Groce.

Passport, Import Set Distributor Convention

■ NEW YORK—Passport Records and Import Records (both divisions of JEM Records) will hold their first Annual Distributors' Convention in South Plainfield, New Jersey, January 11-12.

Independent distributors from all over the nation and representatives from Arista Records (which distributes Passport Records and GRT Tapes) will be treated to a series of audio visual presentations on the marketing plans for upcoming Passport and Import lps and to a live show featuring Passport artists.

Bay City Rollers Get Double Gold

■ NEW YORK—"Bay City Rollers Greatest Hits" was one of two Roller lps on Arista certified gold by the RIAA during a two-week period. Along with the just-released hit album, The Rollers' third album, "Dedication," also was RIAA-certified.

Blue Note Schedules Pacific Jazz Release

■ LOS ANGELES—Eddie Levine, director and general manager of Blue Note Records, has announced the upcoming re-release of the Pacific Jazz Series catalogue, to be scheduled early in 1978.

Pacific Jazz Records was founded in 1952 by Richard Bock and was sold in 1965 to United Artists, then Liberty Records, under the direction of Al Bennett. During the 15 years of Pacific Jazz Records existence, Bock was responsible for signing, recording and producing some of the finest west coast musicians of the period. Artists on the label include Gerry Mulligan, Chet Baker, Les McCann, Wes Montgomery, Buddy Rich, Jean Luc Ponty, The Jazz Crusade, Gerald Wilson's Big Band and Ravi Shanker.

According to Levine, the move to reissue the Pacific Jazz catalogue was spurred by substantial response to a recent Pacific Jazz series made available in Japan through United Artists Japanese licensee, King International. The re-issues, as they will appear in the United States, will consist of two sets.

Cream Announces Distrib. Changes

■ LOS ANGELES — Paul Culberg, vice president / marketing, Cream Records, has announced a change of product distribution within the state of California, effective immediately.

Northern California will now be handled by Pacific Record & Tape, located in Emeryville. Distribution in Southern California will now be handled by California Record Dist., located in Glendale.

'Lassie' Comes Home



Mike Curb (left) and Pat Boone join with producers Bonita Granville Wrather and William Beaudine, Jr. in going over the 12-song Sherman Bros. score for "Lassie, My Lassie," the first Lassie musical ever to be made.

RADIO STATION POSITION AVAILABLE

WBT Radio, Charlotte, NC, is looking for a creative, talented, mature person to do production with some air work. Send air check and complete resume to: Andy Bickel, WBT Radio, 1 Julian Price Place, Charlotte, NC 28208.

An Equal Opportunity Employer

Retailers Discussion Focuses on Pricing

(Continued from page 4)

ject of Jimmy's Music World (or, "the man with 39 stores," as it was referred to throughout the evening), all said, was psychological. Said Karol: "To have to explain to a customer why you can't buy a record for three dollars and sell it for two is about the most frustrating thing I can think of. It diminishes your enthusiasm. You spend a lot of time trying to figure out what you're doing wrong. You get in a down mood, and that makes it very hard to do those things that help your business grow."

Imber replied that he had tried to turn the price wars "into positive experiences" by taking an aggressive stance in the marketplace via stronger in-store merchandising of a more select inventory, and by continuing to expand the chain. "Your price does not have to be cheaper," he told the audience. "Kids want these products. More people should take the attitude that people will buy at the prices we choose. We don't have to give it away."

Sonin, who had joined in and reaped the rewards of price wars in Manhattan, warned the panel members against feeling as though the worst has passed with Jimmy's bankruptcy: "In late Jan-

uary or early February," claimed Sonin, "you'll see even bigger price wars in Manhattan, because our new competitors have even more than the others did. You haven't seen anything yet."

Noting that "We've seen cut-throats before and we'll see them again," Saccone complained that small retailers are virtually ignored by record companies when it comes to co-op ad support. "One major company doesn't even know small retailers exist," he stated. "It has no programs at all for small retailers."

Saccone then called for the reactivation or reformation of the Record Dealers Association, encompassing 40 or 50 stores, which will aid small retailers in securing a "bigger slice of the pie." (See separate story.)

The evening's other major topic concerned the value of continuous advertising of records at discount prices. Saccone reiterated his previously stated position that continuous advertising was detrimental because small retailers cannot compete against it: "Ad money is not available to us." Bondy, however, said that such advertising "only confuses record buyers to the point where they don't buy records."

Sonin expressed the opinion

that continuous advertising can help the entire industry as long as other merchants capitalize on it as he has. "The smart merchants stock the items advertised by his competitors and compete without ads or with his own promotions. This advertising gets the public aware of new product and is good for the entire industry."

"Continuous advertising negates the desired effect the advertiser is looking for," Karol said. "It's not news. I don't think consumers take these prices seriously. All you have to do is be in the ballgame. Consumers know they can go somewhere and get the record at about the same price. It's absolutely true, though, that consumers are confused."

Capitol Taps Hunyar

■ LOS ANGELES—Csaba Hunyar has been appointed manager-chemical and records development, Capitol Industries-EMI, Inc., according to Ralph E. Cousino, vice president-engineering and tape manufacturing, Capitol Industries-EMI, Inc.

Duties

In the newly-created position, designed to organize expanded chemical support for record manufacturing, Hunyar's responsibilities include the development of record resin, matrix plating and trouble shooting, and mastering laquer. He is headquartered at the Los Angeles plant.

Hunyar received his degree in Chemical Technology from the Budapest (Hungary) Institute of Technology.

Fantasy Signs Martha Reeves



Fantasy Records has signed Martha Reeves to an exclusive recording contract. She will begin recording this month with Fantasy associate a&r man Hank Cosby, who handled her arrangements and played saxophone on most of her Motown sessions in the 1960s. Pictured from left are: Fantasy president Ralph Kaffel, Martha Reeves, Fantasy chief counsel Al Bendich and Hank Cosby.

Lambert Is Interworld East Coast Manager

■ LOS ANGELES — Eddie Lambert, general professional manager, Interworld Music has named Lanny Lambert east coast professional manager.

Lambert joins Interworld after a tenure as professional manager with Sunbury/Dunbar Music. Prior to this he had been with Screen Gems-EMI Music, New York. He is also credited with creating and producing the weekly one hour rock-talk TV show "Speak Easy."

Lowery Honored



Music publishing entrepreneur Bill Lowery was surprised in Atlanta when concert and recording star Tommy Roe presented him with a special award from MIDEM, which honored Lowery on his 25th anniversary in the music industry and for his many efforts in "creating higher visibility for music all over the world."

Peter Goldmark

(Continued from page 4)

versity of Vienna, earning a Ph.D. in physics, and moved to England in 1931 to work for Pye Radio Ltd.

He moved to the United States two years later, and worked as a consultant before joining CBS as its chief television engineer in 1936. During his career with CBS he served as director of engineering research and development, vice president of engineering research and development, and president of CBS Laboratories. He became a United States citizen in 1937.



Peter Goldmark

Goldmark is survived by his wife, Diane; by six children, four by a previous marriage; by a brother and a half-brother. Funeral services were scheduled for last Saturday (10) in Stamford, Conn.

JOHNNY MARKS' BIG 4

RUDOLPH

THE RED-NOSED REINDEER

120,000,000 Record Seller, Int'l — Over 500 Versions

BRENDA LEE

ROCKIN' AROUND THE CHRISTMAS TREE

FRANK SINATRA BING CROSBY

Hear Bing Sing it on the Crosby Christmas Show

I HEARD THE BELLS ON CHRISTMAS DAY

Kate Smith, Harry Belafonte, Eddy Arnold, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings etc.

BURL IVES

A HOLLY JOLLY CHRISTMAS

3 TV Specials — Music and Lyrics by Johnny Marks

RUDOLPH THE RED-NOSED REINDEER

with Burl Ives (Sound Track MCA)

CBS TV

RUDOLPH'S SHINY NEW YEAR

with Red Skelton

Dec. 11 ABC-TV 7-8 P.M.

THE TINY TREE

with Roberta Flack and Buddy Ebsen

Dec. 18 CBS-TV 7:30

ST. NICHOLAS MUSIC, INC.

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

THE RETAIL REPORT

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

SALESMAKER OF THE WEEK



ALL 'N ALL
EARTH, WIND & FIRE
Col

TOP SALES

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

ABC/NATIONAL

- BROKEN HEART**—The Babys—Chrysalis
- COMMODORES LIVE**—Motown
- DOWN TWO, THEN LEFT**—Boz Scaggs—Col
- GREATEST HITS**—Captain & Tennille—A&M
- GREATEST HITS, VOL. II**—Elton John—MCA
- OLIVIA NEWTON JOHN'S GREATEST HITS**—MCA
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- SOMETHING TO LOVE**—LTD—A&M
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA

CAMELOT/NATIONAL

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GALAXY**—War—UA
- GREATEST HITS**—Captain & Tennille—A&M
- GREATEST HITS, ETC.**—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KISS ALIVE II**—Casablanca
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet

HANDLEMAN/NATIONAL

- ALICE COOPER SHOW**—WB
- ALL 'N ALL**—Earth, Wind & Fire—Col
- BEST OF ZZ TOP**—London
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GALAXY**—War—MCA
- GREATEST HITS**—Bay City Rollers—Arista
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- TURNIN' ON**—High Inergy—Gordy

KORVETTES/NATIONAL

- BAT OUT OF HELL**—Meatloaf—Epic/Cleveland Intl.
- CHIC**—Atlantic
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GREATEST HITS**—Captain & Tennille—A&M
- LOOKING BACK**—Stevie Wonder—Motown
- NEWS OF THE WORLD**—Queen—Elektra
- ONCE UPON A TIME**—Donna Summer—Casablanca
- SECONDS OUT**—Genesis—Atlantic
- THE GRAND ILLUSION**—Styx—A&M
- TURNIN' ON**—High Inergy—Gordy

MUSICLAND/NATIONAL

- ALL 'N ALL**—Earth, Wind & Fire—Col

- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GREATEST HITS**—Bay City Rollers—Arista
- GREATEST HITS**—Captain & Tennille—A&M
- LOVE SONGS**—Beatles—Capitol
- MUPPET SHOW**—Arista
- OUT OF THE BLUE**—ELO—Jet
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- STORY OF STAR WARS**—20th Century
- TURNIN' ON**—High Inergy—Gordy

RECORD BAR/NATIONAL

- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- FUNKENTECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- LONGER FUSE**—Dan Hill—20th Century
- MR. MEAN**—Ohio Players—Mercury
- MUPPET SHOW**—Arista
- NEW HORIZON**—Isaac Hayes—Polydor
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- Y'ALL COME BACK SALOON**—Oak Ridge Boys—ABC/Dot

TWO GUYS/EAST COAST

- BARRY MANILOW LIVE**—Arista
- BORN LATE**—Shaun Cassidy—Warner/Curb
- FRENCH KISS**—Bob Welch—Capitol
- GREATEST HITS, ETC.**—Paul Simon—Col
- I WANT TO LIVE**—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- KISS ALIVE II**—Casablanca
- LITTLE CRIMINALS**—Randy Newman—WB
- OUT OF THE BLUE**—ELO—Jet
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

FOR THE RECORD/ BALTIMORE

- ALL 'N ALL**—Earth, Wind & Fire—Col
- CHIC**—Atlantic
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FUNKENTECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GALAXY**—War—MCA
- HARDNESS OF THE WORLD**—Slave—Cotillion
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- NEW HORIZON**—Isaac Hayes—Polydor
- NEWS OF THE WORLD**—Queen—Elektra
- THANKFUL**—Natalie Cole—Capitol

WAXIE MAXIE/ WASH., D.C.

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BROKEN HEART**—The Babys—Chrysalis
- FUNKENTECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- GALAXY**—War—MCA
- HARDNESS OF THE WORLD**—Slave—Cotillion
- I WANT TO LIVE**—John Denver—RCA
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- LOOKING BACK**—Stevie Wonder—Motown
- MAXIMUM STIMULATION**—Jimmy Castor—Atlantic
- THANKFUL**—Natalie Cole—Capitol

GARY'S/RICHMOND

- ALL 'N ALL**—Earth, Wind & Fire—Col
- BORN LATE**—Shaun Cassidy—Warner/Curb
- ELVIS IN CONCERT**—Elvis Presley—RCA
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol

- GREATEST HITS, VOL. II**—Elton John—MCA
- LITTLE CRIMINALS**—Randy Newman—WB
- POINT OF KNOW RETURN**—Kansas—Kirshner
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- SOMETHING TO LOVE**—LTD—A&M

RADIO 437/PHILADELPHIA

- CHIC**—Atlantic
- FUNKENTECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- I WANT TO LIVE**—John Denver—RCA
- LIFE ON THE LINE**—Eddie & the Hot Rods—Island
- LIVE IN MUNICH**—Thad Jones/Mel Lewis—Horizon
- MANORISMS**—Wet Willie—Epic
- NEVER MIND THE BOLLOCKS**—Sex Pistols—Sire
- NEW YORK AFTERNOON**—Richie Cole—Muse
- TRUE TO LIFE**—Ray Charles—Atlantic
- WE MUST BELIEVE IN MAGIC**—Crystal Gayle—UA

FATHER'S & SUN'S/ MIDWEST

- ANTHOLOGY**—Wright Brothers Overland Stage Co.—Wright Perry
- FUNKENTECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- HARDNESS OF THE WORLD**—Slave—Cotillion
- INNER VOICES**—McCoy Tyner—Milestone
- LEIF GARRETT**—Atlantic
- LIVE**—10cc—Mercury
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MR. MEAN**—Ohio Players—Mercury
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- THE GRAND ILLUSION**—Styx—A&M

FLO'S RECORDS/ PITTSBURGH

- AJA**—Steely Dan—ABC
- ALL 'N ALL**—Earth, Wind & Fire—Col
- BROKEN BLOSSOM**—Bette Midler—Atlantic
- FUNKENTECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- HARDNESS OF THE WORLD**—Slave—Cotillion
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- MONTREUX SUMMIT, VOL. I**—Various Artists—Col
- RICK DANKO**—Arista
- SLOWHAND**—Eric Clapton—RSO
- THANKFUL**—Natalie Cole—Capitol

RECORD RENDEZVOUS/ CLEVELAND

- AJA**—Steely Dan—ABC
- ALL 'N ALL**—Earth, Wind & Fire—Col
- COMMODORES LIVE**—Motown
- FEELIN' BITCHY**—Millie Jackson—Spring
- GALAXY**—War—MCA
- KISS ALIVE II**—Casablanca
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- SECRETS**—Con Funk Shun—Mercury
- SOMETHING TO LOVE**—LTD—A&M

SOUND UNLIMITED/ CHICAGO

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FLYING HIGH ON YOUR LOVE**—Bar Kays—Mercury
- FRENCH KISS**—Bob Welch—Capitol
- HOME TOWN ALBUM**—WKQX
- IN COLOR**—Cheap Trick—Epic
- LITTLE CRIMINALS**—Randy Newman—WB
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- RICK DANKO**—Arista

- SHOW SOME EMOTION**—Joan Armatrading—A&M
- 1812 OVERTURE/ MILWAUKEE**

- ALL 'N ALL**—Earth, Wind & Fire—Col
- FUNK BEYOND THE CALL OF DUTY**—Johnny Guitar Watson—DJM
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- NEWS OF THE WORLD**—Queen—Elektra
- PAUPER IN PARADISE**—Gino Vannelli—A&M
- PLAYER**—RSO
- POINT OF KNOW RETURN**—Kansas—Kirshner
- RICK DANKO**—Arista
- SLOWHAND**—Eric Clapton—RSO
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

FRANKLIN MUSIC/ ATLANTA

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**—20th Century
- BROKEN HEART**—The Babys—Chrysalis
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- HEADS**—Bob James—Col
- KARLA BONOFF**—Col
- LEIF GARRETT**—Atlantic
- LET'S GET SMALL**—Steve Martin—WB
- LONGER FUSE**—Dan Hill—20th Century
- MUPPET SHOW**—Arista
- THANKFUL**—Natalie Cole—Capitol

TAPE CITY/NEW ORLEANS

- ALL 'N ALL**—Earth, Wind & Fire—Col
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FRENCH KISS**—Bob Welch—Capitol
- NEWS OF THE WORLD**—Queen—Elektra
- OLIVIA NEWTON-JOHN'S GREATEST HITS**—MCA
- ONCE UPON A TIME**—Donna Summer—Casablanca
- OUT OF THE BLUE**—ELO—Jet
- REACH FOR IT**—George Duke—Epic
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)

SOUND TOWN/DALLAS

- ACTION**—Blackbyrds—Fantasy
- BROKEN HEART**—The Babys—Chrysalis
- DON'T LET ME BE MISUNDERSTOOD**—Santa Esmeralda—Casablanca
- GALAXY**—War—MCA
- LIVE**—Crosby/Nash—ABC
- OUT OF THE BLUE**—ELO—Jet
- OUTSIDE HELP**—Johnny Rivers—Big Tree
- SECONDS OUT**—Genesis—Atlantic
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

DAVEY'S LOCKER/SOUTH

- ALL 'N ALL**—Earth, Wind & Fire—Col
- AMERICA LIVE**—WB
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- GREATEST HITS**—Joe Cocker—A&M
- GREATEST HITS ETC.**—Paul Simon—Col
- LEVON HELM & THE RCO ALL-STARS**—ABC
- MONTREUX SUMMIT, VOL. I**—Various Artists—Col
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- SOPHISTICATED GIANT**—Dexter Gordon—Col

CIRCLES/ARIZONA

- BEST OF ZZ TOP**—London
- BROKEN BLOSSOM**—Bette Midler—Atlantic
- GOIN' BANANAS**—Side Effect—Fantasy
- GREATEST HITS**—Bay City Rollers—Arista
- HAVANA CANDY**—Patti Austin—CTI

- LIVE AT THE BIJOU**—Grover Washington, Jr.—Kudu
- RICK DANKO**—Arista
- SECONDS OUT**—Genesis—Atlantic
- THANKFUL**—Natalie Cole—Capitol
- WORKS, VOL. II**—Emerson, Lake & Palmer—Atlantic

ODYSSEY/SOUTHWEST & WEST

- ALAN PRICE**—Jet
- ALL 'N ALL**—Earth, Wind & Fire—Col
- COLLECTOR'S ITEMS**—O'Jays—Phila. Intl.
- DISCO 9000**—Johnnie Taylor—Col
- FUNKENTECHY VS. THE PLACEBO SYNDROME**—Parliament—Casablanca
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- LIFE ON THE LINE**—Eddie & the Hot Rods—Island
- OUT OF THE BLUE**—ELO—Jet
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SLOWHAND**—Eric Clapton—RSO

LICORICE PIZZA/ LOS ANGELES

- AJA**—Steely Dan—ABC
- ALL 'N ALL**—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- I'M GLAD YOU'RE HERE WITH ME TONIGHT**—Neil Diamond—Col
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- RICK DANKO**—Arista
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

MUSIC PLUS/LOS ANGELES

- DEATH OF A LADIES MAN**—Leonard Cohen—WB
- FRENCH KISS**—Bob Welch—Capitol
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- PASSAGE**—Carpenters—A&M
- POINT OF KNOW RETURN**—Kansas—Kirshner
- REACH FOR IT**—George Duke—Epic
- RICK DANKO**—Arista
- ROCKET TO RUSSIA**—Ramoness—Sire
- STORY OF STAR WARS**—20th Century
- THE JOY**—Toni Brown & Terry Garthwaite—Fantasy

TOWER/LOS ANGELES

- BORN LATE**—Shaun Cassidy—Warner/Curb
- CHIC**—Atlantic
- CRIMINAL RECORD**—Rick Wakeman—A&M
- RICK DANKO**—Arista
- ROCKET TO RUSSIA**—Ramoness—Sire
- STARES & WHISPERS**—Freda Payne—Capitol
- STORY OF STAR WARS**—20th Century
- SUPERNATURE**—Cerrone 3—Cotillion
- THANKFUL**—Natalie Cole—Capitol
- THE STRANGER**—Billy Joel—Col

EVERYBODY'S RECORDS/ NORTHWEST

- BAD REPUTATION**—Thin Lizzy—Mercury
- EDDIE MONEY**—Col
- LONGER FUSE**—Dan Hill—20th Century
- MY AIM IS TRUE**—Elvis Costello—Col
- NEVER MIND THE BOLLOCKS**—Sex Pistols—WB
- RAIN DANCES**—Came!—Janus
- ROUGH MIX**—Pete Townshend/Ronnie Lane—MCA
- SECONDS OUT**—Genesis—Atlantic
- THE STRANGER**—Billy Joel—Col
- TWILLEY DON'T MIND**—Dwight Twilley Band—Arista

THE ALBUM CHART

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

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

DEC. 17 DEC. 10

1 1 RUMOURS
FLEETWOOD MAC
 Warner Bros. BSK 3010
 (29th Week)



WKS. ON CHART

43 G

2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	14	G
3	3	KISS ALIVE II KISS/Casablanca NBLP 7076	5	I
4	5	SHAUN CASSIDY/Warner/Curb BS 3067 (WB)	25	F
5	6	COMMODORES LIVE/Motown M9 894A2	7	I
6	14	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	3	G
7	7	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2537	9	K
8	4	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	7	G
9	12	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	5	G
10	15	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	4	I
11	11	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541	27	H
12	10	AJA STEELY DAN/ABC AB 1006	11	G
13	13	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	9	G
14	20	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	5	G
15	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	8	F
16	9	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)/Arista AB 4159	9	G
17	16	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	10	G
18	31	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	4	G
19	18	FOREIGNER/Atlantic SD 19109	38	G
20	21	OLIVIA NEWTON-JOHN'S GREATEST HITS/MCA 3028	7	G
21	22	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	17	F
22	27	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	3	G
23	23	FRENCH KISS BOB WELCH/Capitol ST 11663	11	F
24	17	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	23	G
25	35	NEWS OF THE WORLD QUEEN/Elektra 6E 112	4	G
26	19	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	12	G
27	28	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	30	G
28	24	MOONFLOWER SANTANA/Columbia C2 34914	8	H
29	32	THE GRAND ILLUSION STYX/A&M 4637	21	G
30	29	BOSTON/Epic 34188	64	G
31	33	THE STRANGER BILLY JOEL/Columbia JC 34987	11	G
32	25	BARRY WHITE SINGS FOR SOMEONE YOU LOVE BARRY WHITE/20th Century T 543	14	G
33	30	BARRY MANILOW LIVE/Arista 8500	29	I
34	37	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	8	G
35	38	I ROBOT ALAN PARSONS PROJECT/Arista 7002	24	G
36	41	REACH FOR IT GEORGE DUKE/Epic PE 34883	7	F
37	42	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	6	G
38	39	LOVE SONGS THE BEATLES/Capitol SKBL 11711	7	G
39	26	FOGHAT LIVE FOGHAT/Bearsville BRK 6971 (WB)	15	G
40	46	TURNIN' ON HIGH INERGY/Gordy G6 978S1 Motown	7	F
41	40	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	32	G
42	36	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	19	F
43	45	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	9	G
44	44	ODYSSEY/RCA APL1 2204	8	F
45	34	CHICAGO XI/Columbia JC 34860	12	G
46	43	SOMETHING TO LOVE LTD/A&M 4646	20	G
47	47	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	16	F
48	48	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	7	G
49	51	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	52	G
50	50	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	94	G
51	61	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	4	G
52	53	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	8	G

53	49	HEROES DAVID BOWIE/RCA AFL1 2522	6	G
54	58	ACTION BLACKBYRDS/Fantasy F 9535	12	G
55	54	COMMODORES/Motown M7 884R1	38	G
56	52	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	7	G
57	56	CSN CROSBY, STILLS & NASH/Atlantic SD 19104	24	G
58	59	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	15	F
59	73	GALAXY WAR/MCA 3030	3	G
60	62	KARLA BONOFF/Columbia PC 34762	11	F
61	76	THANKFUL NATALIE COLE/Capitol SW 11708	2	G
62	70	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	3	G
63	67	BROKEN HEART THE BABYS/Chrysalis CHR 1150	6	G
64	78	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	3	G
65	72	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	4	G
66	69	BRASS CONSTRUCTION III/United Artists LA775 H	6	G
67	57	HERE AT LAST—BEE GEES LIVE BEE GEES/RSO 2 3901 (Polydor)	29	I
68	55	BABY IT'S ME DIANA ROSS/Motown M7 890R1	11	G
69	60	JT JAMES TAYLOR/Columbia JC 34811	24	G
70	74	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782	4	I
71	71	COME GO WITH US POCKETS/Columbia PC 34879	11	F
72	75	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	5	I
73	84	BING CROSBY'S GREATEST HITS/MCA 3031	3	G
74	63	CAT SCRATCH FEVER TED NUGENT/Epic 34700	27	G
75	83	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	3	F
76	68	ONE MORE FROM THE ROAD LYNRYD SKYNYRD/MCA 2 8016	6	F
77	65	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045	15	G
78	66	PASSAGE CARPENTERS/A&M SP 4703	10	G
79	93	SECONDS OUT GENESIS/Atlantic SD 2 9002	2	G
80	87	HEADS BOB JAMES/Tappan Zee JC 34896 (CBS)	3	G
81	64	REJOICE THE EMOTIONS/Columbia PC 34762	26	F
82	90	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	3	G

CHARTMAKER OF THE WEEK

83 — FUNKENTELECHY VS THE PLACEBO SYNDROME
 PARLIAMENT
 Casablanca NBLP 7084



84	85	PART 3 KC & THE SUNSHINE BAND/T.K. 605	32	G
85	86	LET IT FLOW DAVE MASON/Columbia PC 34680	6	F
86	79	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)	17	F
87	88	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	6	F
88	89	RUBY, RUBY GATO BARBIERI/A&M SP 4655	5	G
89	77	BRICK/Bang BLP 409	15	G
90	109	GREATEST HITS BAY CITY ROLLERS/Arista AB 4158	1	G
91	92	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	3	G
92	82	TWILLEY DON'T MIND DWIGHT TWILLEY/Arista AB 4140	8	G
93	95	WE ARE ONE MANDRILL/Arista AB 4144	4	G
94	94	LOVE YOU LIVE ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	11	I
95	91	LITTLE QUEEN HEART/Portrait JR 34799	30	G
96	80	IN CITY DREAMS ROBIN TROWER/Chrysalis CHR 1148	12	G
97	81	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911	6	G
98	103	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	1	G
99	98	THE DEVIL IN ME THELMA HOUSTON/Tamla T7 358R1 (Motown)	5	G
100	96	LIVE CROSBY/NASH/ABC AA 1042	5	G

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151-200 ALBUM CHART

- 151 **PLAYER**/RSO 1 3026 (Polydor)
- 152 **NEW VINTAGE** MAYNARD FERGUSON/Columbia JC 34903
- 153 **MAGIC BILLY COBHAM**/Columbia JC 34939
- 154 **12 GREATEST HITS** NEIL DIAMOND MCA 2106
- 155 **DREAMBOAT ANNIE HEART**/Mushroom MRS 5005
- 156 **HERE TO TEMPT YOU** TEMPTATIONS/Atlantic SD 19143
- 157 **LOOKING FOR MR. GOODBAR** VARIOUS ARTISTS/Columbia JS 35029
- 158 **HEAVEN'S JUST A SIN AWAY** KENDALLS/Ovation OV 1719
- 159 **MONTREUX SUMMIT** VARIOUS ARTISTS/Columbia JC 35005
- 160 **NEVER MIND THE BOLLOCKS** HERE'S THE SEX PISTOLS SEX PISTOLS/Warner/Virgin BSK 3147
- 161 **TOM PETTY AND THE HEARTBREAKERS**/ABC SR 52006
- 162 **EDDIE MONEY**/Columbia PC 34909
- 163 **DON'T LOOK DOWN** OZARK MOUNTAIN DAREDEVILS/A&M SP 4662
- 164 **TOUCH AND GONE** GARY WRIGHT/Warner Bros. BSK 3137
- 165 **CRIMINAL RECORD** RICK WAKEMAN/A&M SP 4660
- 166 **MANORISMS** WET WILLIE/Epic JE 34983
- 167 **ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN** ELVIS PRESLEY/RCA LSP 4776
- 168 **THE HARDNESS OF THE WORLD** SLAVE/Cotillion SD 5201 (Atlantic)
- 169 **ONLY THE STRONG SURVIVE** BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
- 170 **ON STAGE** LILY TOMLIN/Arista AB 4142
- 171 **THE SPINNERS**/Atlantic SD 19146
- 172 **THE OSMONDS GREATEST HITS** Kolob PD 2 9005 (Polydor)
- 173 **LONGER FUSE** DAN HILL/20th Century T 547
- 174 **THE TRAMMPS III**/Atlantic SD 19148
- 175 **IT TAKES ONE TO KNOW ONE** DETECTIVE/Swan Song SS 8504 (Atlantic)
- 176 **REPEAT-THE BEST OF JETHRO TULL VOL. II**/Chrysalis CHK 1135 (WB)
- 177 **LEVON HELM & THE RICO ALL-STARS** ABC AA 1017
- 178 **LIVE & LET LIVE** 10cc/Mercury SRM 2 8600
- 179 **THE EARLY YEARS** AL STEWART/Janus 2JX 7026
- 180 **LEIF GARRETT**/Atlantic SD 19152
- 181 **SUNSHINE EMOTIONS**/Stax STX 4100 (Fantasy)
- 182 **AMERICA LIVE**/Warner Bros. BSK 3136
- 183 **OUTSIDE HELP** JOHNNY RIVERS/Big Tree BT 76004 (Atlantic)
- 184 **MAXIMUM STIMULATION** THE JIMMY CASTOR BUNCH/Atlantic SD 1911
- 185 **PETE'S DRAGON** (ORIGINAL SOUNDTRACK)/Capitol SW 11704
- 186 **YOU'RE THE ONLY DANCER** JACKIE DeSHANNON/Amherst AMH 1010
- 187 **GOIN' BANANAS** SIDE EFFECT/Fantasy F 9537
- 188 **CHASING RAINBOWS** JANE OLIVOR/Columbia PC 34917
- 189 **RECKLESS ABANDON** THE DAVID BROMBERG BAND/Fantasy F 9540
- 190 **LIFE ON THE LINE** EDDIE & THE HOT RODS/Island ILPS 9509
- 191 **ROCKET TO RUSSIA** RAMONES/Sire SR 6042 (WB)
- 192 **MR. MEAN OHIO PLAYERS**/Mercury SRM 1 3707
- 193 **THE ALICE COOPER SHOW**/Warner Bros. BSK 3138
- 194 **GREATEST HITS** CHICAGO/Columbia PC 33900
- 195 **PUTTING IT STRAIGHT** PAT TRAVERS/Polydor PD 1 6121
- 196 **IN CONTROL** CONTROLLERS/Juana 200-001 (T.K.)
- 197 **NEW HORIZON** ISAAC HAYES/Polydor PD 1 6120
- 198 **SINGER OF SONGS, TELLER OF TALES** PAUL DAVIS/Bang 410
- 199 **LIVESTOCK BRAND** X/Passport PB 9824 (Arista)
- 200 **TERENCE BOYLAN**/Asylum 7E 1091

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| 101 | 112 | FEELIN' BITCHY MILLIE JACKSON/Spring SP 16715 (Polydor) |
| 102 | 99 | I'M IN YOU PETER FRAMPTON/A&M SP 4704 |
| 103 | 101 | ENIGMATIC OCEAN JEAN-LUC PONTY/Atlantic SD 19100 |
| 104 | 108 | OXYGENE JEAN-MICHEL JARRE/Polydor PD 6112 |
| 105 | 105 | EXPECT NO MERCY NAZARETH/A&M SP 4666 |
| 106 | 100 | LUNA SEA FIREFALL/Atlantic SD 19101 |
| 107 | 110 | SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088 |
| 108 | 118 | DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080 |
| 109 | 97 | NEVER LETTING GO PHOEBE SNOW/Columbia JC 34875 |
| 110 | 127 | SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS2 4001 (Polydor) |
| 111 | 102 | STREISAND SUPERMAN BARBRA STREISAND/Columbia JC 34830 |
| 112 | 104 | FLEETWOOD MAC /Reprise MSK 2281 (WB) |
| 113 | 107 | FINALE LOGGINS & MESSINA/Columbia J6 34167 |
| 114 | 113 | RAIN DANCES CAMEL/Janus JXS 7035 |
| 115 | 128 | RICK DANKO /Arista AB 4141 |
| 116 | 114 | ROUGH MIX PETER TOWNSHEND/RONNIE LANE/MCA 2295 |
| 117 | 121 | THE BEST OF ZZ TOP ZZ TOP/London PS 706 |
| 118 | 120 | HAVANA CANDY PATTI AUSTIN/CTI 7 5006 |
| 119 | 129 | FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/DJM DJLPA 714 (Amherst) |
| 120 | 116 | THE QUINTET V.S.O.P./Columbia C2 34976 |
| 121 | 106 | NIGHT AFTER NIGHT NILS LOFGREN/A&M SP 3707 |
| 122 | — | THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550 |
| 123 | — | BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151 |
| 124 | 126 | ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA LSP 3758 |
| 125 | 122 | STICK TO ME GRAHAM PARKER AND THE RUMOUR/Mercury SRM 1 3706 |
| 126 | 111 | RIGHT ON TIME BROTHERS JOHNSON/A&M SP 4644 |
| 127 | 119 | ENCORE TANGERINE DREAM/Virgin PZG 35014 (CBS) |
| 128 | 134 | WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS) |
| 129 | 115 | A FAREWELL TO KINGS RUSH/Mercury SRM 1 1184 |
| 130 | 137 | JOE COCKER'S GREATEST HITS /A&M SP 4670 |
| 131 | — | LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown) |
| 132 | 146 | CAPTAIN & TENNILLE'S GREATEST HITS /A&M SP 4667 |
| 133 | 117 | I REMEMBER YESTERDAY DONNA SUMMER/Casablanca NBLP 7056 |
| 134 | 139 | TRUE TO LIFE RAY CHARLES/Atlantic SD 19142 |
| 135 | — | CHIC /Atlantic SD 19153 |
| 136 | 135 | LOVE GUN KISS/Casablanca NBLP 7051 |
| 137 | 140 | HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758 |
| 138 | 144 | THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538 |
| 139 | 124 | THUNDER IN MY HEART LEO SAYER/Warner Bros. BSK 3089 |
| 140 | 145 | TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 35018 |
| 141 | 133 | IN COLOR CHEAP TRICK/Epic PE 34884 |
| 142 | — | THE MUPPET SHOW /Arista AB 4152 |
| 143 | — | LOVE AT THE GREEK NEIL DIAMOND/Columbia KC 2 34402 |
| 144 | 149 | MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 34037 |
| 145 | 123 | GOIN' PLACES THE JACKSONS/Epic JE 34835 |
| 146 | — | MENAGERIE BILL WITHERS/Columbia JC 34903 |
| 147 | 141 | ELVIS, A LEGENDARY PERFORMER, VOL. 1 ELVIS PRESLEY/RCA CPL1 0341 |
| 148 | 143 | BEST OF THE DOOBIES DOOBIE BROTHERS/Warner Bros. BSK 3112 |
| 149 | 131 | NETHER LANDS DAN FOGELBERG/Full Moon PE 34185 (CBS) |
| 150 | 148 | FRAMPTON COMES ALIVE PETER FRAMPTON/A&M 3703 |

RECORD WORLD DECEMBER 17, 1977

RADIO WORLD

AM ACTION

By CHRISTY WRIGHT

■ **Player** (RSO). This record merits mention once again considering the fact that it is #1 at stations such as Y100, 13Q, WPGC, Z93, WCAO, WPEZ, and comes on the r&b chart at 70 with a bullet. Good jumps going into the top 10 at WFIL 11-6, WLAC 15-10, KDWB 23-9, KSTP 12-9 and already in the top 10 at WMAK, KJR, 96X, WIFI, KFI and KNUS. Still adding stations such as WABC, WZZP and WDRQ. Moving at WKBW 14-12, KFRC 14-11, WQAM 26-13, WHBQ HB-22, WCOL 25-21, WMET 31-26, CKLW 25-23, WOKY 31-24, KSLQ 34-25, KXOK 34-26, WSAI 27-25, Q102 25-21, WNOE 27-21, KRBE 25-11, KHJ 22-13, KLIF 24-18, KTLK 30-24, WGCL 25-13, and KYA 20-12.

Rod Stewart (Warner Bros.). A good week with more additions at WLS, CKLW, KSLQ, KHJ, KLIF, KTLK and WGCL. It's already #1 on WQXI and WNOE. Moved into the top 10 at WKBW 13-10, WMAK 12-4, KRBE 11-9,



Billy Joel

KING 19-10, and KYA 11-9. Is already top 10 at 13Q, WPGC, WLAC, Z93 and WPEZ. Really moving at WFIL HB-21, WRKO 23-16, KFRC HB-26, WHBQ 26-16, WCOL 28-25, WZZP 13-11, WMET 27-20, WDRQ 31-27, WOKY 23-15, WSAI 25-19, Q102 22-18, WCAO 29-22 and WIFI 23-16.

Queen (Elektra). This song is showing very strong activity wherever

(Continued on page 93)

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Quote of the week: "No, that rumor is not true that I will be the new PD of KHJ," **G. T. Stone** of 14-ZYQ in Frederick, Md. . . . **Kevin McKeown** has just been named general manager of KROQ-AM & FM/Los Angeles from operations manager. He was formerly with KGB/San Diego and WPLR/New Haven . . . WISE has taken on **Mark Elliot**, aka **Mike Garrett**, formerly of WVLC, now doing 10 a.m.-2 p.m. There is an opening for a news person at WISE. Contact **Dick Collom** at 90 Lookout Rd., Asheville, No. Carolina 28804. Tapes and resumes only. No calls please. They need one person to make a three man news team. EOE/MF.

Opening for air talent and researcher at WJON/St. Cloud. Tapes and resumes to **Tom Kay**, P.O. Box 220, St. Cloud, Minn. 56301. EOE/MF . . . WRKO brings in **Richard Woodard** as music research coordinator. He will assume the responsibility for previewing new record releases along with tending to his prior call-out music research duties at WRKO . . . KNOE-AM changes format to country as of Jan. 2. At this present time they are a top 40 station. All country product services would be appreciated. Contact PD **Bill Mervin**, asst. PD **Gary McKenney** or MD **Rob Williams**. P.O. Box 4067 Monroe, La. 71201 or call (318) 387-9900.

Jack Daniels resigns as PD of KTOQ to do sales at the station. **David Hohn** has been promoted to PD at KTOQ, but will maintain MD duties . . . **Rick Lee**, general manager of KMEL in San Francisco, has announced the appointment of **Terry Fox** to the position of creative director and **David T** to the position of production director of the Bay area's newest AOR station. The PD is **Bobby Cole**. KMEL is owned by Century Broadcasting and may be found on the FM band at 106. . . "60-Second LP," the nationally syndicated album review heard now on 125 radio stations, is helping to save the endangered whales. According to producer **Jeff Craig**, "We were approached by the Green Peace Organization, a group who literally puts themselves in front of those who kill the whales. Whales, who are hunted for their commercial value, are close to extinction. We're trying to make people aware of the problem by giving Green Peace commercial time." Joining the network of "60-Second LP" are KOMA/Oklahoma City, WDRQ/Detroit, KYNO-FM/Fresno, and starting this week they will be heard on a premier Los Angeles facility.

KCRC Gets Renewal of FCC License

By IRWIN B. ARIEFF

■ WASHINGTON—Radio station KCRC, Enid, Okla., has been given a one-year short-term license renewal by the Federal Communications Commission (FCC), which charged the station with "quite substantial deviations on a number of occasions" from its stated commercial policy. Specifically, the FCC said the station was not being given a full three-year renewal because it "consistently, over a considerable time period," surpassed the number of commercial minutes per hour it prom-

ised the agency it would normally program.

The FCC said it would monitor the station's performance until Dec. 1, 1978, and asked the station to submit additional program logs and a detailed statement of how it planned to ensure it wouldn't violate its ad policy in the future.

The FCC also designated for an administrative hearing the renewal of radio stations WHGR(AM) and WJGS(FM), Houghton Lake, Mich., for alleged double billing, network clipping, and violations of FCC technical rules.

Art Exhibit Set

By Linda McCartney

■ LOS ANGELES — Linda McCartney's first one-woman exhibition of her silkscreen prints and photographs open this Saturday (17) and will run through Jan. 28 at the Jan Baum-Iris Silverman gallery here.

A portfolio of 14 of the silkscreens executed by the Kelpra Studios of London, has been produced especially for the exhibition in a limited edition of 150. An exhibition poster is also available through the gallery.

BP Price Upped

■ NEW YORK—Due to a change in the copyright laws, Big Sound Records has announced an increase in the suggested list price of the Big Play (BP) record, effective January 1, 1978. The new list price for the BP will be \$3.98.

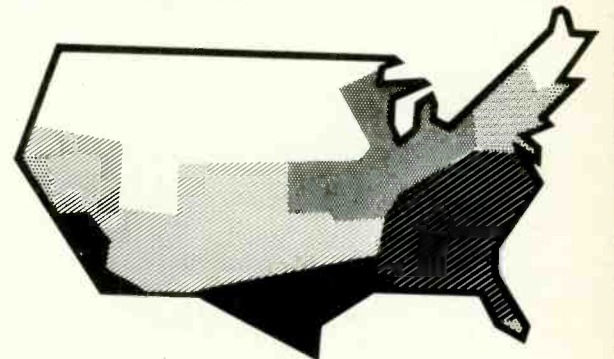
The price change will affect "The Scratch Band" BP as well as the upcoming BP by Roger C. Reale and Rue Morgue, slated for release on Valentine's Day, 1978.

Bryan McIntyre, WCOL

"We find the radio marketplace useful for finding out what new songs are growing in our area."

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

NEW WAVE TOP 20

DECEMBER 17, 1977

- HOLIDAYS IN THE SUN**
SEX PISTOLS/Virgin (import)
- NEVER MIND THE BOLLOCKS**
SEX PISTOLS/WB (lp)
- MY AIM IS TRUE**
ELVIS COSTELLO/Col (lp cuts)
- THE STRANGLERS**
A&M (ep)
- TILL THE NIGHT IS GONE**
ROBIN TYNER & HOT RODS/Island (import)
- COMPLETE CONTROL**
CLASH/CBS (import)
- F**K OFF**
ELECTRIC CHAIRS/Sweet FA
- ROCKAWAY BEACH**
RAMONES/Sire
- YOU BETTER BELIEVE ME**
CELIA & MUTATIONS/UA (import)
- 2, 4, 6, 8 MOTORWAY**
TOM ROBINSON BAND/EMI (import)
- MODERN WORLD**
THE JAM/Polydor (import ep)
- LORETTA**
NERVOUS EATERS/Rat
- LAMF**
HEARTBREAKERS/Track (import lp)
- ANARCHY IN THE U.K.**
SEX PISTOLS/Sex Pistols Records (import)
- HEY JOE/PISS FACTORY**
PATTI SMITH/Sire
- DO ANYTHING YOU WANNA DO**
THE RODS/Island
- THE SINGER NOT THE SONG**
ALEX CHILTON/Ork
- PROBLEM CHILD**
DAMNED/Stiff (import)
- VILETONES**
VILE (import ep)
- LOCK IT UP**
EATER/THE LABEL (12" import)

Piracy Decision

(Continued from page 6)

Kessler, who had been one of the defendants in an action brought by the two companies in Maryland in 1973.

As a result of that action, CBS and Atlantic vs. Deeds, the Maryland court awarded CBS approximately \$94,000 in compensatory damages and \$50,000 in punitive damages. Atlantic was awarded \$53,000 in compensatory damages and \$25,000 in punitive damages.

In January of this year, Kessler filed a petition in bankruptcy seeking to discharge all his personal debts, including the judgments rendered against him in the Deeds case. In March, CBS and Atlantic filed complaints in the Bankruptcy Court seeking to block the discharge of their respective debts.

Judge Radoyevich's decision held that the court judgments against Kessler could not be discharged as part of his personal bankruptcy petition because the judgments stemmed from Kessler's involvement in tape piracy which, the Court held, were "willful and malicious injuries to the person or property of another."

Vincent Oddo Dies

■ NEW YORK — Vincent Oddo, owner of ODO Sound Studios, N.Y., died Thanksgiving night of a heart attack. He was 47.

Oddo owned and operated the W. 54th St. facility for 20 years.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ NEW & RECOMMENDED: As new wave groups continue to make their presence felt on the U.K. charts and in the cash registers, the number of singles released continues to grow and most are being made available through any knowledgeable record shop. The most important new release of the week is the second single from **The Buzzcocks** (UA), "Orgasm Addict," with lyrics that will prevent it from picking up any airplay, but we prefer the B-side anyway, another rocker with a twisted outlook titled "Whatever Happened To?" Another one not to be overlooked is the new **Motors** single, "Be What You Gotta Be"/"You Beat The Hell Outta Me" (Virgin). It's a two-sided winner with neither song on the group's album. Again we prefer the B-side which is in the mold of "Dancing The Night Away" with a solid, catchy hook.

Robin Tyner was the lead singer with the **MC5**. When in the U.K. recently on assignment as a journalist, he met **Eddie and the Hot Rods** whom he joined onstage at a concert and later recorded "Till The Night Is Gone"/"Flipside Rock." Both sides have a time honored rock 'n roll feel and the teaming of the two personalities sounds like a compatible one. From Stiff, there's the double "D" sided "Don't Cry Wolf"/"One Way Love" by the **Damned**. Both sides are from the group's new album, but the chartreuse vinyl should make it indispensable nevertheless. Also look for **Ian Dury and the Blockheads'** "Sweet Gene Vincent" (from the lp) b/w a previously unreleased **Kilburn & the High Roads** tune, "You're More Than Fair."

The second single from **Celia & the Mutations**, "You Better Believe Me" b/w "Round and Around" (UA) is a disappointing follow-up to "Mony Mony." Celia's voice will take some time getting used to. The second single on Scotland's Zoom label is a three song ep from **P.V.C. 2** who we understand to be the group **Slik** who have undergone a transformation from teen sensations to new wavers with a tuneful edge to their sound.

OF NOTE: "Chelsea 77"/"Ain't No Legend" by the **Maniacs** (UA), "Saints & Sinners"/"Dead Vandals" by **Johnny & the Self Abusers** (Chiswick), "Ain't Misbehavin'"/"Monkey Jive" by **Tiger Lily** (an early and best forgotten single by **Ultravox** on Gull), "Just Another Teenage Anthem"/"Blood On The Knife" by **New Hearts** (CBS) and "F**k Off"/"On the Crest" by the **Electric Chairs** (Sweet FA).

BOMP NEWS: In January the label will release the first ep by the **Soft Boys**, a Cambridge-based British group signed by Raw that has been described as "the first psychedelic punk band." Prior to that

(Continued on page 93)

New Wave Hit Parade

DISCOPHILE/NEW YORK

- THE STRANGLERS**—A&M (ep)
HOLD BACK THE NIGHT—Graham Parker—Mercury (ep)
ALISON—Elvis Costello—Col
HEY JOE—Patti Smith—Sire
DO ANYTHING YOU WANNA DO—The Rods—Island
COMPLETE CONTROL—Clash—CBS (import)
MODERN WORLD—The Jam—Polydor (import ep)
HOLIDAYS IN THE SUN—Sex Pistols—Virgin (import)
ROCKAWAY BEACH—Ramonés—Sire
HALFWAY TO PARADISE—Nick Lowe—Stiff (import)

FLO'S RECORDS/PITTSBURGH

- MY AIM IS TRUE**—Elvis Costello—Stiff (import lp)
BLANK GENERATION—Richard Hell & Voidoids—Sire (lp)
LIFE ON THE LINE—The Rods—Island (lp)
YOUNG, LOUD & SNOTTY—Dead Boys—Sire (lp)
NEVER MIND THE BOLLOCKS—Sex Pistols—WB (lp)
TALKING HEADS: 77—Sire (lp)
MODERN WORLD—The Jam—Polydor (import ep)
YOUR GENERATION—Generation X—Chrysalis
CABRETTA—Mink DeVille—Capitol (lp)
NEW WAVE SAMPLER—Vertigo—(import lp)

SOUNDS GOOD/CHICAGO

- LAMF**—Heartbreakers—Track (import lp)
WATCHING THE DETECTIVES—Elvis Costello—Stiff (import ep)
MODERN WORLD—The Jam—Polydor (import lp)
OH BONDAGE, UP YOURS—X-Ray Spex—Virgin (12" import)
NEVER MIND THE BOLLOCKS—Sex Pistols—WB (lp)
COMPLETE CONTROL—Clash—CBS (import)
3-D ER—XTC—Virgin (12" import)
WE LOVE YOU—Cocksparers—Decca (12" import)
THE PUNK—Cherry Vanilla—RCA (import)
PUT YOU IN THE PICTURE—PVC 2—Zoom (import)

AQUARIUS/SAN FRANCISCO

- ROCKAWAY BEACH**—Ramonés—Sire
HOLIDAYS IN THE SUN—Sex Pistols—Virgin (import)
LAMF—Heartbreakers—Track (import lp)
DO ANYTHING YOU WANNA DO—The Rods—Island (import)
MODERN WORLD—The Jam—Polydor (import ep)
MONGOLOID—Devo—Booji Boy
COMPLETE CONTROL—Clash—CBS (import)
LORETTA—Nervous Eaters—Rat
SEX & DRUGS & ROCK & ROLL—Ian Dury—Stiff (import)
HEY JOE/PISS FACTORY—Patti Smith—Sire

Vee Jay Reissues

(Continued from page 10)

years when the executive team included such industry veterans as Jay Lasker, Ewart Abner and Randy Wood. Later in the decade, however, litigation halted release activity; until a few years ago, when Chiappetta, who joined the organization during its first years in Gary, Indiana, successfully took over the operation, many of the original titles were generally unavailable.

"Some titles were pressed illegally on the Exodus label," Ochs explained, "while Vee Jay was tied up in court. Some titles have been pretty hard to find, like John Lee Hooker, some of the Jerry Reed, some of the Jerry Butler, and most of the vintage r&b has been extremely hard to find. The gospel titles are also pretty scarce."

"There was reissue activity at various points, although some titles were never released after their initial pressings. But past reissues used rechanneled stereo. This release will restore those earliest masters to the original mono, although some of the later work, like the Jerry Butler sides, were cut in stereo and will thus be released in that format."

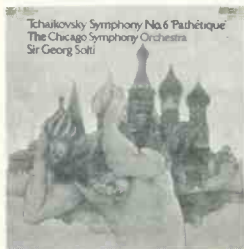
For Ochs, the challenge of re-searching and reorganizing the masters in the Vee Jay vault has been a two-month project. One key ally, he notes, is Calvin Carter, the original a&r man for the label, who helped provide additional background on the material.

"The problem was that no one really knew what shape the tapes were in, or exactly what was on many of the tapes," he recalled. "I had to just sit down and check the tapes for any uncatalogued tracks, such as an impromptu collaboration between the Staples and John Lee Hooker that turned up on one reel, apparently cut at the end of a session." Ochs has since been culling tracks from various r&b sessions for compilations on the best r&b acts, among them the Spaniels, The Dells, and The Eldorados, whose two-disk packages are already complete. Still in the works are other anthologies, also being planned as double sets, featuring the Orioles, the Flamingos, the Moon-glow, the Hollywood Flames, The Midnighters with Hank Ballard, The Five Royales, The Rivingtons and others.

In addition to the lps, Vee Jay has also reactivated key singles, beginning with 50 Oldies titles being rushed out for Christmas. With the album packages set to include some alternate takes and unreleased material, Ochs noted that the label is initially slanting its campaign to the collectors market.

CLASSICAL RETAIL REPORT

DECEMBER 17, 1977
CLASSIC OF THE WEEK



TCHAIKOVSKY
SYMPHONY NO. 6
SOLTI
London

BEST SELLERS OF THE WEEK

TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London
PUCCHINI: EDGAR—Scotto, Bergonzi, Queler—Columbia

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—Ledger—Angel
CHARPENTIER: LOUISE—Sills, Rudel—Angel
GREATEST HITS OF 1720—Columbia
DONIZETTI: L'ELISIR D'AMORE—Cotrubas, Domingo, Pritchard—Columbia
MUSSORGSKY: BORIS GODUNOV—Talvela, Semkow—Angel
OFFENBACH: LA PERICHOLE—Crespin, Lombard—RCA
PUCCHINI: EDGAR—Columbia
TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

SAM GOODYS/EAST COAST

BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC
BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
DONIZETTI: LUCIA DI LAMMERMOOR—Cabelle, Carreras, Lopez-Cobos—Philips
GREATEST HITS OF 1720—Columbia
MUSSORGSKY: BORIS GODUNOV—Talvela, Semkow—Angel
LUCIANO PAVAROTTI SINGS O HOLY NIGHT—London
PUCCHINI: EDGAR—Columbia
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

ROSE DISCOUNT/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES—DG
BRAHMS: VIOLIN CONCERTO—Perlman, Giulini—Angel
BRUCKNER: SYMPHONY NO. 9—Giulini—Angel

DONIZETTI: LUCIA DI LAMMERMOOR—Caballe, Carreras, Lopez-Cobos—Philips
PUCCHINI: EDGAR—Columbia
RAVEL: BOLERO—Solti—London
RUSSIAN ORCHESTRAL FAVORITES—Barenboim—DG
TCHAIKOVSKY: SYMPHONY NO. 6—London
VERDI: SIMON BOCCANEGRA—Freni, Carreras, Cappuccilli, Abbado—DG
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA

SOUND WAREHOUSE/DALLAS

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
BRAHMS: PIANO CONCERTO NO. 2—Pollini, Abbado—DG
DONIZETTI: L'ELISIR D'AMORE—Cotrubas, Domingo, Pritchard—Columbia
DONIZETTI: LUCIA DI LAMMERMOOR—Caballe, Carreras, Lopez-Cobos—Philips
HANDEL: MESSIAH—Beecham—RCA
LISZT: ANNEES DE PELERINAGE—Berman—DG
OFFENBACH: LA PERICHOLE—RCA
SAINT-SAENS: SYMPHONY NO. 3—De Waart—Philips
TCHAIKOVSKY: SYMPHONY NO. 6—London
VERDI: SOMON BOCCANEGRA—Freni, Carreras, Cappuccilli, Abbado—DG

ODYSSEY RECORDS/ SAN FRANCISCO

BRAHMS: PIANO CONCERTO NO. 3—Pollini, Abbado—DG
CHARPENTIER: LOUISE—Sills—Angel
DONIZETTI: L'ELISIR D'AMORE—Cotrubas, Domingo, Pritchard—Columbia
GLAZUNOV: SYMPHONY NO. 5—Fedoseyev—Columbia
GRANADOS: PIANO QUINTET—Albernic Quartet, Arjano—CRD
LISZT: TRANSCENDENTAL ETUDES—Arrau—Philips
TCHAIKOVSKY: SYMPHONY NO. 6—London
VERDI: AIDA—Caballe, Domingo, Muti—Angel
VERDI: SIMON BOCCANEGRA—Freni, Carreras, Cappuccilli, Abbado—DG
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

TOWER RECORDS/ SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC
BRUCKNER: SYMPHONY NO. 9—Giulini—Angel
CHARPENTIER: LOUISE—Sills—Angel
LISZT: ANNEES DE PELERINAGE—Berman—DG
MAHLER: SYMPHONY NO. 5—Mehta—London
OFFENBACH: LA PERICHOLE—Crespin—RCA
PUCCHINI: EDGAR—Columbia
RESPIGHI: PINES AND FOUNTAINS OF ROME—Gardelli—Angel
SAINT-SAENS: SYMPHONY NO. 3—De Waart—Philips
TCHAIKOVSKY: SYMPHONY NO. 6—London

Unusual Repertory from Columbia

By SPEIGHT JENKINS

■ NEW YORK—One of the most musical and talented of instrumentalists currently on the New York scene is Gerard Schwarz. Still under 40, he has resigned recently from the New York Philharmonic in order to further his promising career as a conductor. From the evidence of two concerts at the 92nd St. YM-YWHA the record company that signs him now as a conductor will be very wise. He has the gift of making every movement meaningful—whether of arm or body—and everything seems in pursuit of music, not of becoming a flashy personality. Because he is the conductor of the new and importantly manned Y Chamber Symphony we will get a chance to hear four more programs this year with him on the podium; this, of course, will give a better idea of his skill. At the moment it seems more than unusual.

But Schwarz has made his name in performance and on record as a trumpet and cornet virtuoso,

and now Columbia has just issued his newest album of "Cornet Favorites" with Gunther Schuller conducting the Columbia Chamber Ensemble. The record, of course, in some ways is a nose-gay; cornet music of the concert variety is very much a part of Americana at the turn of the century. But this in no way lessens its appeal. The record includes a piece called Hungarian Melodies by Vincent Bach, who died just last year. It is a brilliant fantasy and shows off every Hungarian trick in the book, all performed with the peculiarly rich and mellow tone that Schwarz extracts from the cornet. There are more than a few pieces by Herbert L. Clarke, the cornet virtuoso who contributed more of the instrument's repertory than anyone else; he is represented best in a graceful "Neptune's Court" and "Three Aces," which uses the talents of two other cornetists, Alan Dean and Mark Gould. For my

(Continued on page 89)

The Reviews are In — It's a Winner

2-RECORD SET

First Complete Recording

Puccini's Edgar
Carlo Bergonzi/Renata Scotto
Gwendolyn Killebrew/Vicente Sardinero
Opera Orchestra of New York
Eve Queler, Conductor
Recorded Live At Carnegie Hall



M2 34584

Another Operatic Hit on Columbia Masterworks



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Sister Fine" — Impact (Fantasy). Devastating introduction enhances the main objective of a tune destined to go all the way. Vocals are superb with total melody in mind. Good tune to get this group on their way.

DEDE'S DITTIES TO WATCH: "Slow Down" — Shirley Caesar (Roadshow); "If You Feel Like Dancin'" — Al Hudson (ABC); "Love City" — Sergio Mendes And The New Brasil '77 (Elektra).

After twenty-odd years in promotion, Bernie Block, who was affiliated with De-Lite Records, exited that company. Block is now looking for a position with a company to handle regional but will take an independent promotion job. You may call him at (301) 593-3638 or (301) 681-7865.

Westbound Records has lost a promotion man who is known for his expertise in the field, Jimmy Brooks. Brooks has been in the field quite some time.

Gloria Barley, who was an employee and agent of the music dept of William Morris Agency, Inc., from March, 1973 to August, 1977, has charged the agency with racial discrimination. She charges the agency with an unlawful discriminatory practice relating to employment in that agency, from October 18, 1976 until August 29, 1977, engaged in a willful pattern of discrimination against her because she was black.

It was further stated that charges of unlawful discriminatory practice relating to employment in the agency, motivated by racial animus, and in retaliation for present filing with the Human Rights Commission and securing of legal counsel, have been made to block the payment of her unemployment compensation benefits. She also charges the agency with defamation of character.

Brooks at 'BLS



Casablanca recording artist Pattie Brooks took time out from her "disco hop" performances at various New York City clubs to visit with radio station WBL5. Pictured at the station are, from left: Ray D'Ariano, director of east coast operations/Casablanca; Wanda Ramos Charres, music director/WBL5; Ruben Rodriguez, east coast regional r&b promotion/Casablanca; Pattie Brooks; Hal Jackson, program director/WBL5.

Tempts in Boston



The Temptations recently appeared at Boston's Paradise Theatre for a weekend of sold out shows, one of which was broadcast live over WBCN. While in town, the band stopped by Strawberries record store to sign autographs. Pictured at the shop are, from left: (standing) Melvin Franklin of the Tempts; Atlantic's national pop promotion director Vince Faraci; WEA salesman Robert Maranucchi; Otis Williams and Richard Street of the Temptations; and Strawberries store buyer Gerry Warren; (kneeling) local promotion rep Tony Chalmers; Tempts road manager Jani Miller; Atlantic's national r&b promotion director Primus Robinson; and northeast regional r&b promotion Buddy Lee.

Pirate Pleads Guilty

■ **NEW YORK**—Raymond Gutierrez, doing business as R&A Audio of Ronkonkoma, N.Y., pleaded guilty in U.S. District Court here to one count of criminal copyright infringement and is now awaiting sentencing.

LaMonte Indictment

Gutierrez was recently named in the indictment in Philadelphia of John Donald LaMonte and House of Sounds, Inc. That indictment alleged that LaMonte and House of Sounds willfully aided and abetted Gutierrez in counterfeiting copyrighted sound recordings.

London Suit

In a related action, London Records, Inc filed a civil complaint in U. S. District Court against Gutierrez and R&A Audio alleging copyright infringement, trademark infringement, deceptive trade practices under the Lanham Acts and unfair competition.

Holman Joins Monarch

■ **NEW YORK** — Bert Holman has been named to the post of director of management activities at Monarch Entertainment Bureau, according to John Scher, president of the West Orange, N.J. firm.

Barry White TVer Set for B'cast

■ **LOS ANGELES** — A one-hour edited version of the Merv Griffin Show's special salute to Barry White will be broadcast over the Metromedia-owned television stations this weekend (17-18). The edited special will air in New York (WNEW-TV), Los Angeles (KTTV-TV), Washington, D.C. (WTTG-TV), Cincinnati (WXIX-TV) and Minneapolis (WTCN-TV).

OWIM Activities

■ **LOS ANGELES**—Bonnie Goldman, founder of the Organization of Women in Music recording team, has announced the expansion of current recording team services and facilities.

The recording team, which has provided hands-on-the-board training to two OWIM members per year with studio time donated free of charge by commercial studios in the L.A. area, will now be able to make technical knowledge and skills accessible to more women. Eventually the program will offer a full complement of learning opportunities which will include workshops, seminars and work/study apprenticeship programs.

R&B PICKS OF THE WEEK

SINGLE **BANG** **BRICK**, "AIN'T GONNA HURT NOBODY" (Caliber/Good High, ASCAP). Funky and full of rhythm, this cut should insure this group's continued success. A strong potential for the disco set. Atlanta-based group should have an instant crossover hit. This record deserves instant airplay. Perfect for the "bump and the boogie." Bang BDJ-735.

SLEEPER **VILLAGE PEOPLE**, "SAN FRANCISCO (YOU'VE GOT ME)" (Can't Stop Music, BMI). A big disco hit. This record is starting to crossover r&b with strong potential for go pop as well. This sing-along record has a hard, driving disco bottom that is instantly infectious. Casablanca NB 896.

ALBUM **ROBERTA FLACK**, "BLUE LIGHTS IN THE BASEMENT." An album with the haunting sound of Ms. Flack contains many lingering melodies destined to please her fans. Of particular note are "Why Don't You Move In With Me," "This Time I'll Be Sweeter" and "The Closer I Get To You," which features Donny Hathaway along with Roberta on vocals. Atlantic 19149.



Hear The Beautiful Sounds of **THE COMPLAMENTS** "Falling in Love"

DK4565



WCKO Fort Lauderdale, Fla.
WTBS Boston, Mass.
WNJR Newark, N.J. #12
WCHB Detroit, Mich. #20
WJLB Detroit, Mich.
WABQ Cleveland, Ohio
WRAP Norfolk, Va.
WBOK New Orleans, La.
WBUL Birmingham, Ala. (Pick!)
WENN Birmingham, Ala.

WORL Orlando, Fla.
KGBC Galveston, Tx.
WJIZ Albany, Ga.
WSOK Savannah, Ga.
WLLE Raleigh, N.C.
WEDR Miami, Fla.
WANM Flint, Mich.
WEBB Baltimore, Md.
WDAS Philadelphia, Pa.
WIGO Atlanta, Ga.

BRUNSWICK

DAKAR

DECEMBER 17, 1977

DEC. 17	DEC. 10	
1	2	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
2	1	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
3	4	REACH FOR IT GEORGE DUKE/Epic 8 50463
4	3	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
5	6	NATIVE NEW YORKER ODYSSEY /RCA 11129
6	5	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
7	9	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
8	7	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
9	12	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
10	10	DUSIC BRICK /Bang 734

11	8	GOIN' PLACES JACKSONS/Epic 8 50454
12	18	LOVELY DAY BILL WITHERS/Columbia 3 10627
13	16	FFUN CON FUNK SHUN/Mercury 73949
14	15	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041
15	11	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622
16	13	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453
17	14	DO YOUR DANCE (PART I) ROSE ROYCE/Whitfield WHI 8440 (WB)
18	17	BOOGIE NIGHTS HEATWAVE/Epic 8 50370
19	19	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023
20	20	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)
21	29	OOH BOY ROSE ROYCE/Whitfield WHL 8491 (WB)
22	38	OUR LOVE NATALIE COLE/Capitol 4509
23	23	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
24	26	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
25	21	ANY WAY YOU WANT ME SYLVERS/Capitol 4493
26	22	BRICK HOUSE COMMODORES/Motown M 1425F
27	32	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
28	24	"STAR WARS" THEME/ CANTINA BAND MECO/Millennium MN 604 (Casablanca)
29	31	BELLE AL GREEN/Hi 77505 (Cream)
30	30	DO DO WAP IS STRONG CURTIS MAYFIELD/Curtom CMS 0131 (WB)
31	39	COME GO WITH ME POCKETS/Columbia 3 10632
32	36	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900
33	35	IN A LIFETIME TEMPTATIONS/Atlantic 3436
34	28	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic)
35	42	GALAXY WAR/MCA 40820
36	34	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314
37	25	SHAKE IT WELL DRAMATICS/ABC 12299
38	40	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024
39	45	JACK & JILL RAYDIO/Arista 0283
40	47	ON FIRE T-CONNECTION/Dash 5041 (T.K.)
41	33	JOY TO HAVE YOUR LOVE PATTI LABELLE/Epic 8 50445
42	44	RUNNIN' FOR YOUR LOVIN' BROTHERS JOHNSON/A&M 1982
43	46	AS STEVIE WONDER/Tamla T 54291 F

44	49	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535
45	51	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
46	48	FUNKY MONKEY MANDRILL/Arista 2074
47	50	MORE THAN A WOMAN TAVARES/Capitol 4500
48	53	COCOMOTION EL COCO/AVI 147 S
49	52	TAKE ME AS I AM PHILLIPE WYNNE/Atlantic 44227
50	56	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
51	58	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022
52	59	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648
53	60	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)
54	61	WIDE STRIDE BILLY PRESTON/A&M 1980
55	62	TOO HOT TA TROT COMMODORES/Motown 1432
56	57	EASY COMIN' OUT WILLIAM BELL/Mercury 73961
57	54	MELODIES MADE IN U.S.A./De-Lite DE 900
58	27	FLOAT ON FLOATERS/ABC 12284
59	65	LOVE HAVING YOU AROUND FIRST CHOICE/Gold Mind 4009 (Salsoul)
60	69	I LOVE YOU DONNA SUMMER/Casablanca 907
61	68	DON'T TAKE AWAY YOUR LOVE HODGES, JAMES & SMITH/London 5N 260
62	—	SOFT AND EASY BLACKBYRDS/Fantasy 809
63	70	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441
64	66	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674
65	—	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)
66	72	LOVE ME RIGHT DENISE LaSALLE/ABC 12312
67	74	WHICH WAY IS UP STARGARD/MCA 40825
68	—	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
69	75	LE SPANK LePAMPLEMOUSE/AVI Avis 153
70	—	BABY COME BACK PLAYER/RSO RS 879 (Polydor)
71	71	I'M GONNA MAKE YOU MY WIFE WHISPERS/RCA SB 11139
72	—	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971
73	73	A PIECE OF THE ACTION MAVIS STAPLES/Curtom CMS 0132 (WB)
74	—	CHOOSING YOU LENNY WILLIAMS/ABC 12289
75	—	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic/Crossover 3443

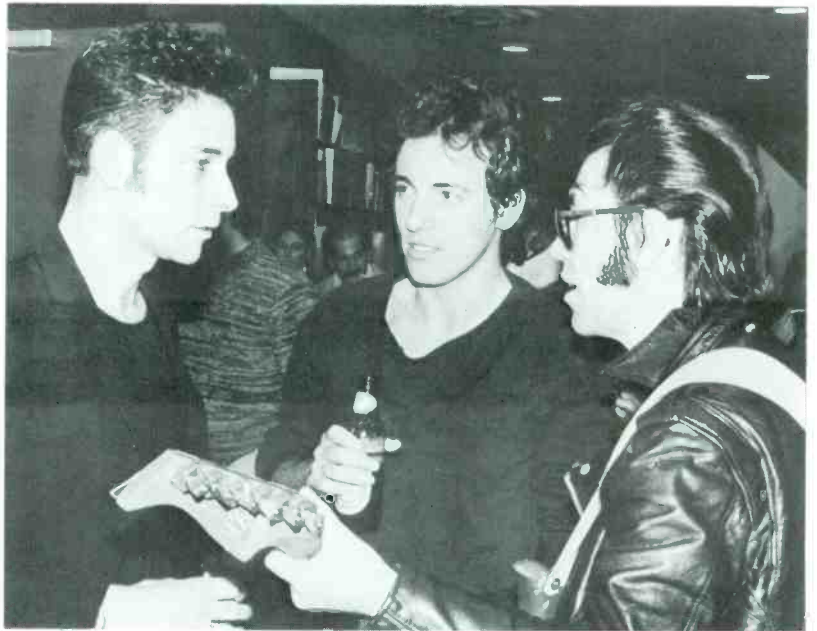
New York, N.Y.

(Continued from page 16)
10:00.

The Public/Theater Cabaret is located at 425 Lafayette Street, New York, N.Y. 10003. The phone number is (212) 677-1750.

FOR THE KING: For those of you who may be traveling during the holidays, the New York, N.Y. travel bureau suggests a visit to highway 78 between Memphis Tenn. and Tupelo, Miss. In a ceremony held on December 5 near the intersection of Elvis Presley Drive and U.S. 78 in Tupelo, the highway was rechristened the Elvis Presley Memorial Highway.

STILL RED HOT: We checked in briefly with **Robert Gordon** last week, who has just finished his first tour, which he told us went even better than he had expected. Gordon is back in the studio now, again with **Richard Gottferrer** producing, cutting an album prior to commencing his first European tour during the second week of January. Two things we know about the record: it's going to be a quickie, and **Bruce Springsteen** has written what Gordon termed "a great song" for it. Gordon's tour formally ended two weeks ago with a concert at New York University. As our exclusive pictures show (a Bronx cheer to Jody for this one), Springsteen was on hand to join in on a rousing version of "Heartbreak Hotel." Actually the picture doesn't show that at all. In fact, it shows Springsteen asking Gordon, "Hey Robert, do you think you can get Link to sell me those tuning pegs?"



R&B REGIONAL BREAKOUTS
Singles **Albums**

East:

- Deniece Williams (Columbia)
- Commodores (Motown)
- Roberta Flack (Atlantic)
- Le Pamplemousse (AVI)

South:

- First Choice (Gold Mind)
- Stargard (MCA)

Midwest:

- Commodores (Motown)
- Stargard (MCA)
- Le Pamplemousse (AVI)

West:

- KC & The Sunshine Band (TK)
- Hodges, James & Smith (London)
- Roberta Flack (Atlantic)

East:

- Parliament (Casablanca)
- Chic (Atlantic)
- Trammps (Atlantic)
- Ohio Players (Mercury)

South:

- Johnny Guitar Watson (DJM)
- Parliament (Casablanca)
- Slave (Cotillion)

Midwest:

- Parliament (Casablanca)
- Chic (Atlantic)
- Ohio Players (Mercury)
- Slave (Cotillion)

West:

- Slave (Cotillion)



THE R&B LP CHART

DECEMBER 17, 1977

- ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
- COMMODORES LIVE**
Motown M9 894A2
- IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
- REACH FOR IT**
GEORGE DUKE/Epic JE 34883
- FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
- SOMETHING TO LOVE**
LTD/A&M SP 4646
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
BARRY WHITE/20th Century T 543
- TURNIN' ON**
HIGH INERGY/Gordy G6 78S1 (Motown)
- SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
- BRICK**
Bang BLP 409
- REJOICE**
EMOTIONS/Columbia PC 34762
- ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 70782
- FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
- GALAXY**
WAR/MCA 3030
- MENAGERIE**
BILL WITHERS/Columbia JC 34903
- BRASS CONSTRUCTION III**
United Artists LA775 H
- ODYSSEY**
RCA APL1 2204
- THANKFUL**
NATALIE COLE/Capitol SW 11708
- ACTION**
BLACKBYRDS/Fantasy F 9535
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
- BABY IT'S ME**
DIANA ROSS/Motown M 7890R1
- COME GO WITH US**
POCKETS/Columbia PC 34879
- WE ARE ONE**
MANDRILL/Arista AB 4144
- FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJM DJLPA 7 (Amherst)
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
- SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
- HERE TO TEMPT YOU**
TEMPTATIONS/Atlantic SD 19143
- PATTI LABELLE**
Epic PE 34847
- DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA starring LeROY GOMEZ/Casablanca NBLP 7080
- SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
- STAR WARS AND OTHER GALACTIC FUNK**
MECO/Millennium NMLP 8001
- THE SPINNERS**
Atlantic SD 19146
- ONLY THE STRONG SURVIVE**
BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
- CHIC**
Atlantic SD 19153
- TRAMMPS III**
Atlantic SD 19148
- COMMODORES**
Motown M7 884R1
- SATURDAY NIGHT FEVER**
VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
- MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
- THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)

Disco File (Continued from page 34)

and two instrumentals—within the overall New York jazz-funk-disco sound (compare the **Players Association**). Again, nearly every cut is top choice but our favorite is "Risky Changes" (very "fresh and hot") with strongest runner-ups being "Boogie Boo," "Don't Lose That Number (Mumbo Jumbo)," "We Must Believe in Magic" and "Dance Little Dreamer." You can't go wrong with this one.

As was the case with her "Sweet Dynamite" album, Claudja Barry's newest collection is substantially different from the import version currently in the stores under the title "The Girl Most Likely." **Tom Moulton's** disco mix opens up much of the material, adds more extensive background vocals (the **Sweethearts of Sigma**, of course) and generally sharpens up the second considerably, filling in all the empty spaces so that the original (done in Munich, Germany, by **Jurgen Korduletsch**) sounds stripped-down and tentative by comparison (listen to Barry's version of "Take Me in Your Arms," the only track to retain its original form, for a stark comparison). Barry also benefits immensely from the remix's more luxurious support because it cushions her weak spots and shows her off in the most flattering light possible. The sound here picks up from her previous work and shares some elements of style with recent material by **Michele**, **Donna Summer** and **Marsha Hunt**: the European basics with some fine Philadelphia polish. Vocals predominate and the tracks are somewhat shorter than on her previous release which means we've got a lot more variety and a lot less production-for-the-sake-of-production. Standout cut right now is "Johnny, Johnny Please Come Home" (7:09), which is both wonderfully '60s (the theme and girl-group format recall the days of "It's My Party" and "My Boyfriend's Back") and strictly '70s (the production is streamlined, sleek, precise yet luscious). Other strong tracks include "Open the Door," "Love Machine" (both sounding **Giorgio**-influenced), "Take It Easy" and "Dancin' Fever." Even the slow songs are great—an essential lp for all moods.

CHOICE CUTS: "Let's Get Together" by **Pam Todd & Love Exchange** is the title cut from their **Greg Carmichael**-produced debut album on Shylden Records and it's been picking up fans among DJs in New York recently (Larry Levan, who listed it in his top 10 from Paradise Garage last week, is the one who convinced me to give it a second listen and Larry Sanders at Infinity also includes the record in his top 10 this week). The song is straightforward, pumping disco and very attractive with its chanting vocals ("Let's get together/Make some love, make some love") and sexy, swelling synthesizer work. Also on the album: a good new version of "Making Love," the song originally made by **Sammy Gordon & the Hiphuggers** a while back . . . Two cuts are getting a lot of attention off the new **Harold Melvin & the Bluenotes** album ("Now Is the Time" on ABC)—"Baby, You Got My Nose Open" (5:05), an attempt at recapturing the spirit of "Bad Luck" that, while falling far short, still manages to get over; and "Power of Love" (7:29), a rousing track with hefty lead vocals that remind me of **Otis Redding** toward the end . . . For **Parliament** freaks it should be noted that "Bop Gun (Endangered Species)," their recently-recommended single, has been lengthened to 8:32 and opens up their latest outrageous album, "Funkentelechy vs. The Placebo Syndrome" on Casablanca.

FEEDBACK & NEWS: Several DJs we've spoken to recently admitted they didn't care much for the lyrics or the vocals on **John Paul Young's** "Standing in the Rain" (from the Australian rock singer's new album on Midsong) but they liked the cut anyway and their crowds were even more enthusiastic. Both Larry Sanders and Michael Lee reported the record was going over particularly well (Lee said it worked nicely after "Disco Congo") and one listen is enough to see why: the percussion opening, mechanical and bare as it is, has a fine, elemental, chugging quality that carries through the song and is almost good enough to overwhelm the somewhat weak singing. Almost but not quite. Your move . . . Casablanca says it will release **Sumeria's** "Golden Tears," the **Alac R. Costandinos** import we were so enthusiastic about last week, sometime in January . . . Now that **Silvester Levay** and **Michael Kunze** have gone their separate ways, Kunze has teamed up with producer **John Davis** for the next **Silver Convention** album, now in the works in Philadelphia for February release . . . Chrysalis is bringing out **Amanda Lear's** "I Am A Photograph" album, currently available as an import, sometime this week along with the long version of her still-exciting "Blood and Honey" which will be the label's first commercial disco disc.



THE JAZZ LP CHART

DECEMBER 17, 1977

- REACH FOR IT**
GEORGE DUKE/Epic JE 34882
- HEADS**
BOB JAMES/Tappan Zee JC 34896 (CBS)
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
- ACTION**
BLACKBYRDS/Fantasy F 9535
- MAGIC**
BILLY COBHAM/Columbia JC 34939
- RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
- NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
- BLOW IT OUT**
TOM SCOTT/Epic/Ode BL 34966
- LIFETIME**
ROY AYERS UBIQUITY/Polydor PD 1 6108
- NIGHTWINGS**
STANLEY TURRENTINE/ Fantasy F 9534
- BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/ Arista ABC 4147
- TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
- TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- THE QUINTET**
V.S.O.P./Columbia C2 34976
- HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
- SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
- MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
- LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
AL JARREAU/Warner Bros. 2BZ 3052
- BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
- BYBLUE**
KEITH JARRETT/ABC Impulse AS 9331
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./ Kudu KUX 3637 (Motown)
- OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
- MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/Polydor PD 1 6119
- SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
- MULTIPLICATION X ERIC GALE**
Columbia JC 34939
- PICCOLO**
RON CARTER QUARTET/Milestone M 55004
- SKY ISLANDS**
CALDERA/Capitol 11658
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- SENIOR BLUES**
URBIE GREEN/CTI 7079
- I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
- ONE OF A KIND**
DAVE GRUSON/Polydor PD 16118
- TIGHTROPE**
STEVE KAHN/Columbia JC 34857
- COMING THROUGH**
EDDIE-HENDERSON/Capitol ST 11671
- FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
- THE SURVIVOR'S SUITE**
KEITH JARRETT/ECM 1 1085 (Polydor)
- PHANTAZIA**
NOEL POINTER/Blue Note BNLA 336 H (UA)
- LIVE IN MUNICH**
THAD JONES & MEL LEWIS/ Horizon SP 724 (A&M)

Call for Record Dealers Association

(Continued from page 3)

of the B'nai B'rith Music and Performing Arts Lodge, Saccone blasted major manufacturers, charging them with withholding programs and advertising assistance from small operations. "One major record company doesn't even know small retailers exist," he said. "It has no programs at all for small retailers."

At press time, Saccone had commitments from six store owners, including Sy Bondy of Bondy's Record Shop in Manhattan, who told *Record World* that another "38 or 40" dealers had expressed interest in joining the RDA.

Bondy was instrumental in the formation of the original Record Dealers Association in 1959, which included retailers in New York and New Jersey. The RDA was instrumental in negotiating a better return rate for small dealers, and also instituted co-op advertising and buying among its members. According to Bondy, the RDA became dormant "when things started settling down in the industry several years ago." As the credit deals and programs being offered to Jimmy's Music world became known, though, small store owners sent up a cry for an organization which would, in Saccone's words, "give us a little more publicity so we don't get passed over by the record companies."

"I think generally we can just monitor everything that's going on, and maybe we can do something in advertising if we form together as a group. We know we can't buy together; that's been tried. But when a

major label puts out a new release, maybe with a little clout from a bunch of small retailers we can get our stores mentioned in ads. Generally it's to better our position in the market."

"Our main beef is prices," added Bondy. "We don't get the same prices as people who own two or more stores. That's what we have to straighten out. Even if a dealer does considerable volume in his one store, he still pays a higher price than the person with two or more stores. That's hurting thousands of dealers."

Bondy emphasized that the RDA, while primarily concerned with the single-store owner, welcomes any dealer who wants to join. "We want to be fair to all the dealers," he said. "We want to get the prices in line for all dealers. I know there's all kinds of programs, but these should be made available to the small dealer too."

Membership in the RDA will be restricted to dealers within the five boroughs of New York City. The organization will hold its first meeting during the first week of January. The site has not yet been selected.

Far Out Taps Harriet Sternberg

■ LOS ANGELES — Jerry Goldstein and Steve Gold of Far Out Productions have announced the appointment of Harriet Sternberg as director of publicity.

Sternberg will be responsible for press relations and coordination of all publicity projects for the management / production / publishing company.

Tull Gets Ticketed



While in New York City during their eastern and southern United States tour, Jethro Tull accepted the Golden Ticket Award from Madison Square Garden for drawing over 100,000 people to their various Garden concerts. Seen accepting the award (from left) are: (bottom) Martin Barre; Jo Lustig, European representative for the group; Clive Walter, group manager; Joseph M. Cohen, senior VP for Madison Square Garden Center; Ian Anderson; David Palmer; (top) Barry Barlow; John Evans and John Glascock.

Mark and Smith Reactivate Discovery

■ LOS ANGELES—Jazz producers Albert Marx and Dennis Smith have formed a partnership to reactivate Marx' Discovery label.

Started by Marx in the forties, Discovery recorded jazz innovators Dizzy Gillespie, Johnny Richards, Red Norvo, Phil Moore, Georgie Auld, George Shearing, Paul Smith, Helen Humes, and Mary Ann McCall, among others.

Marx was also head of a&r for Trend and Musicraft and was the first to record Sarah Vaughn, Dave Pell, the Hi Lo's, Jerry Fielding and Matt Dennis. Since 1955 Marx has been an independent producer, recording the Gerald Wilson Orchestra for World Pacific, Clare Fischer and Joe Masters for Columbia, and Warne Marsh, John Williams, Marty Paich, Russ Garcia, and Walter Gross for various other labels.

Marx' partner, Dennis Smith, is an independent producer, ex-jazz disc jockey and head of his own label, Renaissance Records. Smith has produced albums by Irene Kral, Bob Dorough, Jackie and Roy, Iliad, John Bilezikjian, Al Williams, Hal Schaefer, and Bill Henderson.

Discovery's first four releases include "Guitar Interludes" by Joe Pass (produced by Marx in 1969 and never released); "Innovations" by Jack Wilson (Newly recorded); "Bird of Paradise" by Mike Wofford (originally released on Milestone in 1967); and "Live at the Times" by Bill Henderson, produced by Smith in 1975 and previously unissued.

The label is using independent distributors, and the initial line-up includes Record People in New York, Pacific Distributors in San Francisco, House in Kansas City, One Stop in East Hartford, Orwaka in Denver, Action in Cleve-

land, Supreme in Cincinnati, and Kinnara in Chicago. The firm is also using Armo in Los Angeles for export to Japan. Additional international ties are now being sought.

Marks TVers Set

■ NEW YORK — Johnny Marks, through his St. Nicholas Music, Inc., will again be working on his three television specials and four Christmas standards: "Rudolph The Red-Nosed Reindeer" (elected to the Songwriters Hall of Fame), "Rockin' Around The Christmas Tree," "I Heard The Bells On Christmas Day" and "A Holly Jolly Christmas."



Johnny Marks

The "Rudolph" TV special with Burl Ives and score by Marks had its 14th annual showing Nov. 30 on CBS-TV. The soundtrack album will again be promoted by MCA.

On Dec. 11 his annual special, "Rudolph's Shiny New Year" with Red Skelton, as shown on ABC-TV, and "The Tiny Tree" with Roberta Flack and Buddy Ebsen will be shown on Dec. 18, 7:30-8:00 p.m. on CBS-TV for the third time. Flack sings "To Love And Be Loved."

Geils, KMET Fete



Atlantic recording group Geils played a series of west coast dates recently as part of their current 10th Anniversary North American tour. While in Los Angeles, Atlantic Records held a special reception in their honor, also attended by staffers of radio station KMET. The event served a dual purpose, as everyone celebrated the birthday of air personality Jeff Gonzer. KMET presented Geils with a monkey doll in recognition of the band's current album, "Monkey Island." Shown at the L.A. reception are, from left: (top) Geils' Seth Justman, KMET's Jeff Gonzer, Atlantic west coast regional promotion director Barry Freeman, J. Geils, Danny Klein; (middle) KMET program director Sam Bellamy with honorable monkey; (bottom) Magic Dick, Peter Wolf, Stephen Jo Bladd.

L.A. Retailer Plans Co-op One-Stop

(Continued from page 8)

merchandise will create a turn-around delay in shipping to the retail locations, and while many cooperative ventures in this area have been attempted, most have found the operations unprofitable." Faraci also noted that the pitfalls in operation and the planning of a cooperative type operation are often not fully taken into account by the potential subdistributor. "The net savings doesn't offer that much of an advantage when taking into consideration all the operational costs that must be borne by the central warehouse."

Another point made by other manufacturers was the real possibility that an inexperienced retailer might make mistakes that affect the combine operation as a whole. In surveying a number of retailers and another potential subdistributor, this was found to be a major concern.

Even if the accounts do band together, Faraci emphasized that the recognition of an account as a subdistributor "is based on the function that they are to perform and the services they render."

Walter Lee, vice president in charge of sales for Capitol, was in general agreement on those points, and stated that Warden's request would "be looked on on an individual basis within the guidelines of our pricing policy and federal pricing laws." Other manufacturer representatives further endorsed the individual case examination, agreeing that each request contained innumerable variables within general company guidelines.

An intriguing aspect of Warden's request is that there appears to be little profit made un-

less a larger number of accounts are serviced. Although it is too simplistic to categorize her as a simple altruist seeking to help the "little guy," the concern for the small retailer has been brought home for her in an unusual manner.

Warden and her former husband, along with a third partner, previously operated the Crane's Records chain corporation. She was known locally as the San Fernando Valley's most aggressive record retailer, with deep discounting and a heavy college trade drawn from a number of local schools. In fact, Steve Schlegel was one of her early customers, although he did not meet her until he set up shop himself. When Warden regrouped and decided to organize a store built on the successful practices she had used before, she found that, as a small retail outlet operator, she was without the resources and manufacturer support she had been accustomed to having.

"I guess I've been on both sides," said Warden. "I qualified for the price break when I had a corporation and now I don't because I don't have that sort of operation. So now I know where one-store operations are at. I just feel that the small independent record stores aren't getting a fair share."

Warden speculated that there might be pressure from large retailers directed towards manufacturers if her operation becomes widespread. "But once they see this is a viable and extremely profitable concept that can reach into areas larger retail chains can't tackle, they'll probably come around. It's just getting that

first manufacturer to recognize me as a subdistributor. After that, they'll all want in on the profits."

Warden, for all the effort she said she has spent in setting up her cooperative operation, emphasized that "I expect I'll be treated fairly. WEA was the first manufacturer I approached, and I'm real happy with the treatment they've given me. They've been very fair. I just hope some of the others are as up front with me as they have been."

CBS Promotes Mejia

■ SAN FRANCISCO — Jack Chase, branch manager, CBS Records, has announced the appointment of Yolanda Mejia to the position of artist development manager for the San Francisco marketing area.

In her new position, Ms. Mejia will be responsible for all tour related activities for Columbia, Epic / Portrait / Associated labels, with heavy emphasis on developing artists.

Ms. Mejia joined CBS as the San Francisco branch promotion secretary in April, 1974.

Zombie Inks The Heaters



Zombie Records, in association with Ariola Records, has announced the signing of The Heaters (formerly Emerald City), it was reported by Scott Shannon, senior vice president of Ariola and general manager of Zombie. The Heaters will have their debut at the Whisky in Los Angeles on December 15-17—an engagement which also marks the first showcase for the newly formed Zombie label. Pictured from left) are: Philip Cohen, James Demeter, Scott Shannon (Ariola/Zombie), Mercy Bermudez, Jim Kellem (manager of The Heaters), Margaret J. Connell and Melissa A. Connell.

CLUB REVIEW

Meat Loaf Scores at Bottom Line

■ NEW YORK—Floods of questions and skepticism always accompany the heralded debut of any new artist. So, finally playing New York's Bottom Line, Meat Loaf's (Epic/Cleveland Intl.) much anticipated shows revealed him to be a dynamic large man who runs about the stage like a huge ball of sweat with the most powerful voice this side of Leslie West.

Collaboration

Meat Loaf is actually a collaboration of Jim Steinman's very personal songs intensely delivered by Meat Loaf whose credentials already include a role in "The Rocky Horror Picture Show" and vocals on one of Ted Nugent's platinum albums. Meat Loaf performs with all his heart (and it's a large one, for sure) as he furiously paces back and forth animating, with the vocal support of the beautiful Karla DeVito, Steinman's lyrics of complicated relationships and personal struggle.

Karla is a small, sexy woman who, juxtaposed with the enor-

mous singer, completes a bizarrely interesting couple particularly during one of the set's highlights—a simulated teenage sex scene with play-by-play analysis by sportscaster Phil Rizzuto.

Race With Death

Considering the energy, showmanship and sweat Meat Loaf puts into his act, this anti-hero's road to stardom boils down to a race with the almost inevitability of a heart attack. At the Bottom Line, in a state of drenched exhaustion, the hulk acknowledged, "If you want to see death, stay for the late show."

Meat Loaf's vocals are the predominant part of the show and are only diminished by a striking and uncanny tonal resemblance to a passionately crazed Harry Chapin. His large band's Phil Spector-like sound perfectly complements the tension-filled songs as do Karla DeVito's husky vocals which lend an air of urgency to that tension. Meat Loaf is a true rock and roll mutation—catch him while you can.

Alan Wolmark

Gomez Feted



Casablanca recording artist Leroy Gomez, whose "Santa Esmeralda" LP launched the hit single "Don't Let Me Be Misunderstood," performed for the first time in the U.S. at a party for press and radio in Los Angeles. Pictured during the festivities are, from left: Eddie Pugh, vice president, r&b promotion; Bruce Bird, vice president, promotion; Larry Harris, executive vice president; Marc Simon, vice president, special projects; Marc Negroni, Gomez' manager; Susan Munao, vice president, press and artist development; Leroy Gomez; Record World west coast editor Sam Sutherland; Neil Bogart, Casablanca president.

Record World en España

By JOSE CLIMENT

■ Ya es "vox populi" que hay una cantidad considerable de altos cargos de la Sociedad General de Autores de España que están procesados por un juzgado de Madrid, por malversación de fondos y de Autorías. Además de ellos hay otros cien (100), y no es exagerar, que están en capiramente estaba haciendo falta lla, esperando su turno. Verdadeque se tirara de la "manta."

Esperemos que con estos ejemplos se vuelva a una normalidad necesaria, dentro y fuera de la Industria Discográfica española. Si esta es una rama que está solamente para administrar los fondos provenientes de otras, qué podría pasar si esto sucediese en las centrales distribuidoras de esos fondos. No queremos ni pensarlo, ya que esto no solamente afectaba a España sino a todos los autores afiliados a Sociedades que tuvieran su representación en España por medio de la Sociedad General de Auditores de España.

Abundando en lo anteriormente expuesto, nos preguntamos qué sucede con la Editorial **Alpuerto**, Editorial de Obras Sinfónicas. Corren rumores de que andan en serias dificultades económicas. Rumores, más o menos ciertos, de verdadera quiebra. Los autores que les tienen confiadas sus obras están un tanto preocupados. ¿Qué va a ser de todo este catálogo, este gran fondo de catálogo, se perderá?, repito que los autores están verdaderamente preocupados con el futuro de sus obras. ¿Se substará el catálogo? Quien tenga la suerte de seguir estará de enhorabuena. Si todo es realidad la otra editorial española que se dedica a este género, Emec, se habrá quedado sin competencia.

El martes pasado el programa de **José María Iñdigo**, se vistió verdaderamente de "Fiesta". Es digno de comentar y elogiar el esfuerzo de los directores del mencionado programa, por darnos a los televidentes el excepcional programa con que nos obsequiaron. En primer lugar, y con una actuación como las acostumbradas, estupenda, actuó el grupo **Boney M.** Les siguió una verdadera sorpresa, una sorpresa aún mayor para los que ya contamos con más de los treinta, la actuación en directo de los **Four Tops**, haciendo la delicia de todos los que les vieron y escucharon. Siguen estando en plena forma.

¡Sensacionales! Cerró la Gala la actuación en vivo de **María Ostiz**, solamente acompañada de su guitarra, genial, como siempre. Despertó los aplausos de quienes la contemplaban en directo y la emoción de quienes la vieron desde sus hogares. Por cierto que hay un "chisme" digno de comentar, acerca de la actuación de la estrella en España; habís una cláusula en su contrato que decía que ella solamente actuaría, fuera de T.V., en lugares que tuvieran precios módicos. Cosa ésta muy loable por su parte, pero lo que salta es que poco después, en otra cláusula del contrato decía que estaría hospedada en el Hotel Villa-magna, uno de los más lujosos de la ciudad y por lo tanto más caros. Chocante, no?.

Un buen amigo nuestro, compositor, arreglador, director de orquesta y oriundo de la Argentina, **Alberto Nuñez Palacios** nos comunica que ha formado junto a **Lidia Tolaba** y **David Kullock** un grupo folklórico que se llama **Grupo Alpataco** y que han firmado contrato discográfico con RCA, España. Alpataco en araucano es el nombre de una planta espinosa de flor roja que abunda en la Pampa Argentina. El grupo prepara su primer L.P. que incluirá ritmos legítimos de folklore latino-americano con poemas anónimos de los Quechuas, los Aymarás y también de autores contemporáneos. Felicitamos a los componentes de éste nuevo grupo y les deseamos toda clase de venturas.

Nuevo single en el mercado, de **Justin Hayward**, titulado "Tight-rope", que está extraído de su L.P. "Compositor" (Columbia) . . . Dos señoras de la canción triunfaron en Madrid, éxito apoteósico de la presentación **Iva Zannichi** y no menos éxito y no menos apoteósico de nuestra **Betty Missiego**, ambas del sello Columbia . . . C.B.S., España, es que no pierde comba acaba de otorgarse el premio de la OTI, que ganó el Nicaragüense **Guayo González**, y ya la casa discográfica anuncia su inminente puesta en el mercado. A eso le llamo yo rapidez . . . **Vicente Fernández** está nuevamente entre nosotros con un nuevo sencillo que lleva por cara "A" "Te voy a Olvidar" de ese cantante y autor mexicano **Juan Gabriel** . . .

Y ahora nada más . . . !Hasta la próxima desde Barcelona!

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ En variadas oportunidades sostuve charlas con varios de los ejecutivos de la Asociación de Compositores de España. Mis inquietudes como siempre, a más de celebrar el sistema de computadoras empleado para el cobro y pago de derechos autorales, llenaban siempre el tema principal. Mis lacerantes preguntas sobre los "royalties" (derechos) de los autores españoles en muchos de los territorios en los cuales la música de España era éxito impresionante y la apatía para lanzarse al mundo a cobrarlos, ciertas normas imperantes que no me lucían apropiadas, la burocracia elegante y destructora que silenciaba cosas que debían ser tema diario de discusión, el desconocimiento de cosas que estaban pasando allende los mares y que afectaban básicamente el principio elemental del derecho de autor, mis reclamos desde el punto de vista lógico más que del leguleyesco arbitrario y cosas simples de compositores simples que veían sus derechos en el "pico del aura." Alasalida de cada reunión no sabía si prestarle más atención a las hermosas campanillas que habían sonado tan hermosamente en mis oídos o el escato sabor que sentía en la boca y en el espíritu. Según parece, habían muchas más gentes tan inquietas como yo. Se ha comenzado a tirar de la sabana que ha estado cubriendo todo el proceso en España. Se investigan ahora cosas. Se preguntan más cosas aquellos que pueden y tienen que hacerlo. De todo ello, saldrá una hermosa luz y quizás algún día, pueda irme a España, a charlar con los amigos compositores de ese creativo país y tal vez alguien podrá entonces, contestarme todas las preguntas que contestadas, una por una, me hicieron siempre recordar aquellas películas del afamado actor mexicano **Cantinflas**, en que uno sabía que se estaba diciendo algo, pero ese algo podía o no estar relacionado con lo que se estaba diciendo de algo que no se estaba comentando. ¡Y entonces, seré verdaderamente feliz!



Santiago Vínias

Lamentamos infinito en Record World la partida de la autora de los días del buen amigo, **Adolfo Pino**, de RCA Brasil, acaecida la semana pasada en Buenos Aires. ¡Reciba la familia Pino nuestra consternación.



Juan Pardo

EMI-Odeon lanzó en España un simple de **Tony Frontiera** con "La Última vez," (R. Girado) y "Desde Hoy" (Tony Frontiera) con arreglos de **Alfredo Domenech**. "La Última vez" fué canción presentada en el Musical Mallorca 77, con la cual obtuvo Tony el "Premio de la Crítica." . . . Discos Pega, de los intereses de **Pepe García** de Los Angeles, acaba de lanzar un sencillo de **Santiago Vínias** interpretando "Pobre Corazón (S. Vínias) y "Dime" (S. Vínias) ¡Muy bueno! . . . Dicesa lanzó en Centroamerica un simple del **Grupo Rebelión**, producido por **Ramiro Valente** con "Dos por Dos Suficiente" (R. Valente-O Wilson) y "Contame Papa." (Valente-Marco) . . . "Samba Lady" en interpretación de **Juan Pardo**, es un tema de corte muy comercial y del momento, con el cual Pardo pudiera cosechar gran impacto . . . **Fruko** ha estado brindando conciertos en las cárceles de Colombia a solicitud del Ministerio de Justicia, ante el éxito del tema "El Preso" . . . **Rodolfo** acaba de grabar en su Long playing de fin de año "El Show Bailable," el tema "Todo lo Sabroso engorda," muy del momento actual en que casi todo el que puede anda en regimen de dieta alimenticia para rebajar de peso . . . Ante el comentario general en Miami y la salida de un cable noticioso internacional, en el cual se menciona la desa-



Carlos Oliva

(Continued on page 87)

LATIN AMERICAN HIT PARADE

Miami

By WQBA (MARIO RUIZ)

1. BUENOS DIAS, AMOR
PAOLO SALVATORE
2. LINDA
MIGUEL BOSE
3. DAME FELICIDAD
ELIO ROCA
4. ROMANTICA
JOSE VELEZ
5. SE QUE HE SIDO UN TONTO
RAPHAEL
6. SEGUIRE MI CAMINO
JULIO IGLESIAS
7. COMO NO CREER EN DIOS
WILKINS
8. DILE QUE VUELVA
EDNITA NAZARIO
9. USTED ABUSO
CELIA Y WILLIE
10. TU
JOSE LUIS

New York

By RADIO JIT (MIKE CASINO)

1. LUZ DEL ALMA MIA
FELITO FELIX
2. JUAN EN LA CIUDAD
RICHIE RAY & BOBBY CRUZ
3. NO RENUNCIARE
LOLITA
4. QUE FALTA DE RESPETO
GRAN COMBO
5. USTED ABUSO
CELIA CRUZ/W. Colon
6. EL ECO DEL TAMBO
DIMENSION LATINA
7. LA JUMA
CONJUNTO QUISQUEYA
8. TE SIGO QUERRIENDO
ODILIO GONZALEZ
9. LA PUERTA ESTA ABIERTA
ISMAEL MIRANDA
10. EN ESTOS MOMENTOS Y A
ESTAS HORAS
MARIO ECHEVERRIA

El Salvador

By ALEJANDRO HUTT

1. CON EL VIENTO A TU FAVOR
CAMILO SESTO/Dicesa
2. AL BORDE DEL UNIVERSO
BEE GEES/Dideca
3. AMAR Y QUERER
JOSE JOSE/Dicesa
4. RENACER
MIAMI SOUND MACHINE/Dicesa
5. EL VERANO DE MI VIDA
SIMON MAY/Arco Iris
6. ES PRECISO OLVIDAR
CLAUDIA TELLEZ/Indica
7. LA CALLE PRINCIPAL
BOB SEGER/Dideca
8. PRONTO SERAS MUJER
BIDDU/Indica
9. TU Y YO
ALICE COOPER/Dicesa
10. SOLO QUIERO SER EL TODO EN
TU VIVIR
OSCAR OLANO/Dicesa

Puerto Rico

By WTR (MAELO)

1. LA JUMA
CONJUNTO QUISQUEYA/Liznel
2. OLVIDA HERMANO Y CANTA
KATRASKA/Mas
3. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
4. PUN PUN CATALU/UD. ABUSO
CELIA Y WILLIE/Vaya
5. AMAR Y QUERER
JOSE JOSE/Pronto
6. JUAN EN LA CIUDAD
RICHIE Y BOBBY/Vaya
7. COMO NO CREER EN DIOS
WILKINS/Velvet
8. CON EL VIENTO A TU FAVOR
CAMILO SESTO/Pronto
9. YA NO VUELVO CONTIGO
SOPHY/Velvet
10. EN ESTE MOMENTO Y A
ESTAS HORAS
MARIO ECHEVERRIA/Latin

Venezuela

By MANOLO OLALQUIAGA

1. SON TUS PERJUMENES MUJER
CARLOS MEJIA GODOY
2. POR QUE TE VAS
JEANETTE
3. HUELE A QUEMAO
OSCAR D'LEON
4. BUENOS DIAS, AMOR
PAOLO SALVATORE
5. MOSAICO 40
BILLO'S CARACAS BOYS
6. GAVILAN O PALOMA
PABLO ABRAIRA
7. EL BESITO
OSWALDO MORALES
8. JURO POR MI VIDA
RUDY MARQUEZ
9. SIEMPRE EN MI MENTE
JUAN GABRIEL
10. MOLINDEO CAFE
CORTIJO Y RIVERA

Argentina

By CENTRO CULTURAL

1. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Philips
2. VESTIDA DE NOVIA
POMADA/RCA
3. EL RELOJ
LOS PASTELES VERDES/Microfon
4. HOY ME TOCA REIR
MARIO ECHEVERRIA/EMI
5. LINDA
MIGUEL BOSE/CBS
6. OLVIDALO PEQUENA
LOS MOROS/RCA
7. CADA VEZ QUE SALE EL SOL
SERGIO DENIS/Phonogram
8. SIN TI
MANOLO OTERO/Odeon
9. PON TU CABEZA EN MI HOMBRO
PAUL ANKA/CBS
10. UNA NOCHE COMO ESTA
LOS BUKIS/Microfon

Mexico

By VILO ARIAS SILVA

1. DOS TARDES DE MI VIDA
RIGO TOVAR/Melody
2. PAJARILLO
NAPOLEON/Raff
3. TARDE
ROCIO DURCAL/Ariola
4. SIEMPRE EN MI MENTE
JUAN GABRIEL/RCA
5. ERES TODA UNA MUJER
RAUL VALE/Melody
6. TUS PERJUMENES MUJER
LOS ALVARADO/Ariola
7. MENTIRA
HECTOR LAVOE/Fania
8. LA DERROTA DE DAMASCO
MARIACHI MEXICO/Peerles
9. POR UN JURAMENTO
ANGEL RIOS/Accion
10. CREDO
LOS JOAO/Musart

Spain

By JOSE CLIMENT

1. CREDO
ELSA BAEZA/CBS
2. MI BUEN AMOR
CAMILO SESTO/Ariola
3. DESNUDATE
MIGUEL GALLARDO/EMI
4. LA ULTIMA VEZ
TONY FRONTIERA/EMI
5. UN PASO MAS
JUAN BAU/Novola
6. ANDALUCIA LA QUE DIVIERTE
PEPE SUERO/Columbia
7. LINDA
MIGUEL BOSE/CBS
8. HIJOS DEL AGOBIO
TRIANA/Movieplay
9. MUY PRONTO HAY QUE TRIUNFAR
ENRIQUE/Hispavox

Nuestro Rincon (Continued from page 86)

parición del grupo **Los Sobrinos del Juez**, Carlos Oliva, Director del grupo me comunica: "Ha sido muy intensa la labor de **Los Sobrinos del Juez** en los últimos años. Entre las presentaciones diarias en centros nocturnos, conciertos y presentaciones en el exterior y los ensayos y montaje de nuevos números para nuestras grabaciones, el grupo estaba perdiendo creatividad y energía. He decidido suspender las actuaciones personales de mi grupo por un periodo de algunos meses, para poder descansar y grabar nuestro nuevo álbum, que saldrá al mercado en poco más de tres meses. Algunos ingredientes musicales de **Los Sobrinos del Juez** formarán otros grupos musicales, otros estudiarán y otros se mantendrán creando en Los Sobrinos, pero ello no indica de ninguna forma que **The Judge's Nephews** vaya a desaparecer. Yo diría que estamos en un proceso de reajuste, para poder seguir haciendole frente a los grandes requisitos internacionales, que nos aseguren el poder seguir contando con la aceptación de grandes mercados e inquietos profesionales, que demandan cada vez más dedicación y profesionalismo."

Firmó Alhambra Records al grupo Puertorriqueño **Moliendo Vidrio** . . . Vaya nuestra felicitación a **Carlos Romero**, que de dirigir el departamento de radio en Ariola, España, ha pasado para dirigir la Promoción Internacional de esa empresa . . . **Elia** es la nueva integrante del grupo **Acuario de España**, en sustitución de **Mayra Gómez Kemp**, que ha preferido seguir su carrera de Presentadora de TV Española. **Elia** había formado parte del **Conjunto Vibraciones**, primero y de **Vieja Banda** después, con el que participó en el Festival de Alcobendas . . . Ambar, nuevo sello de Movieplay, España, puso en circulación el primer sencillo de **José María Puron**, con "Y serás Capaz" y "Mírala que sola está" . . . Está logrando impacto en España, **Elsa Baeza** con "Credo" de **Carlos Mejía Godoy**. Nuestro saludo a **Ele Juárez**, nombrado "Jefe de Producto" en CBS, España . . . Esta semana les estaré reportando desde Los Angeles y San Francisco en California. ¡Hasta la próxima!

It seems that some of the members and executives of the Association of Composers of Spain are receiving very heavy pressure from the government. Performance of the duties of some of them are under investigation. Royalties of composers in Spain are still uncollected in the States, waiting for somebody to get deeply involved. Anyway, the minute everything is totally clarified, perhaps I will find some answers to very important matters that have been dubiously treated by those

(Continued on page 88)

Record World en Brasil

By OLAVO A. BIANCO

■ El día 9 de enero desde el Hotel Nacional de Río de Janeiro y a través de la Cadena Bandeirantes de TV, se llevará a efecto la entrega de premios correspondiente al año 1976, por la Asociación Brasileña de Productores de Discos, y que en homenaje al Centenario del Fonograma, se llamará "Premio del Centenario." También serán presentados los artistas brasileños más importantes del momento . . . Por invitación de la Cadena Nacional de TV Chilena, **Lee Jackson** (Copacabana) y **Wando** (Beverly) fueron las atracciones del Festival de Primavera en Santiago de Chile. . . **Gigliola Cinquetti** actuó en la discoteca "Ta Matete" y en el "Anhembi." La cantante tuvo un éxito normal en comparación con otros artistas que han estado recientemente en Brasil.

Muy bueno el L.P. del grupo **Originais do Samba**, recién lanzado por RCA. Este grupo, que en su vocalización es el mejor de todos para nosotros, sale con un disco muy bueno para los que gustan del "samba" puro. Además, está muy bien presentado. . . El grupo **Chicago** debe llegar al Brasil entre febrero y marzo del próximo año . . . **Milton Nascimento** (EMI/Odeón) es un artista con grandes posibilidades en el mercado norteamericano. Milton ha firmado un nuevo contrato con su empresa discográfica-

ca . . . Un disco que está vendiendo muy bien es el nuevo L.P. de **Ellis Regina** (Phonogram).

Roberto Carlos (CBS) recibe constantemente los homenajes de su empresa contratadora a través de diferentes medios, como revistas, etc., y con un Disco de Platino, por la venta de un millón de copias de su L.P. "O Progreso," que salió al mercado a finales del pasado año. A finales de éste, se espera el lanzamiento de un nuevo L.P. de Roberto Carlos, sobre el cual nada sabemos todavía, pero que debe ser muy bueno, según opiniones de algunos periodistas que dicen haberlo escuchado . . . El nuevo disco de **Benito de Paula** (Copacabana) está muy bueno y trae dos canciones que me hicieron reír mucho, pero para quienes van dirigidas, no creo que les vaya a hacer mucha gracia. Una se llama "Assobiar e Chupar Caña," y habla de los jugadores de football que quieren ser cantantes y compositores, y a su vez, los compositores y cantantes que quieren convertirse en jugadores de football. La otra, "Osso duro de roer" está escrita para desmentir todas las veces que la prensa, la radio y la TV han dado la noticia de la muerte de Benito, en las situaciones y lugares más inverosímiles. La presentación del disco es muy buena. Creo que el éxito esta vez

(Continued on page 88)



CABALLO DE HIERRO

CORTIJO—Coco CLP 130X

En producción de Charlie Palmieri y con Fe Cortijo en las partes vocales, el gran salsoso Cortijo ofrece aquí un paquete de grandes y muy comerciales temas bailables que venderán en las festividades. Entre otros "Mapeyé" (R. Cortijo), Lloralo, Lloralo" (R. Cortijo), "Guariquiten" (J. Ortiz) y "Songorocosongoro" (R.R.).

Produced by Charlie Palmieri and with Fe Cortijo taking care of the vocals, Cortijo and superb musicians offer a great salsa package that will sell well during the festivities. Good mixing! "Guaracha de Mayo" (R.R.), "La otra" (R.R.), "Bomba Carambomba" (R.R.) and "Bomba Merengue" (F. Cabrera).



RECORDED IN BRAZIL

SAMBA SOUL—RCA APL 1-263

La excelente labor de grandes músicos, arreglistas y la belleza de grandes temas, hacen de esta producción "disco" realizada en Brasil, un gran vendedor. Actualmente vendiendo fuerte con "Chove Chuva/mas que nada" contenida aquí. También muy buenas "Voce Abousou" (A. Carlos-Jocafi), "Cidade Maravilhosa" (A. Filho) y "Garota de Ipanema/Manha de Carnaval" (A.C. Jobim-V.Morales).

Superb musicians, arrangers and the beauty of unforgettable tunes are making a top seller out of this disco album in which the hit "Chove Chuva/Mas que Nada" (J. Ben) is included. Also good: "Garota de Ipanema/Manha de Carnaval," "Mambo No. 5" (P. Prado), "Está chegando a hora" (R. Campos-Henricao) and "Voce Abousou." Great mixing by Warren Schatz!



CREDO

ELSA BAEZA—CBS 582443

Con "Credo" (C. Mejia Godoy) vendiendo fuerte en España, Elsa Baeza sale con fuerza al mercado internacional con esta excelente producción. También se incluyen "En el tronco de un arbol" (E. Delán), "Cuando ya no me quieras" (Cuates Castilla), "Una canción" (O. de la Rocha) y "El Cristo de Palacuina" (C. M. Godoy).

With "Credo" at the top of the charts in Spain, Elsa Baeza could also make it big in the international Latin market with this superb production. "Rio, Rio" (E. Blazquez), "Ofertorio" (C.M. Godoy) and "Batelero" (Nijelson).



MI AMOR IMPOSIBLE

ALDO Y LOS PASTELES VERDES—Microfón M 76096

Nueva producción de Aldo y Los Pasteles Verdes en la cual se destacan "Hipocresía" (Giordano-Alfieri-G. Correa), "Quisiera hablarte" (F. Arias), "Quizás, quizás, quizás" (O. Farres) y "Mi amor Imposible" (J. Escajadillo).

New production by Aldo and Los Pasteles Verdes from Peru that could make it all over. "Hipocresía," "Mi amor imposible," "El Loco" (V. Cordero) and "Quinto Patio" (L. Arcaraz).

En Brasil (Continued from page 87)

va a ser superior al del pasado año.

Confirmado: **Mauro Salles** acaba de ser nombrado vicepresidente ejecutivo de la Cadena Tupi de Radio y TV... **Marcos Lázaro** por un lado y **Pelé** por otro, anuncian la presencia de **Frank Sinatra** muy pronto. Y?... **Sydney Magal** (Polydor) sigue cosechando éxitos. Todo indica que ocupará un lugar cimero en el mundo artístico brasileño.

Otro artista con problemas en Brasil fué **Charles Aznavour**. Cuenta la prensa de Sao Paulo que Aznavour casi no se presenta en la "Ta Matete" cuando se enteró que era una discoteca, quizá la más sofisticada discoteca de toda América, e hizo que el público asistente a su debut lo esperara por más de dos horas, y al final se presentó sólo durante treinta minutos, arguyendo que

Nuestro Rincon (Continued from page 87)

that were supposed to totally clarify them. It is a matter of time!

Our deepest sympathies to **Adolfo Pino**, president of RCA Brazil, and his family for the passing of his mother in Argentina.

EMI-Odeon released in Spain a single by **Tony Frontiera** with "La Ultima Vez" b/w "Desde Hoy" with arrangements by **Alfredo Domech**. "La Ultima Vez" was performed by Tony at the Festival "Musical Mallorca 77," with which he was awarded by the critics with their "Premio de la Crítica"... Discos Pega, a subsidiary of Latin International, released a single in Los Angeles, by **Santiago Vinias**, "Pobre Corazón" and "Dime"... Dicesa released in Central America a single by **Grupo Rebellion** with "Dos por dos Suficiente" and "Contame Pappa"... "Samba Lady" by **Juan Pardo** is a terrific tune that could make it big everywhere. Superb cut!... **Fruko** has been performing in Colombia's Penitentiaries, accepting the invitation of local authorities, as a result of the success of "El Preso"... Rodolfo just recorded in Colombia an album titled "El Show Bailable 1977" in which the tune "Todo lo sabroso engorda" (Whatever Is Good Is Fattening) was included. Since almost everybody is on a diet, this song could easily make it big... Rumors have been very strong in Miami regarding the split of the popular group **The Judge's Nephews**. The news was even carried internationally by a worldwide press agency. **Carlos Oliva**, leader of the group, declared this week: "The Judge's Nephews had been working too hard lately. Night after night performing in nightclubs and concerts, touring Latin countries and also rehearsing new repertoire, plus the fact that we have to keep recording in order to keep our popularity at the top which forces us to work in new arrangements and ways of expressing our creativeness, placed the group in certain kind of vicious circle. It is my intention after December 31st (after all our signed contracts will be fulfilled), to go into a period of rest and rehearsing that could permit us to record a new album that should be out by the end of February. After we accomplish that, **The Judge's Nephews** will perform only in certain concerts in the States and foreign countries, but no more night after night performances. That's killing the group and myself. Some of the members will go to a new group, others will keep studying, but The Judge's Nephews will stay alive and kicking more than ever. Of course, I am adding some new ingredients to the group so that I could fulfill our standards in new sound and rhythms. We are at the top and will stay in the top, even though I am forced to face some small sacrifices, such as this slowing down in performances. When it comes to money, everybody needs it, but there are more important matters in the life of a group. Either you keep creating and improving your own accomplishments or it comes to a point in which it does not disappear by self-imposition, it disappears by centrifugal force of repetition of sounds which produce monotonous and tedious performances that in the end kill the whole effect of creativeness, which is what makes any group sound different to any other. That's what The Judge's Nephews cannot face."

Alhambra Records signed the Puerto Rican group **Moliendo Vidrio**... **Carlos Romero** was appointed international promotion manager for Ariola, Spain. Our congratulations Carlos!... **Elia** is the new member of **Acuario** (Spain). **Mayra Gomez Kemp** is not in the group anymore since her duties as MC of a TV show aired by Television Española in Madrid is taking up all her time. **Elia** is a former member of **Group Vibraciones** and **Vieja Banda**... Ambar, a new label owned by Movieplay, Spain, released a single by **José María Puron** containing "Y seras Capaz" b/w "Mirala que sola está"... **Elsa Baeza** is smashing in Spain via "Credo" (Carlos Mejia Godoy). Our congratulations to **Ele Juarez**, recently appointed as product manager for CBS, Spain... Next week I will be reporting from the Los Angeles and San Francisco area... And that's it for the time being!

estaba indispuerto y que tenía el "flu." Dicho esto, se fué, y dejó a los allí presentes espantados con su actitud, luego que éstos hubieron de pagar altos precios para ir a verlo actuar... La información que circula últimamente en este medio, pero sin confirmar aún, es la de que la Cadena Globo de TV y el gobierno de la ciudad de Río de Janeiro, andan en trámites para re-editar el fa-

moso "Festival Internacional de la Canción de Río de Janeiro," (FIC), cuya última presentación fué en 1971. Este evento fué de gran importancia para el turismo de la ciudad, y de volverse a implantar, sería el regreso de artistas conocidos, editores, productores de discos, etc. Seguiremos informando sobre este asunto... Y señores, por ahora esto es todo... Hasta luego!

CBS, Fitzgerald-Hartley in Prod. Pact



Larry Fitzgerald and Mark Hartley have signed a production pact with Columbia Records, it was announced by Bruce Lundvall, president of CBS Records Division. Fitzgerald and Hartley are principals in Main Sail Music, an extension of Fitzgerald-Hartley Management and High Seas Music. The two will be responsible for finding and developing new talent for the Columbia label. Pictured here are, from left: Mark Hartley; Don Ellis, national vice president of a&r, Columbia Records; Bruce Lundvall, and Larry Fitzgerald.

Harvey To Peter Pan

■ NEW YORK — Ken Harvey has been appointed midwest sales manager for Peter Pan Records, according to an announcement by Martin Kasen, president of the firm. Harvey will be headquartered in Chicago.

Prior to his new appointment, Harvey worked in the sales divisions of Columbia and ABC Records.

MVP/Polydor Inks St. Lewis

■ LOS ANGELES — MVP/Polydor Records has signed singer/songwriter Keni St. Lewis as its first artist, according to Freddie Perren, president of the new label.

The initial release, "Record City," is the title song from the motion picture soundtrack of the same name.

Unusual Repertory from Columbia

(Continued from page 79)

taste the piece that brings to mind the turn of this century best is a French treatment of selections from *Norma*. There is something unforgettable about hearing "Casta Diva" performed by a cornet; one longs to hear a medley from "I Puritani" as well. The record is an intensely enjoyable one, brilliantly accompanied by Schuller, and full of Schwarz' special brand of musicianship.

Speaking of conductors, Columbia has also issued a record led by Pierre Boulez in which the former music director of the N.Y. Philharmonic hits precisely the area of repertory that he does best. Boulez programmed "Ameriques" on one of his Philharmonic programs in recent seasons and it was well performed. This is even better better. The composer uses gobs of orchestral color and extreme dynamics and manages to catch a sense of South America without ever writing anything resembling folk music. The liner notes point out that the conductor said that each of his pieces discover their own form, and in "Amerique" one finds that the dramatic structure and slow build to a gripping, thrilling finale is brilliant. The use of many varieties of percussion is excellent, and Boulez maintains his usual clarity, essential in such a thickly

scored work. Following the score, I was, as often before, amazed at how precisely Boulez can achieve what the 20th-century composer demands, no matter how complicated.

Also on the record are Varese's vary short "Ionisation" and the more complex "Arcana." Based on one short melodic motto, *Arcana* is full of repetitions, all clearly differentiated. If not as gripping as "Amerique," both should be heard.

At the other end of the pole Columbia has also issued a lovely 19th-century violin record with Isaac Stern, supported by the flamboyant romanticism of Daniel Barenboim. One side is Saint-Saens familiar Violin Concert No. 3, full of Gallic color and melody with more consequential phrases than one can find in many of his piano concertos, and on the other Chausson's "Poeme" and Faure's "Berceuse." Barenboim's own feel for the romantic has been proved a thousand times over, and he lets it all out—with the proper elegance necessary to French music. Stern's sweet tone sounds wonderful, and his musicianship as always is top notch. His double stops and variation of vibrato would please a far younger violinist. This is a fine record; not new repertory, Heaven knows, but always good to hear.

Performance Royalty (Continued from page 3)

mented" using broadcasters' own financial reports (supplied on a confidential basis by the Federal Communications Commission), the RIAA says, "hopefully, the debates over the creation of a performance right in sound recordings can now proceed on the basis of facts, not fears." The RIAA adds that steps should be taken in any legislation "to ensure that the performers' share of royalties accrue to the performers and only the performers."

While Broadcast Music, Inc. commented only that it wanted assurance that any system enacted would protect BMI writers and publishers, all other comments filed at week end opposed some or all aspects of the report. Broadcast station representatives and the networks were especially critical of the report's findings.

Broadcasters stated they were unable to adequately review the report's findings because of its reliance on confidential FCC data. Despite the data's unavailability, however, they unanimously disagreed with the report's financial analysis of radio station's operations.

The report "fails to show conclusively" that the performance royalty in sound recordings "would not be severely adverse to radio broadcasting," according to comments filed by the Washington law firm McKenna, Wilkinson & Kittner, representing over 100 stations. Even though stations may not go out of business because of the proposed royalty, the National Association of Broadcasters argued, they may nonetheless "divert funds away from other program services to pay the additional royalties for broadcast of recorded music." NAB added that the Copyright Office would be acting "in an arbitrary and capricious manner if it embraced the study's conclusions as fact," claiming that the increased costs to stations would harm radio's competitive position with other advertising media, and that the royalty might go largely for ad-

ministrative costs rather than to performers.

"The absence of any showing that the general public welfare will be advanced by the institution of a performance right in copyrighted sound recordings" was hit by ABC, Inc., which claimed the report is therefore invalid because it relies solely on economic and "fairness" arguments.

Lobby

Meanwhile, broadcasters have begun mounting a massive lobbying offensive to defeat legislation proposing a performance royalty. Though hearings on such legislation are at least a year off, the broadcasters are wasting no time letting their legislators know of their opposition to it.

"We're going to use every lever that's available to us to see that it doesn't happen," remarked Abe Voron, executive vice president for government relations of the National Radio Broadcasters Association. "I think there's a real possibility that Congress could enact such legislation, so we're gearing up for an all-out fight to defeat it."

Voron added that radio station owners are "taking the matter into their own hands. They're becoming more formal with the record companies and record promoters. Several have told me they've cooled to the recording industry because it's trying to 'bite the hand that feeds it.' They're telling me, 'We don't see any record promotion people anymore, or accept their product. If we want a record, we go out to the store and get it.'"

The National Association of Broadcasters executive committee resolved recently to make opposition to the performance royalty its "top priority." The December issue of the Association's "Radioactive" magazine contains an "early warning" from the NAB's Jim Hulbert who calls the idea of such a royalty "manifest insanity" and urges radiocasters to "keep your powder dry and your rifles cleaned and oiled."

Robert Kastenmeier (D-Wis.), chairman of the House Judiciary Subcommittee which would consider performance royalty legislation, said earlier that hearings on the legislation might come during the next Congress (beginning in Jan., 1979) at the earliest. The recent death of his Senate counterpart, John McClellan (D-Ark.), has confused the bill's standing on the Senate side. According to subcommittee counsel Ed Williams, "It's still too early to tell who will be the new chairman. We probably won't be active until the first of the year."

Belkin-Maduri Taps Jimmy Fox

■ NEW YORK — Belkin-Maduri Management has appointed Jimmy Fox to the position of director of artist relations. Fox will oversee the career direction of all the acts signed to Belkin-Maduri Management and Sweet City Records.

Background

Fox was the founder, leader and drummer of the James Gang. He also played on sessions with artists such as Eric Clapton, Chuck Mangione, Stephen Stills, B.B. King and others.

ENGLAND

By PHILIP PALMER

■ This week, MIDEM's creative director **Peter Gooch** will announce the artists to appear in 16 special galas at Cannes. Highlights will include new ABC Records signing **David Clayton-Thomas** and **Blood, Sweat & Tears**, who will perform selections from their new album; **Lionel Hampton**; and screenings of several major rock movies.

PUBLICATIONS: Journalist **Mike Cable** has written a book called "The Pop Industry Inside Out" . . . **Tim Rice** and brother **Jo** and disc jockey **Paul Gambaccini** have just compiled "The Guinness Book of British Hit Singles (1952/1977)."

Rumor has it that **Cliff Busby** will be named managing director of United Artists Records . . . Private Stock president **Larry Uttal** is in town this week . . . Phonogram managing director **Ken Maliphant** has been named director of Polygram Leisure . . . Former manager of the late **Marc Bolan**, **Tony Howard**, has joined **Steve O'Rourke** on the board of Emka Productions. He will be responsible for managing the **Tom Robinson Band** and **Hawkwind**.

Coinciding with his return from an American and Canadian tour, **Rod Stewart** will begin promoting his latest album, "Foot Loose & Fancy Free," on December 22. The record has already claimed £75,000 billing on TV . . . After eight years of business, public relations firm **Tony Barrow International** will go into liquidation. Barrow and fellow director **Bess Coleman** will remain in PR and as partners in **Tony Barrow Management** . . . Former staff producer at CBS **Lem Libun** will join **Rocket Records** as head of a&r, effective January 3 . . . EMI is build a new £500,000 record and tape distribution centre in Athens located on land adjacent to the existing manufacturing complex of Columbia-EMI Greece, the EMI group's local subsidiary.

GERMANY

By JIM SAMPSON

■ MUNICH—The concert scene is getting back on the right track after being derailed by recent terrorist turmoil here. The hottest sets of the season had to be **Bob Seger** and the **Silver Bullet Band**. At most stops, Seger got his German audience out of their seats, clapping and cheering from the start, no small accomplishment on a Teutonic tour! With press reaction waxing ecstatic, EMI will be waxing a new Seger album early next year, **Helmut Fest** and **Juergen Thuernau** preparing a major marketing push. **Klaus Doldinger** was touring the hinterlands with a new formation; **Passport** now includes **Hendrik Scaper**, **Dieter Petereit**, **Willy Ketzer**, vocalist **Guillermo Gerharde Marchene**, the **Louis** brothers (**Roy** and **Elmer**) plus **Doldinger**. **Harry Belafonte**, the performance perfectionist, packed central European houses (and **Werner Kuhls'** pocketbook with one of the highest grosses of the year, estimated at well over \$1 million); new Belafonte product just hitting the stores includes his first CBS album and an Arcade sampler.

Truth in packaging? That's what Offenbach fans expected when they bought tickets for **Steppenwolf**, "with original members." The Steppenwolf that's on tour included only two familiar facts, **Nick St. Nicholas** and **Kent Henry** (themselves replacements in earlier Stepp formations). 35 official complaints of fraudulent promotion were filed with police by disgruntled fans. Promoter **Jens Michow** blames the local representative for the confusion, adding that similar problems were not faced in other cities.

A hard rocking **Donovan** came as a surprise, but a not unwelcome one, revitalizing his career on tour with **Yes**. Fans got more than they hoped for, critics a bit less, from **Yes** itself; **Rick Wakeman** held the spotlight as they played the popular cuts, supported by extraordinary light & set design and by rapturous ovations. The **Tubes** came to Munich, gave their audience a shock of considerable creative intensity, then left town before anyone could quite figure out what had hit them. **Smokie** didn't shock anyone (you can get thrown in jail for shocking young people the age of most of the group's fans), they just left their tens of thousands of admirers in well-orchestrated ecstasy.

Business briefs: **Dr. Udo Unger** steps down as managing director of Intercord Records in Stuttgart, a subsidiary of the huge German (Continued on page 91)

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—CHRISTMAS RUSH DEPT.: Last New Year's Eve **Rush** sold out two shows at a slightly scaled down Maple Leaf Gardens. This year the band is performing two shows at the end of the month at the same venue and by current indications it appears they will play for in excess of 30,000 fans. Meanwhile, New Year's Eve will see two other local acts, **Max Webster** and **Moxy**, share a stage at the Seneca Field House. Both acts have sold out Massey Hall previously and it's good to see two fine local acts share the bill. Both shows promise to cap off 1977 perfectly.

DOES THE CIA KNOW ABOUT THIS? Polydor Canada has signed a reciprocal deal with Empresa de Grabaciones Y Ediciones Musicales (EGREM), Cuba's national record company, which calls for exchange releases. Polydor's **Denise McCann**, **Frank Mills** and **Stratavarius** will definitely have albums released in Cuba under the terms of the deal, and tours may also result. According to the Polydor people, just returned from Havana, the Cuban studio facilities are up to any international standard and the label feels confident that the Cuban-produced releases will meet with acceptance once they are released here. It should be interesting to see how well decadent Canadian disco tunes fare in the Cuban socialist climate. And vice versa.

EXECUTIVE TURNSTILE: **Jeff Burns**, GRT's national promotion and a&r head, has tendered his resignation in order to investigate a similar position south of the border with another label. A replacement is not expected until the new year. **John Dee Driscoll**, head of the Quality-distributed Skyline label, has been appointed Quality's new a&r honcho and national promotion man, replacing the departing (Continued on page 91)

JAPAN

コンフィデンス

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

■ Judging from the success of **Stuff's** recent concert tour of Japan it looks like the Warner Brothers artists are on their way to becoming superstars here. Five concerts in Tokyo and two in Osaka—from November 14-20—were all played to SRO crowds. So pleased were the promoters of the tour, Universal Productions, that negotiations are underway to bring **Stuff** back for another tour in early spring. It is normally considered very unusual for any group to appear in Japan twice in such a short period of time. Since the band's tour here, Warner-Pioneer records has reported a three-fold increase in sales of **Stuff's** albums. According to the record company, there are definite possibilities for several TV appearances. Additionally, a live recording is being considered for the spring concerts. The audiences at the concerts consisted primarily of people in the 15 to 25-year-old bracket, usually considered to be the heart of the Japanese rock market. According to Warner-Pioneer promo man **Yoshio Niwano**, since the release of the first **Stuff** lp most of the company's promotional activities had been directed at the 15-25 year-old age group with high expectations for **Stuff** to cap a large share of the rock-oriented youth market.

CBS Records Group president **Walter Yetnikoff** was recently in town with CBS International chief **Richard Asher** to observe operations at CBS/Sony, a joint venture enterprise. While the two executives were here they conducted a press conference on November 22 and did an interview with *Original Confidence* . . . Polydor Records celebrated its 25th anniversary in Japan with the release, on November 1, of 14 double lps featuring some of their top selling artists. Entitled "Best Artist Series," these double albums will be marketed for 3000 Yen (U.S. \$12). The series will consist of "Best of Albums" by the following artists: **Alfred Hause**, **Bert Kaempfert**, **The Who**, **James Brown**, **Astrud Gilberto**, **Hank Williams**, **Cream**, **James Last**, **Rory Gallagher**, **Jimi Hendrix**, **Shocking Blue**, **Connie Francis**, **Milva** and **Roy Buchanan**.

WEA, Radar Pact



Pictured following the signing of a 50/50 partnership with WEA Records are Andrew Lauder and Martin Davis (center) of the recently formed Radar Records Company. Lauder and Davis, formerly a&r chief and managing director of United Artists, respectively, are flanked by John Fruin, MD of WEA Records UK, and Richard Robinson, deputy managing director of WEA U.K.

Germany (Continued from page 90)

Book Club; after January 1, Unger plans to start his own production company, take consultant jobs and continue as head of the Intercord-affiliated Nobile Publishing. Also, Deutsche Grammophon/Polydor has completed its recent reorganization under **Wolfgang Arming** with the merging of all a&r and marketing functions into a unified a&p (artists and product) department.

Despite the failure of one of the four cameras, the 100th ZDF-TV Hitparade went off smoothly under the direction of **Truck Branss**. Number 100 was also the last to have titles chosen through an easily manipulated post card ballot system. Now, rankings will be furnished by **Karl-Heinz Koegel's** Media Control computer. Featured on the anniversary program (no other German entertainment show has reached this milestone) were top acts like **Heino**, **Michael Holm**, **Cindy & Bert**, **Chris Roberts** plus the winner of the last post card ballot, **Peggy March**, all introduced by **Dieter 'Thomas' Heck**.

Canada (Continued from page 90)

Greg Slight and **Bob Morten**. One of John's top priorities will be replacing Quality's domestic releases with other labels around the globe.

YOU SCREAM, I SCREAM, WE ALL SCREAM FOR . . . SHERBET???? That's what happened recently when **Sherbet** appeared at The El Mocambo a few weeks after supporting on a local Hollies date. The MCA act, from Australia, will also probably move to Toronto on a semi-permanent basis, certainly until they've finished recording their (American-released) album under the supervision of producer **Bob Ezrin**. When **The Little River Band** came to The El Mocambo, patrons were hanging from the club's rafters and LRB returned to headline Massey Hall shortly thereafter. Don't be too surprised if Sherbet does the same. They were well received in their club date and delivered an excellent show which was simulcast by CHUM-FM. Score another point for the Aussies.

ANOTHER CANADIAN/COMMIE CONNECTION??? A year ago the Toronto Symphony Orchestra was recorded live at Massey Hall with **Andrew Davis** conducting. The set has now been released by CBS, a double album package featuring the works of Rusky composer **Alexander Borodin**. Plans are now complete for a TSO/Andrew Davis tour of The People's Republic of China in January and February of next year. We understand that the TSO is currently brushing up its ping-pong.

MOUNTIES INTO MUSIC??? The mail out of Ottawa, this nation's capital, has been horrible of late. No records, no charts, no nothing. Coincidentally, the Royal Canadian Mounted Police are currently under investigation there for illegal wiretapping, break-ins and . . . *opening mail illegally!* "No wonder the mail's so slow," offered one local wag. "We've got to give the Mounties speed-reading lessons!" Isn't it odd that the TSO can travel to China, but mail can't get out of Ottawa? That while Polydor is in Cuba inking deals with the comies, the Mounties are reading radio stations charts?

Import Reviews

SPIRAL

VANGELIS—RCA PL 25116 (U.K.)

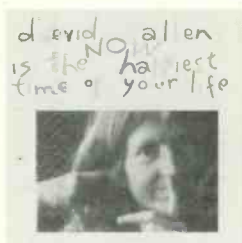
The Greek keyboard maestro has been honing his talent through his last few releases to the point where he can now be considered a craftsman at turning out emotive extended pieces of electronic music. Once again he has composed, arranged, produced and performed all instruments with a sensitivity for melody.



NOW IS THE HAPPIEST TIME OF YOUR LIFE

DAVID ALLEN—Tapioca TP 10017 (France)

The eccentric but creative force behind the original Gong has come out of his hibernation at the Banana Moon Observatory for another reminder of his offbeat vision. Allen goes on at some length about the Gong mystique, accompanying himself on acoustic guitar.



GALLEONS OF PASSION

FINCH—Rockburgh PD LP 101 (U.K.)

The new label makes an impressive bow with the third lp by this Dutch instrumental quartet. Guitars and keyboards are at the fore and contain elements of jazz and European progressive rock but the overall texture maintains a smooth edge through some sudden tempo shifts.



ROCK & ROLL MACHINE

TRIUMPH—Attic LAT 1036 (Canada)

With their first lp, this Canadian trio racked up impressive sales as an import and the pride of this small label stands to blossom with one of the most fiery hard rock sets in some time. Joe Walsh's "Rock Mt. Way" could provide the hook for the group led by up and coming guitar virtuoso Rik Emmett.



KOSS

PAUL KOSOFF—DJM 29002 (U.K.)

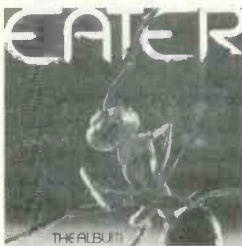
These two records provide a tasteful and indispensable insight into the work of the late guitarist. Three sides contain previously unreleased material from 1975 live dates and 1974 studio sessions while the fourth spotlights Kosoff with Free, as sessionman with Amazing Blondel and as a solo artist.



THE ALBUM

EATER—The Label TLR LP 001 (U.K.)

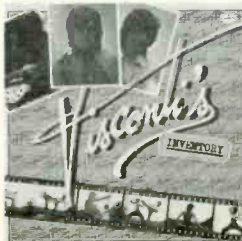
Not the most proficient musicians one will ever hear, but without making excuses for them, the young quartet plays with enthusiasm. The lp's sixteen songs include covers of Alice Cooper-David Bowie-Lou Reed material in addition to group originals which have had notable impact on Britain's new wave.



VISCONTI'S INVENTORY

TONY VISCONTI—Mercury 9102 602 (U.K.)

Tony Visconti has earned a reputation as an exemplary hard rock producer through his work with David Bowie, Thin Lizzy and T Rex. With his first record as an artist, he delves into a potpourri of styles including '50s rock, barbershop and pop. As can be expected, the entire lp has a lucid, well produced sound.



Becoming a 'Mini-Major' Force

By PHILIP PALMER

■ LONDON—It's not often that one finds a U.K. dealer launching his own label, entering artist management and other precarious aspects of the industry, but that's exactly what Bruce's Record Shops have done. Bruce's Record Shops were founded 10 years ago by Brian Findlay and rapidly grew into one of the hottest and most successful small record chains in Great Britain. Today the chain boasts six stores in Scotland and is one of the most popular record outlets among local teenagers.

The concept of the shops, according to Bruce Findlay, brother and partner in the chain, "was that they should be a lot more than just a reflection of current trends, but they should become a creative center where local bands and musicians could go, feel at home and talk to guys behind the counter who understood and sympathized with their problems."

Findlay believes that the logical progression was either to expand into a major chain of record shops or to get involved with promoting bands, managing bands and ultimately recording bands.

Cafe Jacques

The first venture undertaken by Bruce Findlay was the signing to a management contract of a local band, Cafe Jacques. The band was subsequently signed to CBS Records, London in April, 1976, and the

result is a debut album, "Round The Back," and a single, "Dark Eyed Johnny," both produced by Rupert Hine, and released early November.

Columbia will be releasing the album in America in late January and the band will undertake a short promotional tour in March.

Cafe Jacques, a four-piece band, write their own material and around two years ago signed a worldwide music publishing deal with Bill Martin of Mews Music.

Zoom

In addition, Bruce's Record Shops launched their own label a few months ago, Zoom, featuring material by local bands. First releases were "For Adolf's Only" by the Valves and "Put You In The Picture" by PVC2. Both singles have sold fairly well throughout the U.K. Findlay reports that on a recent visit to America he saw the discs on sale in New York and Los Angeles. Zoom product is also available in Sweden through a deal negotiated with Fanji Tandan, local distributors of Tandan International.

Although Zoom initially was introduced as a launching pad for new local acts, Bruce Findlay said, "We would like to think, and certainly intend to encourage the bands we sign to stay with the label in order that we can both grow to become a 'mini major' force."

Jarre Promo Tour



Polydor recording artist Jean Michel Jarre, the electronic music composer of "Oxygene," recently made a four city rap tour through the U.S. Jarre is shown here meeting executives of Polydor Incorporated. Standing from left: Ekke Schnabel, vice president legal affairs for Polygram; attorney Alfred Schlesinger; Francis Dreyfus, Jarre's co-manager and president of Disques Motors Records in France; Len Eband, Polydor's west coast publicity head; and Stan Witold, Jarre's co-manager and an executive of Disques Motors. Seated is Jarre.

Snuff Garrett Pacts with UA



Snuff Garrett's Garrett Music Enterprises has entered into a non-exclusive three-year production deal with United Artists Records. Under the agreement, Garrett will produce five albums per year to be released through U.A. Pictured after the signing are, from left: Bud Dain, executive vice president of Garrett Enterprises; Artie Mogull, president of United Artists Records, and Snuff Garrett.

JAPAN'S TOP 10

Singles

1. **WANTED**
PINK LADY—Victor
2. **WAKAREUTA**
MIYUKI NAKAJIMA—Canyon
3. **NIKUMIKIRENAI ROKUDENASHI**
KENJI SAWADA—Polydor
4. **COSMOS**
MOMOE YAMAGUCHI—CBS/Sony
5. **AI NO MEMORY**
SHIGERU MATSUZAKI—Victor
6. **NINGEN NO SHOMEI**
JOE YAMANAKA—Warner/Pioneer
7. **SHIAWASE SHIBAI**
JUNKO SAKURADA—Victor
8. **KAZE NO EKI**
GORO NOGUCHI—Polydor
9. **SHISYUKI**
HIROMI IWASAKI—Victor
10. **BIIDORO KOZAIKU**
MIZUE TAKADA—Teichiku

Albums

1. **DANRYU**
SALURI ISHIKAWA—Columbia
2. **BOHEMIA NO MORI KARA**
IRUKA—Crown
3. **UMIKAZE**
KAZE—Crown
4. **OMOIKIRI KIZA NA JINSEI**
KENJI SAWADA—Polydor
5. **BEST HIT ALBUM**
SHIGERU MATSUZAKI—Victor
6. **OLIVIA NEWTON-JOHN'S GREATEST HITS**
Toshiba/EMI
7. **HAVE A WINE**
CHAR—Canyon
8. **HIROMI SELECTION**
HIROMI OHTA—CBS/Sony
9. **DEATTA HITO NI**
KARYUDO—Warner/Pioneer
10. **LOVE SONGS**
BEATLES—Toshiba/EMI

Fontana Expands

■ NEW YORK—Joe Fontana, president of Joe Fontana Associates, has announced that Steve Altman has joined his office. Upon making the announcement, Fontana stated that he is planning to expand his office with the signing of some new acts.

Altman was formerly an agent with Associated Booking Corp.

Blackwell to Springbrd.

■ LOS ANGELES—Len Levy, vice president / marketing for the Springboard Distributing Corporation, wholly owned subsidiary of Springboard International Records, Inc., has announced the appointment of Larry Blackwell as southern regional sales manager. Blackwell, who has been a salesman for the company for several years, will be based in Atlanta.

Southland Ceases Operations

(Continued from page 12)

Personnel at Southland were given written notice Tuesday (6) that the company was ceasing operation, and were told that the Pickwick suit was a major factor in the decision.

Southland served both Emerald Cities (Oz) and Music Scene stores, another chain separately incorporated but related to Southland, reportedly through common corporate board members. The closing of Southland, it is speculated by local retailers and distributor sources, may have a serious effect on the Oz chain because the retailer has not been active in seeking credit from

other area distributors.

Additionally, it was reported by usually reliable Atlanta sources that WEA representatives were in the process of reclaiming product from the Southland warehouse, although no verification from either manufacturer sales arm or Southland was obtainable. The Southland phone number is currently being operated by an answering service that verifies only that "the corporation has closed."

It is further speculated by knowledgeable area observers that two major manufacturers may file suits against Southland.

Phonogram, De-Lite Celebration



Phonogram, Inc./Mercury Records recently hosted a cocktail party in honor of the marketing and distribution pact with De-Lite Records. Pictured from left: Irwin Steinberg, executive vice president/Polygram Corporation; David Fitzpatrick, manager, Kool and the Gang; Kool; Ronal Bell, Kool and the Gang; George Brown, Kool and the Gang; Charles Fach, executive vice president, general manager, Phonogram, Inc./Mercury Records; Robert Vigorito, coordinator of production, promotion and sales for De-Lite Records; Clatus Smith, Kool and the Gang; Stan Price, national r&b promotion, De-Lite Records; Gabe Vigorito, executive vice president, De-Lite Records.

Midland Music Pacts With Noel Gay

■ NEW YORK — Midland Music International has concluded a sub-publishing arrangement in the United Kingdom with Noel Gay Music, according to Ed O'Loughlin, executive vice president of the firm.

This is the only change in the international representation of the Midland catalogues. The firm is still represented worldwide by Intersong, excluding Germany, where copyrights are licensed through the Siegel Companies.

AM Action

(Continued from page 77)

aired. These stations already report it at #1: WRKO, WZZP, WSAI, WJBQ, WICC and WAVZ. Still being added at stations such as WABC, 96X, WCOL, WNOE, 98Q, WNDE and KIIS-FM. Good moves at 13Q 12-10, WPGC 7-2, WQXI, 24-19, Z93 HB-30, WDR0 17-12, WMET 23-14, CKLW 10-8, WOKY 12-6, KSLQ 27-12, KXOK 27-22, KRBE HB-22, WGCL, 11-3, 10Q 30-23, WPEZ 19-15 and WIFI 26-19.

Billy Joel (Columbia). Continues week after week to pick up stations as well as making good upward moves. Was added this week at CKLW, WSAI, Q102, KILT, KNUS, WCAO and K100. Taking good moves at WKBW 24-17, Y100 25-22, 13Q 30-25, WQAM 36-28, 96X 12-9, WQXI 6-5, WLAC HB-28, WMAK HB-32, Z93 7-2, WDRQ 36-30, WOKY HB-33, KSLQ 33-24, KXOK 33-27, KDWB 27-25, KSTP 22-14, KJR 24-20, WNOE 39-34, KING HB-28, WPEZ HB-33, WRFC 18-11, WGLF 34-29 and WBSR 12-7.



Don Hill

Dan Hill (20th Century) "Sometimes When We Touch." This song started by picking up good secondary stations and is moving right into the major markets with such adds as 13Q, 96X, WMAK, WSAI, KDWB, KBEQ, KING and B100. Also moving at WQXI HB-30, KSTP 26-18, WNOE 38-31, WPEZ 30-26, WICC 16-13, WRFC 35-30, WAIR 30-25 and KTOQ 30-14 and on WOKY, CKLW, 10Q and KFI.

Bee Gees (RSO) "Staying Alive." This song was forced out of the "Saturday Night Fever" album by radio stations adding it almost the moment they heard it. Added this week at WKBW, WLAC, Z93, KXOK, KILT, 10Q, KNUS, 14ZYQ, WICC, 98Q, WISE, WAIR, WGLF, WFLB, WBSR, KTOQ and K100. It is already on WRKO, KFRC, WPGC, CKLW, KHJ, WCAO, WIFI and KFI.

NEW ACTION

Foreigner (Atlantic) "Long Long Way From Home." The third cut from their platinum album is Chart-maker of the Week with adds at KXOK, WCAO and is on WPEZ, KHFI, K100, WBBF, WICC, 98Q and WISE.

New Wave News

(Continued from page 78)

will be records by the **Mumps** on the Bomp/Exhibit J label, two eps by **Iggy & the Stooges**, and new product by the **Shoes, 20-20**, the **Jook**, **Earle Mankey**, **Willie Alexander**, the **Poppees**, the **Zeros**, **Milk & Cookies** and the **Boyfriends**.

RADIO NOTES: Progressive stations around the country are beginning to allot hours now, rather than just minutes, to the new wave. **Rodney Bingenheimer's** Sunday evening show on KROQ (Los Angeles) is two hours of new wave, imports and local bands from 8-10 P.M. A feature of "Rodney on the ROQ" is the bi-weekly airing of RW's New Wave Top 10. Thanks Rod . . . Boston's WBCN has hired well-known local DJ, **Oedipus**, to do its Friday overnight (2-6 AM). The four hour show concentrates on new wave but also includes reggae, r&b and classic oldies.

Although radio is finally waking up to this music, radically innovative programming still seems largely limited to college radio. Recently, Brooklyn College's WBCR obtained exclusive rights to record live events at New York's Max's Kansas City. Pre-recorded, live from Max's, broadcasts will be a bi-weekly Friday feature starting December 16 at 8:00 PM. WBCR broadcasts at 590 AM and on cable TV's channel L. Already in the can are performances by **The Brats** and **The Diodes** . . . Of course, experimental programming can get out of hand like two weeks ago when Brandeis University's WBRS played The Ramones' "Rockaway Beach" continuously for an hour.

UPS & DOWNS: Punk rock venues are giving many punky cult heroes of the '60s a chance to make comebacks and get some of the recognition they either did or didn't deserve back then. On December 6, San Francisco's Mabuhay Gardens hosted a sold out show by **Nico** (formerly of the **Velvet Underground**). Nico, who is currently without a contract, played organ and sang to a wildly enthusiastic crowd . . . Mabuhay is having some troubles though—a show by Eddie & the Hot Rods had to be cancelled when the local musicians' union #6 complained that the club does not feature enough union bands. The union threatened to have the Rods' work permits revoked. Legal compromises are being negotiated between the club and the union.

What was New York's prototypical punk club, The Coventry in Queens, will be re-opening once a week beginning January 11. During the club's heyday (1972-74) the likes of **Kiss**, **New York Dolls**, **Ramones**, **Wayne County** and **Heartbreakers** played regularly. Bands interested in getting gigs should call Deborah or Jack at (212) 724-3734 after 7:00 PM.

RECORD MAKES RECORD & OTHER STUDIO STUFF: **Warsaw Paxt** have recorded the first punk direct-to-disc lp. The album, recorded at London's Trident Studios with no mixing or overdubbing, was packed and shipped to London stores within 18 hours making it the fastest rock album ever. The lp, "Needle Time," will be noted in the Guinness Book of World Records and should reach American import shops this week.

The **Paley Brothers** are currently recording an lp with the Ramones laying down the instrumentation on an old **Richie Valens** song, "Come On Let's Go." Production is being handled by Earle Mankey and **Tommy Ramone**.

Three week old Rainbow Studios, "dedicated to the revitalization of rock," is ready for bookings. The studio, at 222 West 37 Street, offers full production facilities and pressing services for private distribution. Interested bands can call **Ken Cooper** by dialing (212) RAINBOW.

SOME CALL IT PUNK BUT WE THINK IT'S JUST ROCK & ROLL: This week's domestic releases show a strange trend—lots of rock and roll being heaped upon the punk bandwagon. Whiplash Records has two of them available thru Peters Intl.: The **Killer Kane Band's** ep, "Mr. Cool," featuring ex-N.Y. Dolls bassist **Arthur Kane** is a thudding **Aerosmith**-type recording from 1976 and The Brats 1974 disc of "Be A Man"/"Quaalude Queen" which is too arranged and contrived to capture the essence of a good punk rocker . . . Zombie Records' debut release is a catchy, seasonal novelty disc from **The Ravers** called "(It's Gonna Be A) Punk Rock Christmas." More a cute rocker than a punker, it's fun to listen for the names of your fave rave new wavers . . . **Jimi Lalumia & Psychotic Frogs** (Death) have pretty much captured a punk anthem with "Death to Disco"—it's chorus repeats the T-shirted phrase "Disco Sucks." Again, not really a punk rocker, but it holds the distinction of being banned by a major east coast retail chain. For better or worse, last year everything had a disco version, this year it's punk. Next year "Death To Punk?" Have a happy punk year!

Lounge Circuit Fills L.A. Talent Gap

By SAM SUTHERLAND

■ LOS ANGELES—While a musician's earliest, unsung performances and the payoff of prestige headlining status at top concert halls represent two familiar and well-documented stages in the typical pop career, the intermediate trials and potential benefits of the touring lounge act are less often examined in the trade.

Yet booking agent Lou Alexander, who books as many as 40 different lounge acts per week throughout California and Nevada, asserts that the thousands of rooms he books throughout the west are providing developing talent with a stable source of income at a stage in their careers when no other regular performing experience would likely be available. "I think lounges are saving musicians' lives," Alexander commented emphatically in a recent conversation with RW. "They give them a chance to work up their own material, have a place to perform that material, and bring in a check on a weekly basis when there are no other outlets for that talent."

Alexander is himself a veteran of the lounge circuit, a comedian whose own career coincided with the decline in nightclubs as a nationwide booking network. Today he notes that live club entertainment in the U. S. has undergone a pronounced shift toward a handful of prestige music clubs in some major markets and a second tier of lounges with live music policies, the latter seldom discussed by major booking agents looking for the top dollars offered in halls and top clubs.

"Every major city had a top night club at one point," he recalled of the live talent scene prior to the '60s. "But television helped kill that off, as did all those acts who quickly outpriced themselves because of the money being paid in Vegas and Tahoe, and in the concert area. As a result, lounges started to flourish."

Alexander notes that in addition to the Las Vegas and Tahoe main rooms, the lounge circuits in the west have undergone a dramatic expansion during the past decade, with their penetration of suburban markets especially significant. "There are now around 400 rooms offering live entertainment in Orange County alone," he points out. "I'd say it has more live lounge entertainment than anywhere else in the world."

Part of that growth has been somewhat obscured by the fact that those rooms include discos, he adds. Western discos are increasingly adding live talent policies to provide a more varied

schedule for local patrons, and such venues, he agrees, point up the potential for contemporary r&b, pop and rock acts to build up lounge work.

In trying to fully cover his market, Alexander utilizes offices in Los Angeles and San Diego, and expects to open a third in Orange County, with a staff of four other agents currently involved. Since deciding to open the agency in 1971, he has focused primarily on the lounge circuit, "because I had played all those rooms, and thus knew all the rooms." However, several acts already point up his expected move into recording and main room representation: on the one hand, there are acts with past recording careers like Pratt and McLain and the Mickey Dolenz/Davy Jones "Monkees" package.

Alexander candidly notes that

his current emphasis on lounge acts has cost him some roster artists who sought new representation when a recording contract entered the picture, but he asserts that the growing viability of the lounge market, along with his agency's broadening involvement in amusement park bookings and main rooms, could provide him with more loyal acts. "If I make 10 heavy groups in the next five years, seven of the 10 will remember William Morris, but forget that I kept them alive for a few years," he predicts.

Typical incomes for acts working the circuit begin with weekly fees of "anywhere from \$1,000 to \$2,000 a week for a self-contained group that's based in L. A." Alexander's clients work as local acts so long as the club is within a 60-mile radius; from there, they're handled as road acts.

Pousette-Dart at The Line



Capitol recording artists the Pousette-Dart Band recently appeared at the Bottom Line in New York and introduced some new material from their upcoming lp, produced by Hank Medress. Backstage after the show (from left): (back) Hank Medress, producer of new Pousette-Dart Band lp; Richard Landis, director of talent acquisition, east coast, Capitol; Geoff Sager, customer service rep., Capitol; John Troy, member of Pousette-Dart Band; Doree Berg, associate research director, Record World; Maureen O'Connor, east coast press coordinator, Capitol; (front) Doreen D'Agostino, east coast artist relations coordinator, Capitol; Jon Pousette-Dart; Ira Derfler, district manager, Capitol; Jerry Schrage, sales rep., Capitol; Michael Dawe and John Curtis, both members of Pousette-Dart Band.

Phil Silverman Dies

■ NEW YORK—Phil Silverman, formerly vice president and general manager of the record and tape division of Bruno-New York, the RCA distributor in the Metropolitan New York area, died November 7 in Surfside, Florida. He was 82.

Silverman, a 50-year veteran of the music industry, started as a retail sales specialist on the east coast in 1918. In 1923 he joined Bruno-New York Inc.

Phono Distrib. Pact Swinger

■ LOS ANGELES—Phono Record Distributing Corporation has announced that Swinger Records has signed an exclusive national distribution contract with the firm.

Welch Forms Company

■ NEW YORK—Robin E.G. Welch, head of Marquee International, is establishing a film production company in Los Angeles to produce a number of feature motion pictures and youth music oriented projects.

The company is seeded through its distribution arm with management, publishing and merchandising subsidiaries being formulated to retain their motion picture tie-ins.

Polydor Promotes Ganis

■ NEW YORK—Harry Anger, VP, marketing of Polydor Incorporated, has announced the appointment of Andrea Ganis to the position of national secondaries promotion manager.

FCC Clarifies Rules On Station Ownership

By IRWIN B. ARIEFF

■ WASHINGTON—The Federal Communications Commission has affirmed and clarified rules issued last March to prohibit regional concentrating of broadcast ownership.

The rules, which became effective April 22, "grandfathered" existing station ownerships, but forbade future common ownership of three broadcast stations if any two are within 100 miles of the third and there is an overlap in any of the stations' primary service contour. The FCC said it would consider AM-FM combinations as one station if they were in the same market.

In clarifying the rules, the FCC said the term "markets" had caused considerable confusion among broadcasters. The agency explained it would consider an AM-FM combination to be one station under the new rules if they both are licensed to the same urban area as defined by the U.S. Census Bureau, or if the communities to which they are licensed are within 15 miles of each other. The FCC also said it wouldn't allow an AM station owner to add an FM station if its primary service contour would overlap with any of the owner's other stations. Finally, the FCC said it would continue to foster the development of UHF television by judging regional ownership situations involving UHF on a case-by-case basis.

Mercury Names Four To Promotion Posts

■ CHICAGO—Jim Taylor, national promotion director of Phonogram, Inc./Mercury Records, has announced the appointment of Tom Mazzetta to regional promotion manager for Mercury in Los Angeles as well as three new additions to the local promotion staff of the firm: Bob Destocki in Chicago, Doc Remer in Cleveland, and Don Stowne in Los Angeles.

Tom Mazzetta had been the local promotion manager for the Southern California area for Mercury before taking over the regional post. Don Stowne replaces Mazzetta as local promotion manager for Los Angeles.

Bob Destocki will cover the Chicago - Milwaukee - Madison, Wisc., territory for Phonogram/Mercury. Destocki has been local promotion manager for Columbia and Warner Bros. Records.

Doc Remer will cover the Cleveland-Pittsburgh-Buffalo market area for Mercury. For the past three years he has run Diamond Development Corp., a consulting firm for artists and managers.

BMI Honors Kristofferson



BMI recently saluted 150,000 hours of performances with the presentation of three million-performance awards to Kris Kristofferson for "Me and Bobby McGee," "Help Me Make It Through The Night" and "For The Goodtimes." Pictured from left: Bert Block, Combine Music Pub. Co.; Kristofferson; Frances Preston, VP, BMI; Bob Beckman, Combine Music Publishing Co.; Roger Sovine, asst. VP, BMI.

Crossovers Key Country Christmas Sales

By WALTER CAMPBELL

■ NASHVILLE — Reports from retailers indicate that country sales are rising significantly this holiday season with increases by as much as 45 percent over last year.

Crossovers are leading the pack, record dealers say, but the whole category of country music is hotter this year, at about the same rate as increases in pop sales. But several retailers note that country and country crossover products are holding their own despite the lack of major new releases in recent weeks.

"Sales have picked up in proportion to everything else, as far as country goes," said Record Bar's Ben Hicks in Atlanta. "The only difference I've seen is there have not been any major new albums coming out recently whereas there have been several major rock albums released. The albums that are in my top 10 country category are the ones that have been out."

Country records are moving about 45 percent over last Christmas season in Seattle, said Don McCarthy of Wide World. "Country is making an advance in the market. There is more country product in top sales, much of which is crossover, but some pop artists are crossing to country, too." McCarthy cited Johnny Paycheck, Dolly Parton and Crystal Gayle as leading artists. "And of course Elvis, if you want to classify him as country."

Farther south, crossovers are the big winners this Christmas season, although more hardcore country products are showing strength, according to Gary Mansfield of Licorice Pizza in Los Angeles.

"Country is definitely up over last year, maybe over 50 percent. One of the reasons is that there are more crossover records than last year," Mansfield said. Dolly Parton, John Denver, Crystal Gayle, Kenny Rogers and Dave and Sugar

head the list, he reports, and "Johnny Paycheck and Marty Robins are moving up, too."

Odyssey's Dale Klieback in Santa Cruz, N.M., echoes the west coast report: "With new releases by people like Dolly Parton and Crystal Gayle kind of overlapping into rock it's really moving them up. Country sales this season are excellent, as are all sales now."

World Records in Phoenix reports sales up 30 percent over last year. That includes all categories, according to owner Rick Yorman, "but for Christmas, the Elvis Christmas album is the best seller we have. Aside from that, newer country releases are doing very well—artists like Merle Haggard and Dolly Parton. People seem to be buying them as gifts. Country sales may be up even a little better than the rest. We've got a good country market here that's growing fast."

Major record releases in the country field were made well before the current upsurge in sales for Christmas, retailers noted. Officials of at least three major country record labels claim no real strategy was planned for the Christmas season other than having the releases out in plenty of time for the rush.

Record label executives and retailers agree this is the biggest Christmas season the record industry has ever had, particularly for country releases.

"People are spending more money than ever on leisure products," said one music in-

(Continued on page 96)

NASHVILLE REPORT

By RED O'DONNELL



■ NBC-TV is going to air a three-hour "Fifty Years of Country Music" special Sunday, Jan. 22 (8-11 p.m. EST). Co-hosts (in order of appearance) will be Glen Campbell, Dolly Parton and Roy Clark. Special guests include Johnny Cash, Ray Charles and Loretta Lynn, plus the first appearance in 15 years by Gene Autry. (The show is now being filmed at various venues around the country—including the Grand Ole Opry House—under the direction of Joe Cates, who says: "It's going to be

an unprecedented salute to country music and we are going to try to have every name artist on the show—in addition to some clips of performers no longer with us.")

The centerpiece on the front of Loretta Lynn's Christmas card depicts a Loretta-look-alike doll.

"No," said the MCA recording artist, "I am not putting a Loretta Lynn doll on the market. It is one that a fan sent me. I have received hundreds of hand-made dolls through the years. I don't collect dolls—I collect salt and pepper shakers—but I do keep the dolls that people send me."

Incidentally, the "correspondence" side of the 7x9 card includes this message "Merry Christmas and Happy New Year from me and this Loretta Lynn doll. She don't look good but she looks better than I do right now. Your friend, Loretta Lynn."

Speaking (or writing) about Christmas greetings, through the years Elvis Presley and/or his manager Col. Tom Parker mailed out millions of cards and calendars during the holiday season. Will any be mailed this Yuletide? I'm told the cards and calendars will be combined—

(Continued on page 97)

Morris Inks Milsap

■ NASHVILLE—RCA artist Ronnie Milsap has announced that he has signed with the William Morris Agency for all aspects of his career, including bookings in television and personal appearances.

Milsap is due to begin work on his next RCA album shortly.

COUNTRY PICKS OF THE WEEK

SINGLE

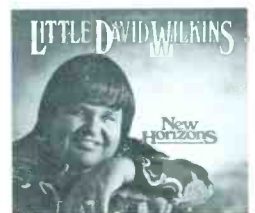
VERN GOSDIN, "IT STARTED ALL OVER AGAIN" (K. Milete/G. S. Paxton/J. Lust; Garpax, ASCAP/Kaysey, SESAC). An easy-going, soulful ballad. Gosdin's unmistakable vocals, Janie Fricke's harmony back-up and Gary Paxton's production combine to insure another hit single from the album, "Till The End." Elektra 45411.

SLEEPER

DAVID FRIZZELL, "JESSIE" (J. Ian; Frank Music, ASCAP). A haunting version of this Janis Ian song. Frizzell's restrained interpretation and a well-executed mandolin solo break add finesse to this cut. MCA 40844.

ALBUM

LITTLE DAVID WILKINS, "NEW HORIZONS." Wilkins' strong vocal ability is the key to this album. The variety of cuts, up-tempo numbers to sad country ballads, remain consistent with well-done vocal and instrumental production. A solid country album. Playboy KZ 35028.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

- Jerry Reed — "You Know What"
Pal Rakes — "If I Ever Come Back"
Ronnie McDowell — "I Love You, I Love You,
 I Love You"
David Houston — "It Started All Over Again"
Jim Ed & Helen — "Fall Softly Snow"



David Houston

favorite and go!

It's hard to follow a smash like "The King Is Gone," but Ronnie McDowell appears to have the situation well in hand with "I Love You, I Love You, I Love You." Those who have added it so far report



Beverly Heckel

rave reactions, and they include WKDA, WWOK, WPLO, WPNX, WVOJ, WMNI, WXCL, KCKC.

It's a family affair with Jerry Reed teaming with his teenage daughter Seidina on "You Know What." Early action in from KENR, WUNI, WSLC, WPL0, KD JW, KFDI, WPNX, WMNI.

Beverly Heckel is making a good showing with "I'm Not Blind" at KJJJ, WRCP, KSOP, WCMS, WTSO, KFDI, WSLC, WPIK, KGFx.

(Continued on page 97)

COUNTRY RADIO

By CHARLIE DOUGLAS

■ The new live 100kw country station in Montgomery, Ala. (no call letters assigned as of this writing) has pulled **Big Jon Anthony** in as PD. He comes from WYDE in B'ham. The station will be on the top floor of a new bank building in Montgomery with excellent physical facilities. Anthony is in need of a couple of things, one being qualified air talent and news people, professionals that want to be a part of a new station. He is also in need of help in the "oldies" category for his non-existent library. Call him at (205) 264-7392 or drop a line to P.O. 1466, Montgomery, Ala. 36102. . . **Les Acree** has departed WKDA, as mentioned in a prior column, for the PD chair at WMC in Memphis, replacing the departed **Bob Young**, who travels south and west to the PD chair at KIKK, Houston, replacing the departed **Chris Collier** who is now PD at KCKN, Kansas City, Kan., replacing the departed . . . and so on ad infinitum.

KSON has accepted the chore of acting as the official Toys For Tots receiving station in San Diego. This is a function that hundreds of stations around the country perform in conjunction with the U.S. Marine Corps, and one that does more, perhaps, to bring a little light into dimly lit lives than any other. KSON has planned a number of listener oriented functions with the admission price being a new toy . . . Correction, please: **Dale Turner** is MD at WKDA, Nashville . . . **Eddie Briggs** now writing a column for Mother Trucker News.

Nashville AFM Local Sets To Open Offices

■ NASHVILLE — The American Federation of Musicians Local 257 will celebrate the opening of its Nashville headquarters with an open house at 2 p.m. Dec. 18. AFM International president Hal Davis and secretary-treasurer Marty Emerson are expected to attend. Local 257 president is John DeGeorge.

CBS Promotes Pritchett

■ NASHVILLE — Rick Blackburn, vice president, marketing, CBS Records, Nashville, has announced the recent appointment of Tom Pritchett to the post of southeastern regional country marketing manager, CBS Records, Nashville. Pritchett, who replaces retiree Zim Zemarel, will report directly to Blackburn in Nashville.

Duties

In his new post, Pritchett will be responsible for the coordination of country music sales and promotion within the southeastern region of the country. Through the existing branch organization he will carry out the Nashville marketing emphasis, enlisting the cooperation of and coordinating his efforts with the CBS branch country music specialists, local promotion managers, and the regional promotion marketing manager within his geographical territory.

Pritchett began his career with CBS Records in 1971 as a dealer inventory clerk in Atlanta. In 1972 Pritchett became an Atlanta based CBS sales representative, a post which he held until his '76 appointment to the post of Atlanta branch country specialist for CBS Records.

Country Xmas Sales

(Continued from page 95)
 dusty executive here, "and the country product is getting better and better."

"Country product is selling for Christmas gift items now," observed a retailer "because people are now seeing for the first time that it is a valid kind of music performed professionally by some good musicians and singers."

Country Comes to N.Y.



Me! Tillis (MCA), Donna Fargo (WB), the Oak Ridge Boys (ABC) and Alvin Crow (Polydor) shared a country music bill at Carnegie Hall recently, broadcast live by WHN in New York. After the show, all four labels honored the stars at Giorgio's. At the reception: (top left, from left) George Lee, vice president, east coast operations, MCA; Mel Tillis; Jeff Lyman, national country promotion director, MCA; Barry Goodman, N.Y. promotion, MCA; (top right) Mrs. Neil Rockoff; Pam Green, music director, WHN; Sew Cohen, promotion manager, Warner Bros.; Donna Fargo; Neil Rockoff, general manager, WHN; Bonnie Rasmussen, country publicity and artist relations director, Warner Bros.; (bottom left) Larry Baunach, vice president, ABC/Dot; Mickey Wallach, N.Y. promotion, ABC; Duane Allen of the Oak Ridge Boys; Jackie Smollen, merchandising manager, ABC; Ron Chancey, Oak Ridge Boys' producer; Bill Golden and Richard Sterban of the Oak Ridge Boys; Bob Anderson of Country Music Magazine; and Shelly Rudin, N.Y. branch manager, ABC; (bottom right) on stage at Carnegie Hall, Michael Bane (left) of Country Music seized the opportunity to present Alvin Crow with a special "Bullet" award. Crow received the award from the magazine's editors for best new male vocalist and best lp of the year by a new artist.

Country Hotline (Continued from page 96)

LP Interest: From Ray Griff's album "Raymond's Place," WTOD has chosen "Pretty In Blue;" KWMT is airing "Goodbye Baby." Jerry Lee Lewis' LP cut "Who's Sorry Now" playing at WITL; the Marty Robbins cut, "Return to Me," is the choice at KCKC.

Exceptional airplay showing on several new seasonally-flavored releases, including Cristy Lane's "Shake Me I Rattle," Jim Ed & Helen's "Fall Softly Snow" and Bob Luman's "A Christmas Tribute."

Mel McDaniels is starting strongly with "God Made Love," added this week at KERE, KFDI, KWKH, KCKC, WXCL, KLAK, WSDS, WPIK, KGFX, WPNX, KJJJ, WTOD.

Initial strength showing on John Wesley Ryles' "Shine On Me" in the southwest; Pal Rakes' "If I Ever Come Back" starting in midwestern and southwestern markets.

Barbara Mandrell has a strong start on "Woman To Woman." First week adds include WWVA, KIKK, KENR, WPNX, WMNI, KRMD.

SURE SHOTS

Donna Fargo — "Do I Love You"

Vern Gosdin — "It Started All Over Again"

Mel Tillis — "What Did I Promise Her Last Night"

LEFT FIELDERS

Darrell Dodson — "Tied To A Tiger"

Hank Williams, Jr. — "Feelin' Better"

David Frizzell — "Jessie"

AREA ACTION

Cathy O'Shea — "Broken Dolls Need Love Too" (WWOK, WKDA)

Katy Southern — "Two Doors Down" (WPNX)

Mary Miller — "The Longest Walk" (KRMD)

Nashville Report (Continued from page 95)

and mailed by Col. Parker. I don't know the makeup of the card, but it probably will be the last, so it'll be a collector's item!

These people are birthdaying this week: Charlie Rich, Nat Stuckey, Jerry Wallace, Ernie Ashworth, Billy Henson, Opry announced Hairl Hensley, Jim Glaser.

Shirl Milete, relatively new on the SESAC roster, but a "senior" on the songwriting circuit, has four goodies going for him presently; "It Started All Over Again" recorded by Vern Gosdin (Elektra) and David Houston (Gusto); "I Remember" by the Four Guys (GRT) and "Colorado Cowboy" by Vern Pagg Platt (Player). During the 11 years he's been in Nashville, songs penned by the Las Vegas born Milete have been cut by Elvis Presley, Waylon Jennings, Willie Nelson, Loretta Lynn, Conway Twitty, Roy Clark, Guy Mitchell, Harlan Howard, Red Sovine, Nat Stuckey, Jim Ed Brown and dozens of others. (All that time, Milete, who owns Kaysey Music Co., has never seen his name in a trade magazine—so here!).

Stan Byrd, national promotion and sales director for Warner Bros. country division, travels in style—even when he visits the doctor. Byrd was recently in Big D to undergo treatment for a bum knee. The docs on the case were the same who minister to members of the Dallas Cowboys' pro football squad!

Tammy Wynette is in a Tucson, Ariz. hospital for treatment and possible surgery to cure a long-play adhesions problem in her stomach. If the operation goes it'll be her seventh on the abnormally joined body tissues . . . Veteran songwriter-publishing exec Roy Horton suffered a heart attack and is recovering in Little Neck, N.Y.

Elvis LP Injunction (Continued from page 12)

Attorneys for Cash and Perkins claim in the suit that their performances were not made with the intention and without permission for commercial distribution.

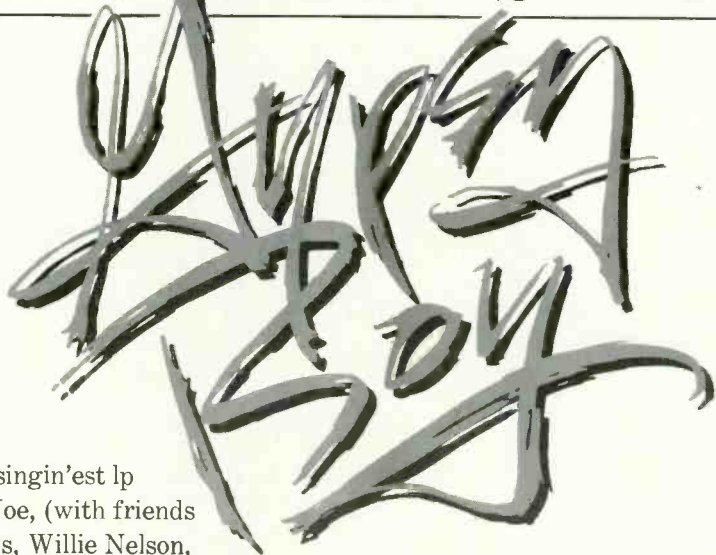
RCA officials said they learned of Singleton's forthcoming albums of a Texas record distributor.

Singleton's attorney, Harlan

Dedson, indicated his client will file a counter suit against the injunction granted by Chancellor Cantrell.

RCA is represented by attorney Frank Correll. Cash and Perkins are represented by Aubrey Harwell and Stanley Chernau, respectively.

BILLY JOE SHAVER

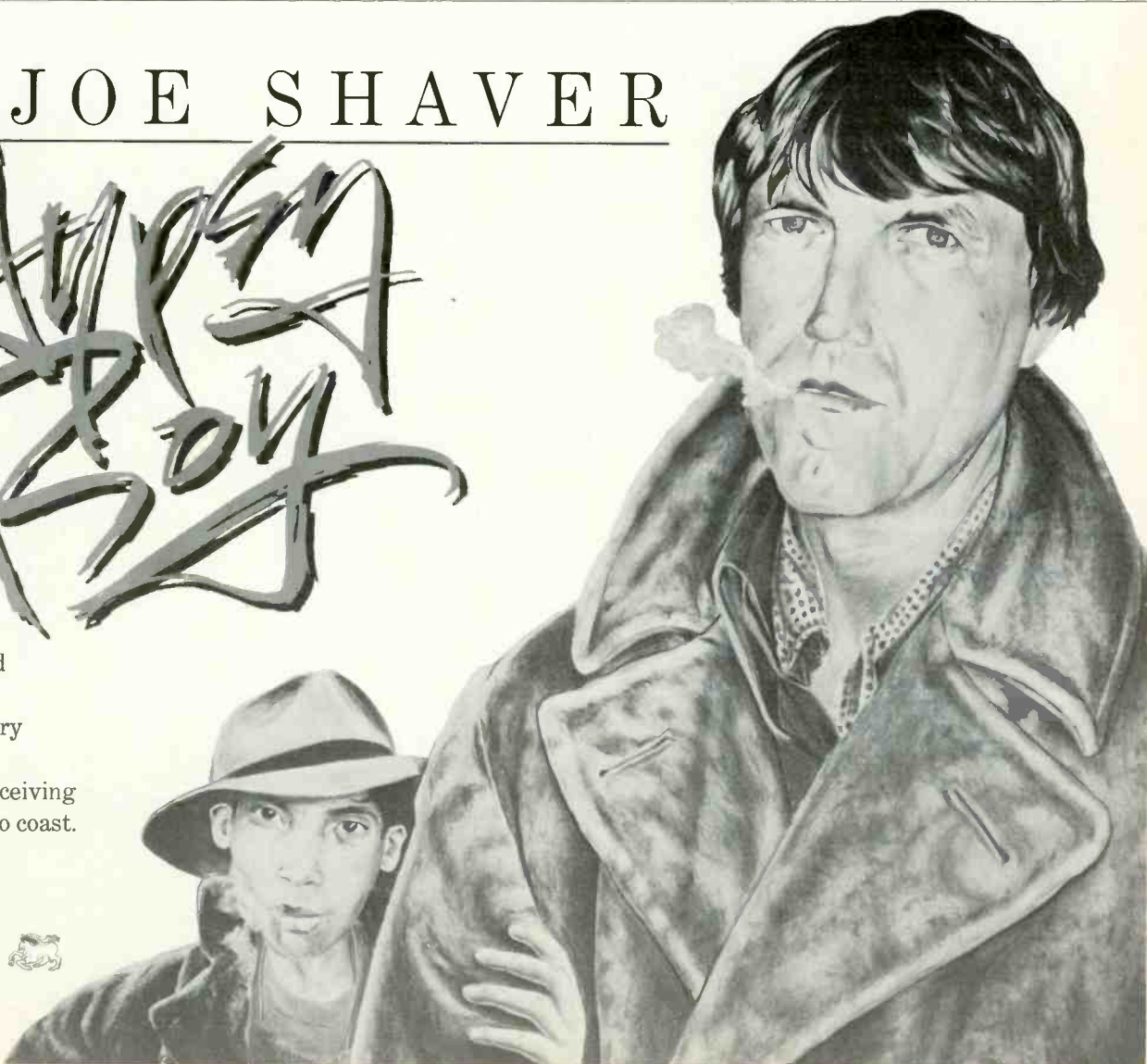


On his most singin'est lp yet, Billy Joe, (with friends Emmylou Harris, Willie Nelson, David Briggs, Randy Scruggs and other Nashville aces), writes and performs the damndest country songs you ever heard.

Billy Joe Shaver's *Gypsy Boy* is receiving Country and AOR acclaim coast to coast.

Produced by Brian Ahern for Happy Sack Productions.

On Capricorn Records, Macon, Ga.



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

DONNA FARGO—Warner Bros. 8509

DO I LOVE YOU (P. Anka/M. Piolat/Y. Dessca/A. Le Govic/M. Pelay; Spanka, ASCAP)

This cut builds from a soft, restrained verse to a strong, moving chorus. Something a little different for Donna, and it sounds like another hit.

MEL TILLIS—MCA 40836

WHAT DID I PROMISE HER LAST NIGHT (R. McCown/W. P. Walker; Sawgrass, BMI)

The title of this ballad gives it away. Good production and Mel's rich voice make it a hit.

PETE & ANTHONY—Commercial CDC-00030

FIRE TOWER MOUNTAIN (P. Nice; Milene, ASCAP)

An easy-paced cut which should have broad appeal. Good crossover possibilities for this lonesome song.

JERRY REED AND SEIDINA—RCA JH-11164

YOU KNOW WHAT (J. R. Hubbard; Vector, BMI)

Something a little different from Jerry Reed. This up-tempo cut still keeps toes tapping, but comes across smoother without sacrificing Reed's funkiness.

HANK WILLIAMS, JR.—Warner Bros. 8507

FEELIN' BETTER (H. Williams Jr.; Bocephus, BMI)

A medium-paced autobiography from Hank Jr. Down-home life seems to agree with him as well as listeners.

SHADRACK—GRT 142

OKLAHOMA ROSIE (J. Bryan; Andromeda and Dudesong, ASCAP)

A different twist in production, reminiscent of "Winchester Cathedral," should make this one a winner. Nice dobro picking, too.

RICK PILGREEN—Rice 5076

BILLY BEER DRINKIN' FAN (R. Rogers/P. Earhart; Newkeys, BMI)

Good picking on this cut about a very familiar subject. Pilgreen should see some action with this one.

DIANE JORDAN—Columbia 3-10660

GET READY FOR MY WORLD (G. Sutton/L. Cheshier/B. Sherrill; Flagship/Julep, BMI)

A smooth ballad which should have broad appeal. Diane's vocals make it right for easy listening.

SHARP COUNTRY BAND—Gater GVMN-109

WHO STOLE MY UNDERWEAR (J. Wallis/D. Horton/E. Cooper; Century 21, ASCAP)

An uncomplicated, light cut. Its medium-paced, pleasant sound should insure success.

RITA REMINGTON—Plantation 167

DON'T LET THE FLAME BURN OUT (J. DeShannon; Halwill/Plain And Simple, ASCAP)

Rita Remington's vocals go well with this medium-paced cut. Good possibilities for crossover appeal, too.

BUCK EVANS—Gator GVMN-103

SHE SURE MAKES LEAVING LOOK EASY (S. Throckmorton; Tree, BMI)

A smooth melody with a strong chorus make this ballad appealing. Should see chart action.

PAUL HOFFMAN—MCW WRS-7778

TEARS OF MARY (Huffman/Keller; Figtree, BMI)

An appealing, respectful song about the first Christmas, this single is well-suited for play as the big day approaches.

PEGGY SUE—Door Knob WIG-DK-7-043

A DONKEY WITHOUT A NAME (D. Zepp/M. Phillips, Door Knob, BMI)

A light song for the season. This upbeat cut should demonstrate wide appeal.

Crow's "Nyquil Blues." The remedy for country fever.

Supported by Crow's recognition as Best New Male Vocalist 1977 (*Country Music*), Alvin and his boys promise to deliver the best sound Western Swing has to offer.

"Alvin Crow and the Pleasant Valley Boys," a new album, featuring the hit single "Nyquil Blues." On Polydor Records and Tapes.

**ALVIN CROW
AND THE PLEASANT VALLEY BOYS**



Fiddler's Lady • Nyquil Blues • All Night Long



Manager: Bobby Earl Smith. Produced by Alvin Crow and the Pleasant Valley Boys. A Crow-Smith Production. Booking: Jim Halsey Co., Inc.

THE COUNTRY ALBUM CHART

DECEMBER 17, 1977

DEC. 17	DEC. 10		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	8
2	2	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	23
3	5	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	8
4	3	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	22
5	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	14
6	6	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	15
7	11	DAYTIME FRIENDS KENNY ROGERS/United Artists LA750 G	22
8	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	6
9	10	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	6
10	13	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	31
11	7	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	6
12	18	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	3
13	9	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	15
14	12	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	11
15	33	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	15
16	14	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	25
17	59	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	6
18	15	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	10
19	20	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	4
20	19	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	98
21	22	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	8
22	16	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	10
23	23	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	15
24	24	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	3
25	30	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	8
26	37	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	15
27	29	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	5
28	28	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	21
29	26	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ ABC AB 990	43
30	34	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	9
31	31	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	2
32	21	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	5
33	17	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	4
34	38	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	15
35	45	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	13
36	36	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	15
37	29	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	18
38	48	TATTOO DAVID ALLEN COE/Columbia PC 34870	15
39	—	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	1
40	44	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	30
41	41	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	3
42	40	KENNY ROGERS/United Artists LA689 G	58
43	46	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	51
44	42	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	95
45	47	BEST OF DOLLY PARTON/RCA APL1 1117	81
46	56	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	113
47	52	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	8
48	49	RONNIE MILSAP LIVE/RCA APL1 2043	53
49	55	BEST OF FREDDY FENDER/ABC Dot DO 2079	31
50	54	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	9
51	64	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	19
52	57	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	32
53	58	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	48
54	35	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/ Capitol ST 11693	12
55	71	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	28
56	63	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/ RCA CPL1 0341	15
57	43	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	3
58	—	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	1
59	32	JOHN WESLEY RYLES/ABC Dot DO 2089	7
60	67	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	6
61	69	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	47
62	25	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	35
63	72	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125	37
64	37	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	3
65	60	REDNECK MOTHERS VARIOUS ARTISTS/RCA APL1 2438	7
66	66	HANGIN' AROUND TOMMY OVERSTREET/ABC Dot DO 2086	2
67	53	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	12
68	62	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	65
69	61	TILL THE END VERN GOSDIN/Elektra 7E 1112	21
70	73	RABBITT EDDIE RABBITT/Elektra 7E 1105	28
71	75	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	38
72	51	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	15
73	68	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	78
74	65	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	13
75	74	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	19

C. W. pressed Roses for Mama into his new album.

C.W. McCALL ROSES FOR MAMA



Roses For Mama • Watch The Wildwood Flowers •
The Battle Of New Orleans

PD-1-6125

Following his #1 Country single, "Roses for Mama," C. W. McCall is ready to climb the Country charts again with his new album.

C. W. McCall's, "Roses for Mama" On Polydor Records and Tapes.



Management: Don Sears/Sound Recorders Produced by: Don Sears and Chip Davis Booking: Don Sears

THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	WKS. ON CHART
DEC. 17	DEC. 10
1 1 HERE YOU COME AGAIN DOLLY PARTON RCA PB 11123 (3rd Week)	10
2 2 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8455	9
3 3 BLUE BAYOU LINDA RONSTADT/Asylum 45431	14
4 5 I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/ RCA PB 11141	8
5 7 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469	7
6 4 WURLITZER PRIZE/LOOKIN' FOR A FEELING WAYLON JENNINGS/RCA PB 11118	11
7 10 GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805	8
8 11 COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634	8
9 9 DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629	9
10 14 MY WAY ELVIS PRESLEY/RCA PB 11165	5
11 12 SWEET MUSIC MAN KENNY ROGERS/United Artists XW 1095	9
12 18 MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	8
13 8 ONE OF A KIND TAMMY WYNETTE/Epic 8 50450	11
14 19 CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818	7
15 17 THE PAY PHONE BOB LUMAN/Polydor PD 11431	10
16 16 EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453	9
17 21 WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146	5
18 20 MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	9
19 23 SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012	7
20 24 LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482	6
21 22 ABILENE SONNY JAMES/Columbia 3 10628	9
22 27 I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231	7
23 29 THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725	6
24 25 AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822	9
25 30 IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138	8
26 31 COME TO ME ROY HEAD/ABC Dot DO 17722	10
27 32 MISTER D. J. T. G. SHEPPARD/Warner Bros. WBS 8490	6
28 6 FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804	11
29 36 THINK ABOUT ME FREDDY FENDER/ABC Dot DO 17730	4
30 38 OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832	3
31 41 TO DADDY EMMYLOU HARRIS/Warner Bros. WBS 8498	3
32 47 YOU'RE THE ONE OAK RIDGE BOYS/ABC Dot DO 17732	3
33 39 STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437	6
34 43 SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644	5
35 13 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619	11
36 42 BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473	7
37 50 MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158	3
38 56 HOW CAN I LEAVE YOU AGAIN JOHN DENVER/ RCA PB 11036	4
39 54 SOME I WROTE STATLER BROTHERS/Mercury 55013	3
40 48 I'LL GET OVER YOU NICK NIXON/Mercury 55010	7
41 55 I'LL PROMISE YOU TOMORROW JERRY WALLACE/ BMA (Wig) 7005	6
42 26 QUITS GARY STEWART/RCA PB 11131	9
43 53 YOU AND ME ALONE DAVID ROGERS/Republic 011	4
44 51 HOLD TIGHT KENNY STARR/MCA 40817	5
45 49 THE SEARCH FREDDIE HART/Capitol 4498	6
46 46 RAYMOND'S PLACE RAY GRIFF/Capitol 4492	9
47 59 I DON'T NEED A THING AT ALL GENE WATSON/ Capitol 4513	3
48 28 ROSES FOR MAMA C. W. McCALL/Polydor PD 14420	14



49 62 I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45 234	2
50 15 PEANUT BUTTER DICKEY LEE/RCA PB 11125	10
51 34 FOOLS FALL IN LOVE JACKY WARD/Mercury 55003	15
52 33 AFTER THE BALL JOHNNY CASH/Columbia 3 10623	9
53 60 WE GOT LOVE LYNN ANDERSON/Columbia 3 10650	3
54 35 MORE TO ME CHARLEY PRIDE/RCA PB 11086	14
55 37 SHAME ON ME DONNA FARGO/Warner Bros. WBS 8431	15
56 40 STILL THE ONE BILL ANDERSON/MCA 40794	12
57 44 LOVE IS JUST A GAME LARRY GATLIN/Monument 226	15
58 66 GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515	3
59 45 I'M JUST A COUNTRY BOY DON WILLIAMS/ABC Dot DO 17717	17
60 57 BORN TO LOVE ME RAY PRICE/Columbia 3 10631	12
61 61 DEAR ALICE JOHNNY LEE/GRT 137	8
62 58 WHAT'RE YOU DOING TONIGHT JANIE FRICKE/Columbia 3 10605	14
63 71 I PROMISED HER A RAINBOW BOBBY BORCHERS/ Playboy ZS8 5823	2
64 70 STAR STUDED NIGHTS ED BRUCE/Epic 8 50475	4
65 72 WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON/Epic/Cleveland International 8 50481	2
66 69 WHAT A NIGHT TOM JONES/Epic 8 50468	5

CHARTMAKER OF THE WEEK

67 — DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH Warner Bros. WBS 8508	1
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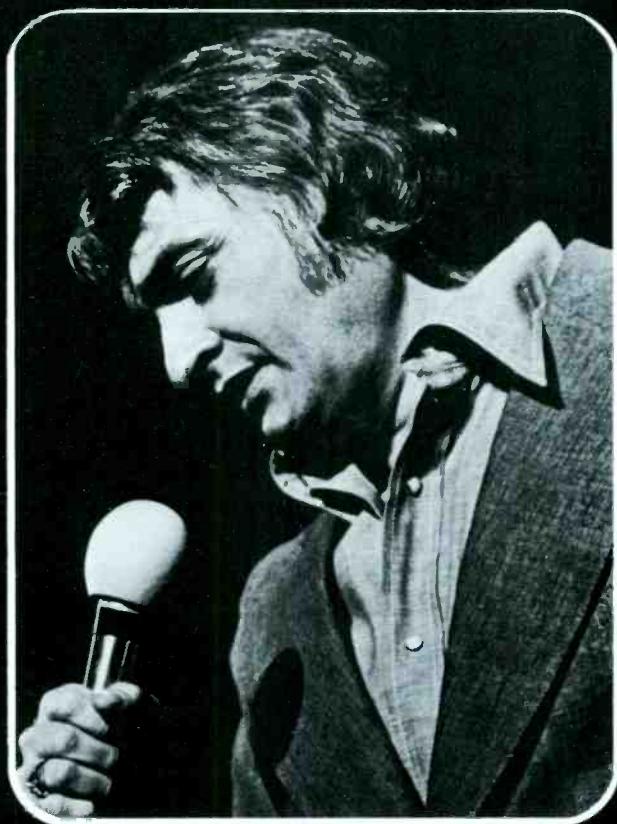
68 68 THE DEVIL AIN'T A LONELY WOMAN'S FRIEND RED STEAGALL/ABC Dot DO 17726	5
69 52 LET ME DOWN EASY CRISTY LANE/LS GRT 1313	17
70 75 SOON AS I TOUCHED HER DORSEY BURNETTE/Calliope CALS 8012	6
71 77 GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230	5
72 74 WHEN I TOUCH HER THERE JIM ED BROWN/RCA PB 11134	4
73 73 RINGGOLD, GEORGIA BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	8
74 76 DO YOU WANNA MAKE LOVE DAVID WILLS/ United Artists XW 1097	6
75 83 I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831	2
76 78 APARTMENT JOHNNY CARVER/ABC Dot DO 17729	4
77 82 PLEASE NARVEL FELTS/ABC Dot DO 17731	3
78 84 LEONA JOHNNY RUSSELL/RCA PB 11160	2
79 79 HE PICKED ME UP WHEN YOU LET ME DOWN MARY LOU TURNER/MCA 40828	3
80 80 A GOOD WOMAN LIKES TO DRINK WITH THE BOYS JIMMIE RODGERS/ScrimShaw 1313	6
81 87 ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Brio 127	3
82 85 I'VE CRIED (THE BLUES RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837	2
83 — SHAKE ME I RATTLE CRISTY LANE/LS GRT 148	1
84 90 ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW 1115	2
85 — I LOVE HOW YOU LOVE ME JONI LEE/MCA 40826	1
86 — GOD MADE LOVE MEL McDANIEL/Capitol 4520	1
87 91 GOTTA TRAVEL ON SHYLO/Columbia 3 10647	3
88 97 I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN ANDERSON/Warner Bros. WBS 8480	3
89 89 THE WOMAN BEHIND THE MAN BEHIND THE WHEEL RED SOVINE/Gusto/Starday SD 169	4
90 — I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041	1
91 — THROWIN' MEMORIES ON THE FIRE CAL SMITH/MCA 40839	1
92 81 BREAKFAST WITH THE BLUES HANK SNOW/RCA PB 11153	3
93 94 DON'T LET MY LOVE STAND IN YOUR WAY JIM GLASER/ MCA 40813	2
94 95 ANGELINE MUNDO EARWOOD/True T 111	2
95 88 SOMEONE LOVES HIM SUE RICHARDS/Epic 8 50465	4
96 99 ONE TO ONE REBA McENTIRE/Mercury 55013	2
97 100 SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001	2
98 98 YOU'RE THE REASON OUR KIDS ARE UGLY L. E. WHITE & LOLA JEAN DILLON/Epic 8 50474	3
99 — NYQUIL BLUES ALVIN CROW/Polydor PD 14437	1
100 — IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655	1

TWO GREAT ARTISTS & TWO HIT RECORDS!

'PLEASE'.. 'THINK ABOUT ME'

DO 17731

DO 17730

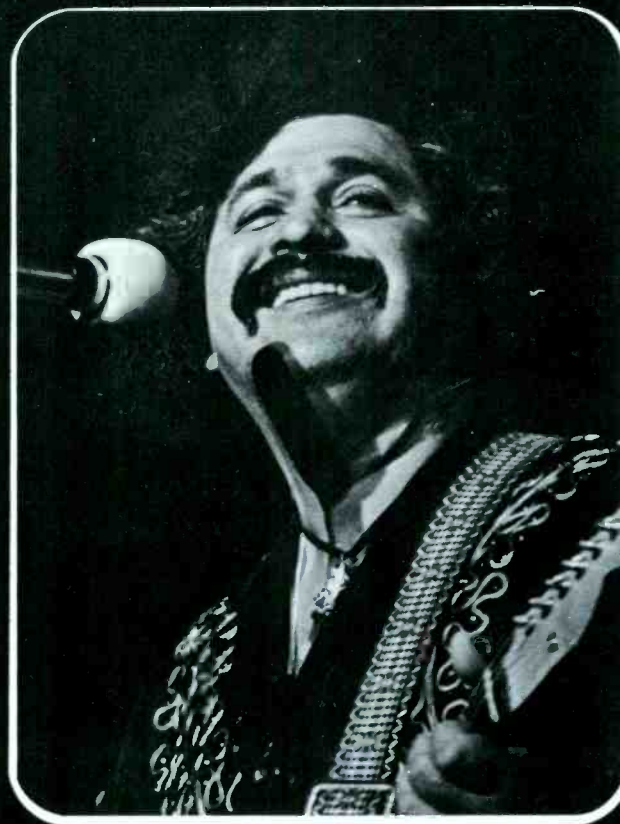


Narvel Felts

from his latest album



DO 2095



Freddy Fender

from his latest album



DO 2090

MPT MUSIC PARK TALENT

P. O. Box 677 - SUITE B-5
Hendersonville, TN. 37075
615-824-1010

abc Dot Records



THE JIM HALSEY CO., INC.
3225 South Norwood
Tulsa, Oklahoma 74135
(918) 663-3883

SIDE EFFECT IS GOIN' BANANAS

10
NEW SONGS!

OVER 42
MINUTES OF
POWER-PACKED
MUSIC!

The highly-spirited musical personalities of Augie Johnson, Sylvia St. James, Louie Pattor, and Greg Matta shine throughout with unrelenting, positive power!

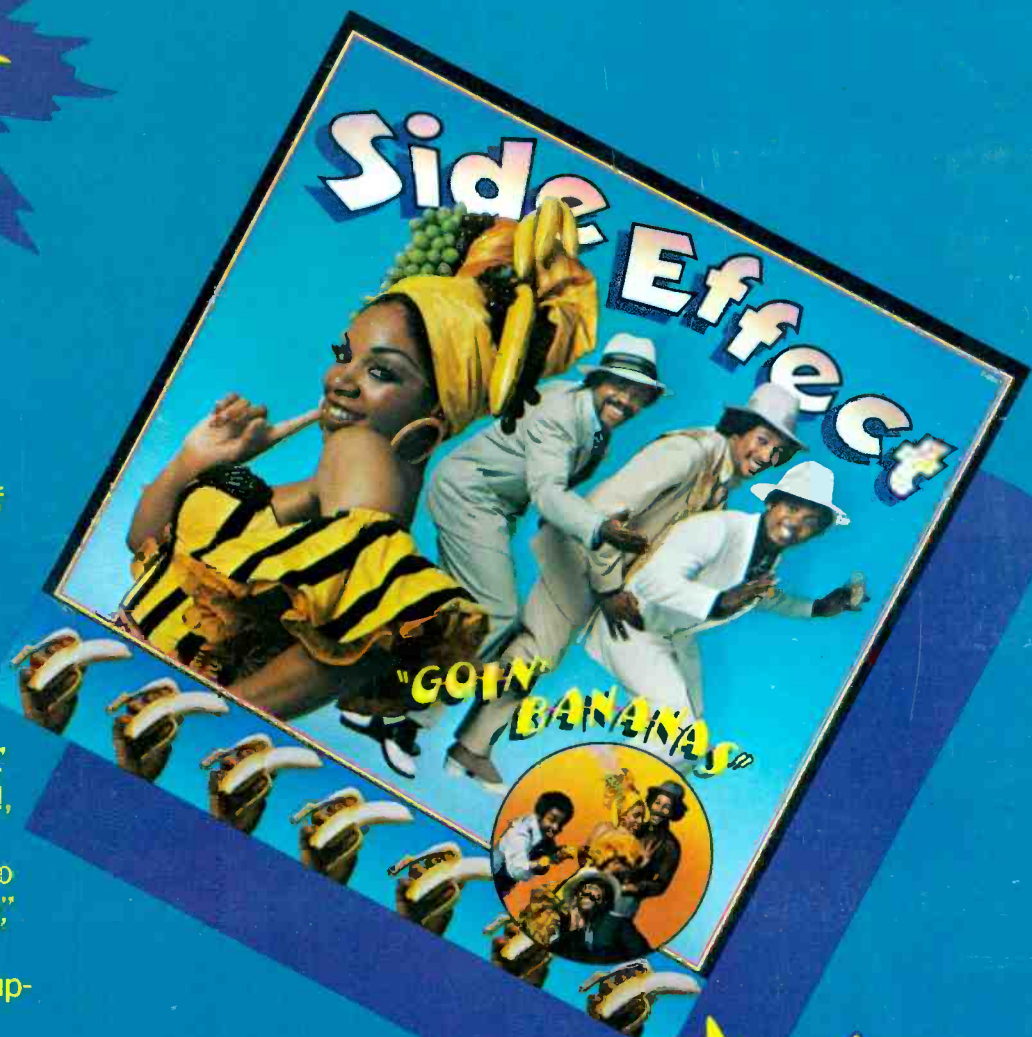
Side Effect is equally at home with just about any style or groove... Like smooth, pop-flavored tunes, such as "Open Up Your Heart" and "Private World," or the brilliant new version of the Lambert, Hendricks & Ross classic, "Cloudburst." "Keep On Keepin' On" is the solid sequel to their smash, "Keep That Same Old Feeling," and they've got a strong entry in the soul ballad category with "Watching Life." The up-tempo "Never Be the Same" is a perfect showcase for Sylvia, the "Queen" of Side Effect; and be sure to get with the laid-back good feelings of "Mr. Monday," or the rhythmic appeal of "Back in Time," or the energetic disco sounds of "Goin' Bananas" and "It's All in Your Mind," or...

Side Effect "Goin' Bananas"

F-9537



Produced by Wayne Henderson for
At-Home Productions ... All good music starts at home.



THIS
BANANA
TRIP
IS HIP!

ON FANTASY RECORDS AND GRT TAPES

