

# RECORD WORLD

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## Special Tribute: KC and The Sunshine Band

### HITS OF THE WEEK

#### SINGLES

**BEE GEES, "STAYIN' ALIVE"** (prod. by group, Karl Richardson & Albhy Galuten) (writers: B., R. & M. Gibb) (Stigwood/Unichappell, BMI) (3:29). With "How Deep Is Your Love" still bulleting in the top 10, this single from "Saturday Night Fever" should quickly double the Bee Gees' chart presence. It's a pulsing, rather ominous dance-tune. RSO 885 (Polydor).

**HEATWAVE, "ALWAYS AND FOREVER"** (prod. by Barry Blue) (writer: Temperton) (Almo/Rondor, ASCAP) (3:32). From the thumping space-disco of "Boogie Nights," this British r&b group turns to an earnest ballad that should please both r&b and pop audiences. The vocal, a chief strength here, should remind some listeners of Little Anthony. Epic 8-50490.

**PABLO CRUISE, "NEVER HAD A LOVE"** (prod. by Bill Schnee) (writers: Leries-Jenkins) (Irving/Pablo Cruise, BMI) (3:30). Pablo Cruise's songwriters have a sure touch with a pop hook, and radio audiences are responding more and more. This latest song is immediately memorable, and should return them quickly chartward. A&M 1999.

**ABBA, "THE NAME OF THE GAME"** (prod. by Benny Andersson & Bjorn Ulvaeus) (writers: Andersson - Anderson - Ulvaeus) (Countless Songs, BMI) (3:52). The Swedish masters of the pop hook offer another here, and the emotion expressed is again secondary to the compelling nature of the music, as usual simple but dramatic. Atlantic 3449.

#### SLEEPERS

**RAY CHARLES, "I CAN SEE CLEARLY NOW"** (prod. by Ray Charles) (writer: Nash) (Clayman, ASCAP) (3:33). With Charles' return to Atlantic being called his best album in a decade, this single could be what he needs for a pop chart return. As he showed on "Saturday Night Live," he has made the Johnny Nash hit his own. Atlantic/Crossover 3443.

**YVONNE ELLIMAN, "IF I CAN'T HAVE YOU"** (prod. by Freddie Perren) (writers: B., R. & M. Gibb) (Stigwood/Unichappell, BMI) (2:57). The fourth single so far from "Saturday Night Live" is another Bee Gees composition, in dance tempo and a likely multi-format favorite. Perren's hand in the effort is noticeable and important. RSO 884 (Polydor).

**THE KINKS, "FATHER CHRISTMAS"** (prod. by Ray Davies) (writer: Davies) (Davray, PRS) (3:39). Holiday records continue to pour in (see page 87), but who but Ray Davies would think of writing a class-struggle saga in which Santa is mugged by punks? The song is a good one, and Dave Davies' and Mick Avory's playing shine. Arista 0296.

**DAVID CASTLE, "THE LONELIEST MAN ON THE MOON"** (prod. by Joe Porter) (writers: Castle-Dee) (Unart, BMI) (3:33). Castle's second single starts with an imposing synthesizer sound, but is in fact a light, Leo Sayer-ish pop ballad with a moderate tempo that connects with any number of past pop efforts dealing with the theme. Parachute 505 (Casablanca).

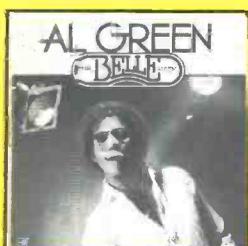
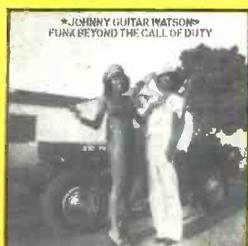
#### ALBUMS

**AEROSMITH, "DRAW THE LINE."** An unusual cover in that the group's name does not appear on it, but there's no mistaking the quintet's venomous hard rock within. The group's songwriting has developed a lyrical edge that was lacking in the past but should once again put them on the platinum path to the top of the charts. Columbia JC 34856 (7.98).

**JOHNNY GUITAR WATSON, "FUNK BEYOND THE CALL OF DUTY."** After "Bitch" and "Mother," Watson has re-established himself as a contemporary stylist and this lp should further that stance. The title song is in the disco/r&b mold that has become his trademark this past year as is "It's About the Dollar Bill" and "It's A Damn Shame." DJM DJLPA 714 (7.98).

**AL GREEN, "THE BELLE ALBUM."** It's a new day for Green with his first lp through the Cream label. In addition, he is also writing his own material, producing it and playing lead guitar. As a result, the lp has a very personal flavor that his longtime fans should be attracted to. Listen for "Belle," "Feels Like Summer" and "I Feel Good." Hi HLP 6004 (Cream) (6.98).

**"CHIC."** This group's current hit, "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)" had a novelty appeal to be sure, but its well produced, solid dance tempo is indicative of the material on their lp. "Everybody Dance" and the exotically titled "Est-Ce C'Est Chic" should keep the group on the charts and in the dancehalls for some time to come. Atlantic SD 19153 (7.98).

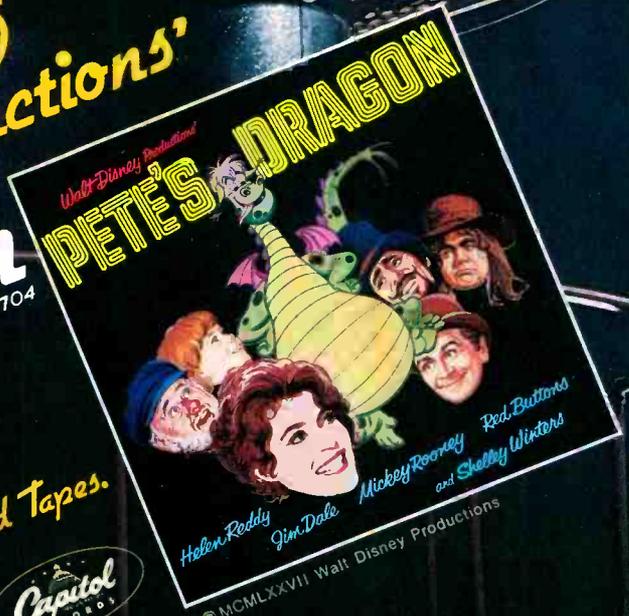


# Candle On The Water<sup>(4521)</sup>



Performed by  
**Helen Reddy**  
From The Original Motion Picture  
Soundtrack Album of  
Walt Disney Productions'  
**Pete's Dragon** SW-11704

On Capitol Records and Tapes.



© MCMLXXVII Walt Disney Productions

# RECORD WORLD

## Zimmermann Named President of Capitol

■ LOS ANGELES — Bhaskar Menon, Capitol Records' chairman and chief executive officer, last week announced the election of Don E. Zimmermann as Capitol's president and chief operating officer. Zimmermann will assume his new post on January 1, and will report directly to Menon.



Don Zimmermann

When reached for comment, Zimmermann, who has most recently served as executive vice president for the company, told RW, "Obviously I'm delighted. Actually, it's not a big change in terms of operations here, but more of a shift in title, since I've been acting as chief operating officer for about two years now. So it will be business as

(Continued on page 26)

## Retail Activity Booming as Christmas Nears; Labels Launch Unprecedented TV Campaigns

By DAVID MCGEE

■ NEW YORK — Buoyed by Thanksgiving weekend sales that were up 30 to 40 percent over last year's, record retailers are joining their counterparts in other industries in predicting an extraordinary holiday sales period for 1977. Although the Christmas selling season has officially been underway only a week, retail activity has been close to peak Christmas levels since the first of

(Continued on page 103)

## Former WHBQ PD Convicted In Memphis

By MARC KIRKEBY

■ MEMPHIS — George Klein, the former program director of WHBQ-AM in Memphis, was convicted by a Memphis jury last Thursday (1) of conspiracy to commit mail fraud in the first criminal case to involve "Arbitron distortion," the misuse of ratings diaries.

Klein was found guilty on one count of a four-count indictment. His co-defendant, Robert N. Wammack, a post office employee who played on the

(Continued on page 22)

By MIKE FALCON and SAM SUTHERLAND

■ LOS ANGELES — With sales momentum continuing to build toward a new industry peak, a Record World survey shows that the current holiday selling season is shaping up as one of the broadest tests to date of television advertising for recorded product. Many labels are launching local and national video campaigns in an effort to further maximize sales during the traditional fourth-quarter boom, yet commentary from marketing and advertising chiefs indicates that manufacturers are increasingly aware of the conflicting benefits and risks of television time buys during the busiest season for U. S. business overall.

Highlighting the labels' more critical approach to an advertising medium still comparatively new to the industry is a pronounced shift in the type of campaigns being developed. In past years, major labels advertising during the fourth quarter have emphasized multiple-product campaigns, usually carrying a seasonal theme designed to hook into the consumers' awareness of gift needs. This year, many labels are downplaying the holiday hook and focusing instead on non-seasonal, single-title spots, and accordingly basing market buys on general sales performance on a market-by-market basis.

Indeed, while most respondents agreed the potential sales benefits from a successful television campaign are at their zenith during the holiday season, increased competition, not only from other labels using the medium but from all video advertisers, was cited by several

sources as a key consideration.

"Suffice it to say we're using television only with artists whose market strength merits that broader level of exposure," commented Bob Reitman, director of advertising for A&M Records, which is currently readying two single-title campaigns for label acts. "It is not our most aggressive stance," he noted of A&M's current TV profile during the holidays, "but we think it's the smartest."

"We believe a lot of consumers will be in the stores already. We won't really be bringing that many more into the store with a television campaign at this time of year." Reitman asserted that the greater commercial saturation created during the holiday season not only offered more traffic-building incentives in general, but

(Continued on page 99)

## Court Overturns Crocker Conviction

■ NEW YORK — The perjury conviction of Frankie Crocker, former program director of WBLS-FM here, was overturned last week by an appellate court, which ruled that evidence not related to the two-count indictment against Crocker had been admitted during the trial and may have prejudiced the jury's verdict.

Crocker was convicted of one count of perjury by a Newark jury in December, 1976. The jury found he had perjured himself in denying he received cash payments from Ellsworth Groce ("Rocky G"), an independent

(Continued on page 105)

## Justice Dept. Probe Enters New Phase

■ LOS ANGELES — At press time, RW learned that the continuing U.S. Department of Justice investigation into the record and tape industry, being conducted through the department's anti-trust section, has apparently entered a new, more active phase.

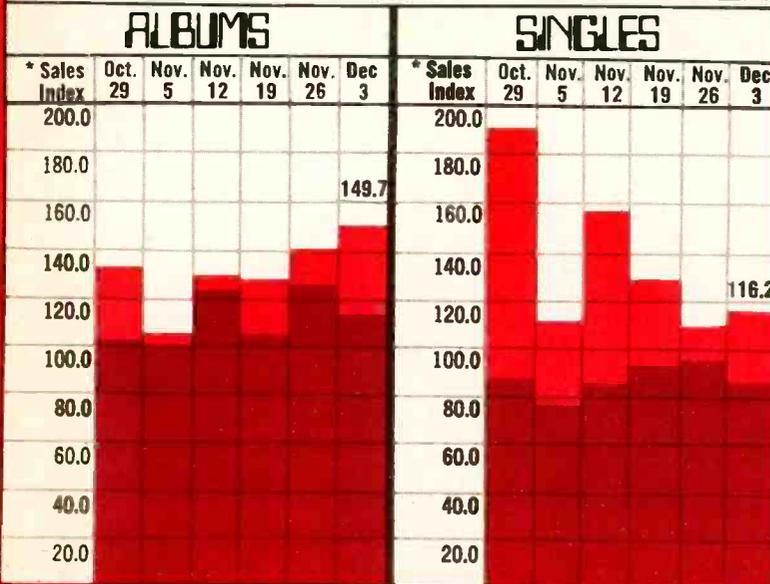
While reports remain both scattered and somewhat shadowy, it is known that new subpoenas have been issued within the last month; while sources indicate the new requests center on individual

executives being asked to testify, it is believed the probe is also seeking additional documentation of business dealings.

Reached for comment in his Los Angeles office, U.S. attorney Brian Robbins, who took over the helm of the probe during its early months, reiterated the department's position on protecting the confidentiality of testimony. "Basically, we won't be commenting on new subpoenas as

(Continued on page 107)

### THE RECORD WORLD SALES INDEX



1977 Figure

1976 Figure

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

# Hardware Show Seeks To Revive Discrete Quad

By SAM SUTHERLAND

■ LOS ANGELES—Proponents of discrete quadraphonic reproduction and broadcasting formats are currently attempting to rekindle industry support for four-channel systems in general and discrete (4-4-4) broadcasting in particular. Underlying the discrete camp's renewed effort—which began last week with the first in a three-week series of broadcast demonstrations to be held in key markets by Matsushita Electric Corp. of America—are strong criticisms of the FCC's recent engineering report on competing discrete and matrix (4-2-4) formats (*RW*, Oct. 8, 1977).

Lending urgency to the discrete advocates' mission is the December 16 deadline for filing additional comments on the FCC's July notice of inquiry into quadraphonic standards and the Commission's August engineering report, prepared by the FCC laboratory,

## Private Stock Has New Graphics

■ NEW YORK—Larry Uttal, president of Private Stock Records, has announced the adoption of a new label design for all future album and single releases for the organization, commencing with the December product.



The four-color label depicts the Manhattan skyline as viewed from the New York harbor, and features a new, bolder Private Stock signature. The new label was designed by Private Stock's advertising agency, The Music Agency, under the direction of Private Stock's creative consultant, James Massey.

titled "A Subjective Evaluation of FM Quadraphonic Reproduction Systems—Listening Tests." While the travelling seminars sponsored by Matsushita, Panasonic's parent corporation, are officially characterized as educational, touting the benefits of discrete systems design without directly addressing the competing matrix system, three of the most vocal discrete supporters expressed their dissatisfaction with the FCC's summary of its findings and the industry's interpretations of that summary.

In Los Angeles for the first of six major market stopovers, Lou Gorren, the broadcast engineer who designed the discrete system proposed by Quadracast Systems, Inc., producer Brad Miller, whose work with Mystic Moods Orchestra began his four-channel advocacy in the late '60s, and veteran electronic engineer and executive Oscar P. Kusisto, a pioneer in eight-track cartridge systems, reviewed the history of the four-channel battle. Their visit here, originally scheduled as a two-day stay to coincide with demonstrations in New York, was extended at mid-week when they learned some 30 label presidents were expected to attend RIAA board meetings at the Century Plaza Hotel; as *RW* went to press, they were attempting to draw recording executives over to their Beverly Hilton suite for tests of Dorren's discrete broadcasting format, being demonstrated in off-air, low-power broadcasts from another room.

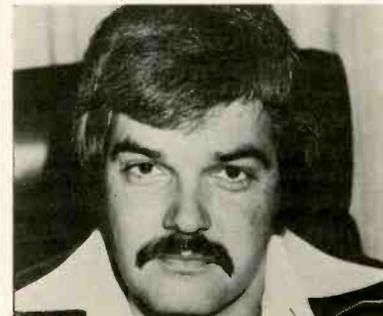
All three admit that the current state of four-channel software

sales is moribund. "Four-channel systems had a growth curve which rose sharply, then, bang, levelled off very quickly and began to drop off," Gorren recalled, going on to cite the labels' reduction in quadraphonic releases as a commercial necessity. "No record company in its right mind is going to release product that isn't getting airplay."

But, Gorren and his peers suggest...  
(Continued on page 93)

## Motown Names Isgro Pop Promotion VP

■ LOS ANGELES — Barney Ales, president of Motown Records, has promoted Joe Isgro to vice president, pop promotion.



Joe Isgro

The Philly-born Isgro entered the field ten years ago as a local promo man with Decca's Camden branch. Two years later he accepted an offer to helm the east coast region for Paramount Records. In 1972 Jim Schwartz tapped him for his Philadelphia operation. In early 1974 he took on the national slot for Roulette Records until 1975 when he headed west to join Motown.

## Dove Awards Honor Top Gospel Artists

By DON CUSIC

■ NASHVILLE — It was gospel music's biggest night and a premier evening in the music industry when the Gospel Music Association held its 1977 Dove Awards in Nashville at the Hyatt Regency. It was a giant step forward for the Doves, the GMA and gospel music as performers from every area of gospel music—white, black, contemporary, traditional—the oldtimers as well

as the newcomers—came together under one roof to honor those who make gospel music.

In the winners' circle this year were some new faces who took home their first Dove as well as some who had made the trip to the stage to receive their Dove award many times before.

No one performer or artist ran away with a plethora of awards, although the Cathedral Quartet and the Blackwood Brothers were multiple winners. The musical portion of the show, where the ten songs nominated for "Song of the Year" were performed by a variety of artists, was better than ever.

The master of ceremonies for the evening was Doug Oldham, who introduced the Cruse Family, Larnell Harris, Dottie Rambo, B.J. Thomas, the Speers, Lillie Knauls, Gordon Jenson and Sunrise, the Blackwood Brothers, the Kingsmen and Sharalee Lucas  
(Continued on page 108)



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## Powerhouse Picks

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

● Neil Diamond (Columbia) "Desiree."

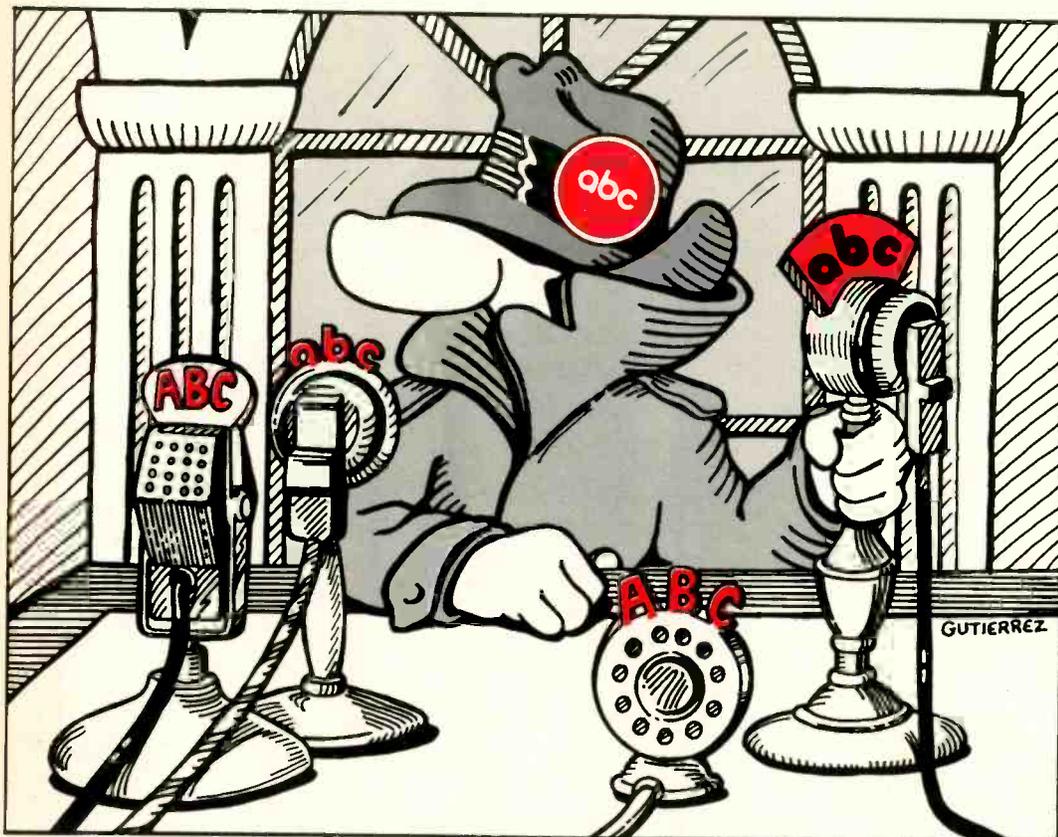
● The list of primaries on this disc grows by leaps and bounds as numerous majors went with it this week.

● Action on the secondary level is also solid. Sales are already being reported.



# SAM FACES PRESS

Los Angeles — Due to the success of ABC Records' Record Retailer contact program, Sam made a rare in-person appearance before the press, reliable sources said here today.



After a brisk statement announcing that free in-store display materials are still available to retailers, Sam went on to mention that the giant Sweepstake's giveaway and the ABC Display Contest are still accepting entries.

"It's not too late, just call the toll free number," he is quoted saying.

abc Records

## HOT LINE FEATURES LASALLE AND MEYERSON

This week's Celebrity Hotline guests were announced as ABC's dynamic singer/producer/songwriter, Denise LaSalle and Vice President of A & R Mark Meyerson. After a brief question and answer period, Sam abruptly disappeared. "He had to get back

to the phones" an aide explained.

On Thursday, December 8 call Denise between 11 AM and noon (PST), and for Mark, make it between noon and 1 PM (PST). Sam is back on the phones by now, so you can reach him anytime. Call!



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

# Shaun Cassidy Scores Two Top 20 LPs; Boone #1 Single for 9th Week

## Bee Gees Singles Chartmaker

By PAT BAIRD

■ Debby Boone (Warner/Curb) held onto the top singles position for the ninth straight week, still outselling all other singles in the pop market, and sustained enough crossover action to bullet to #2 on The Country Singles Chart.

While there were no new entries into the top 10 this week, Crystal Gayle (UA) moved to #2 with good sales and Linda Ronstadt (Asylum) moved to #3 bullet with the only two-point jump on the top of the chart. Rita Coolidge (A&M) stayed at #4 and the Bee Gees' (RSO) sales moved "How Deep Is Your Love" to #5 bullet. Their new single, "Stayin' Alive," is this week's Chartmaker at #72 bullet. Strong sales on LTD (A&M) moved it to #7 bullet.

Rounding out the top 10 are Heatwave (Epic) at #6; Fleetwood Mac (WB) and Paul Nicholas (RSO), each moving one point to #8 and #9 respectively; and Carly Simon (Elektra) at 10.

Beneath the top 10, Player (RSO) at #14 bullet is coming through at all radio levels with good jumps; High Inergy (Gordy) is #1 on The R&B Singles Chart and #17 bullet on the pop side; Dolly Parton (RCA), who is #1 for the second week on The Country Singles Chart, is #23 bullet; and Randy Newman (WB) jumped eight points to #36 bullet with many stations reporting heavy requests.

Several bulleting singles this week are being supported by strong crossover action and album sales. Rod Stewart (WB) jumped 10 points to #19 bullet,

### Grammy Ballots Out

■ LOS ANGELES — Nominating for this year's Grammy Awards got underway on November 29 with the mailing of first round ballots and this year's pre-nominations list to active voting members in each of the seven chapters of the Recording Academy (NARAS).

Ballot recipients will be asked to select their top five choices in a limited number of recording fields as specified in a covering letter from national president Bill Denny.

#### Pre-Nominations List

The pre-nominations list, totally approximately 4000 entries, covers 40 of the Grammy Awards' 51 categories. The remaining 11 craft categories—those in arrange-  
(Continued on page 26)

while his album is bulleting at #12; Earth, Wind and Fire (Col) is #28 bullet this week while the single is registering at #2 bullet on the r&b chart and the album is bullet at #14; Queen (Elektra) is bullet at #29 with a #35 bullet album; and Con Funk Shun (Mercury) is bullet at #68 pop and #16 r&b with the album at #90 bullet.

Other strong entries this week are Neil Diamond, last week's Chartmaker, at #38 bullet; Santa Esmeralda (Casablanca) at #42 bullet and continuing to pick up big adds; Billy Joel (Col), who broke out of the southern market this week for big adds in the northeast, for #50 bullet; Chic (Atlantic) at #51 bullet, continuing crossover strength and registering #12 bullet on The R&B Singles Chart; Dan Hill (20th) at #62 bullet, picking up good secondary and primary adds; John Denver (RCA) at #69 bullet also picking up goods adds; Bill Withers (Col) at #70 bullet getting a good start in the Philadelphia and Atlanta markets; and Al Martino (Capitol) at #88 bullet with what looks to be one of his biggest pop records in some time.

Debuting in the Top 100 this week are the Bee Gees as Chartmaker and Peter Frampton (A&M) bullet at #88. Tom Petty & The Heartbreakers (Shelter/ABC) debuts at #87 bullet.

## Kiss, Commodores Enter LP Top 10

By BARRY TAYLOR

■ With the traditional post Thanksgiving buying season underway, sales are up and some of the more venerable chart albums have strengthened their hold on the top spots. Fleetwood Mac (WB) has now chalked up its 28th week on top while Linda Ronstadt's "Simple Dreams" (Asylum), still selling neck and neck with "Rumours," comes in a strong second place for the sixth consecutive week. One of two new entries in the top 10 is "Kiss Alive II," which barrels in at #3 bullet on the basis of tremendous retail and rack activity. The other, "Commodores Live" (Motown) at #6 bullet, continues its tremendous r&b surge while retaining its strength at the racks and on the retail level. Also benefitting from a resurgence on the retail level this week is Shaun Cassidy (Warner-Curb), who is now the only artist in the top 20 represented by two lps. His debut set is back up at #5 bullet from #7 while "Born Late" takes a nine point jump to #20 bullet.

Showing muscle in the top 20 this week is Rod Stewart (Warner Bros.) which continues to benefit from heavy airplay and tremendous sales, as does ELO's "Out Of The Blue" (Jet), which gets Top Airplay this week and moves up to #15 bullet in its third week on the street. One of the hottest new releases of the season is Earth, Wind & Fire's

"All 'N All" (Columbia) at #14 bullet. The group's latest is picking up out-of-the-box retail acceptance, nabbing Salesmaker of the Week honors for the second consecutive week and number ones in major retail accounts from coast to coast.

In just its second week, Boz Scaggs' "Down Two Then Left" registers a 24 point jump to #27 bullet with a healthy surge in retail accounts across the country. Another new one to watch is Neil Diamond's "I'm Glad You're Here With Me Tonight" (Columbia), which moves up 36 notches to #31 bullet with tremendous retail gains last week and some initial impact at the racks which helped it to a #3 placing on The Retail Report. Coming in just ahead of it is Queen (Elektra) at #35 bullet as it continues to build a retail base of support.

Also bulleting in the top 100 are George Duke (Epic) at #41, Gino Vannelli (A&M) at #42, High Inergy (Gordy) at #46, the Blackbyrds (Fantasy) at #58, Paul Simon (Columbia) at #61, John Denver (RCA) at #70, Eric Clapton (RSO) at #72, War (MCA) at #73, Donna Summer (Casablanca) at #74, Emerson, Lake & Palmer (Atlantic) at #78, the Bar Kays (Mercury) at #83, Bing Crosby (MCA) at #84, Bob James (Columbia) at #87 and Con Funk Shun (Mercury) at #90.

Only two albums managed to penetrate the top 100 this week: Natalie Cole (Capitol), the Chartmaker at #76 bullet and Genesis' (Atlantic) live double set which stands to benefit by the holiday buying season at #93 bullet.

## REGIONAL BREAKOUTS

### Singles

#### East:

Queen (Elektra)  
Neil Diamond (Columbia)  
Billy Joel (Columbia)  
Chic (Atlantic)

#### South:

Santa Esmeralda (Casablanca)  
Wings (Capitol)  
Andy Gibb (RSO)  
Diana Ross (Motown)

#### Midwest:

Queen (Elektra)  
ELO (Jet)  
Neil Diamond (Columbia)  
Billy Joel (Columbia)

#### West:

Neil Diamond (Columbia)

### Albums

#### East:

John Denver (RCA)  
War (MCA)  
Natalie Cole (Capitol)  
Bay City Rollers (Arista)

#### South:

Eric Clapton (RSO)  
War (MCA)  
Natalie Cole (Capitol)  
Genesis (Atlantic)

#### Midwest:

Eric Clapton (RSO)  
Natalie Cole (Capitol)  
Emerson, Lake & Palmer (Atlantic)  
Genesis (Atlantic)  
Bay City Rollers (Arista)

#### West:

John Denver (RCA)  
Eric Clapton (RSO)  
Natalie Cole (Capitol)  
Genesis (Atlantic)

## Daly Joins E/A

■ LOS ANGELES — George Daly has been named general manager of a&r at Elektra/Asylum Records, according to Chuck Plotkin, vice president/a&r.

Daly was previously executive vice president of Pyramid Associates in San Francisco. He also served as a&r head and producer for Columbia Records in San Francisco.



George Daly

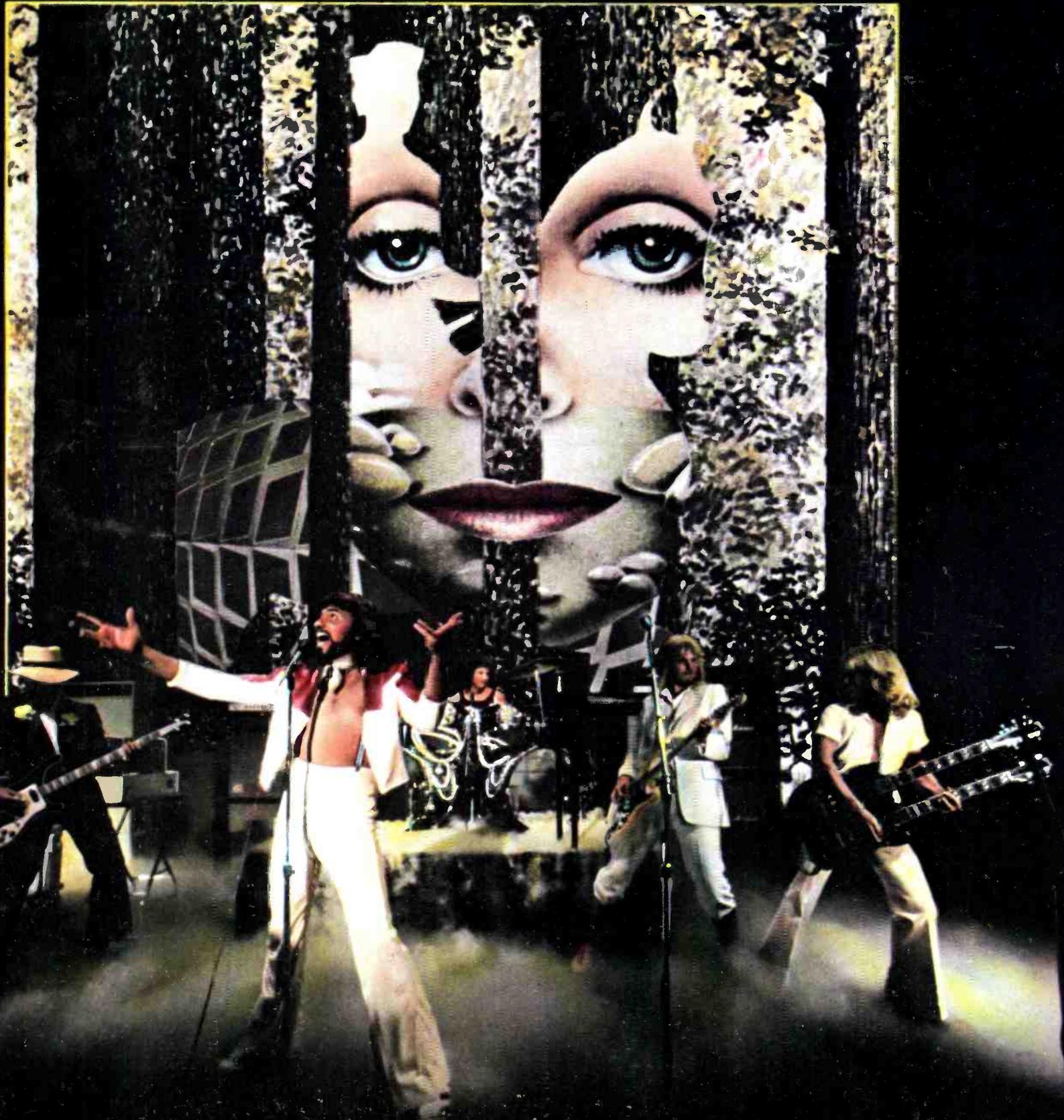
# THE FACT THAT STYX HAS ALREADY SOLD OVER THREE QUARTERS OF A MILLION ALBUMS IS NO GRAND ILLUSION.

In reality, "The Grand Illusion" is getting *unprecedented* airplay (it's been on R&R's album chart for 20 weeks) and selling at an *unprecedented* rate (it's already gold, approaching

platinum) with a major Top 40 hit single ("Come Sail Away") that's becoming a new Styx classic. On top of that, Styx's first A&M album, "Equinox," just went gold. And the

current North American/South American/European Styx tour is one of the major sold-out events of the season from one of the world's hardest-working bands.

**STYX**  
**"THE GRAND ILLUSION"**  
SP 4637  
On A&M Records & Tapes  
Includes the hit single,  
**"COME SAIL AWAY"**  
AM 1977  
Produced by Styx







# Rush. Three gold albums in one day, November 16th!

"All the World's a Stage"  
Mercury SRM-2-7508  
8-Track MC8-2-7508  
Musicassette MCR4-2-7508

"2112"  
Mercury SRM-1-1079  
8-Track MC8-1-1079  
Musicassette MCR4-1-1079

"A Farewell to Kings"  
Mercury SRM-1-1184  
8-Track MC8-1-1184  
Musicassette MCR4-1-1184



product of phonogram, inc., distributed by phonodisc, inc. polygram companies  
Write or call your local Phonodisc distributor sales office for displays and other promotional items  
Produced by Rush and Terry Brown. Rush appears on Anthem Records, in Canada.

## ATV Sets Promo, Artists Rel. Realignment

■ LOS ANGELES — ATV Music Group signalled a realignment of its promotion and artist relations strategy with two appointments that Sam Trust, ATV Music president, asserts reflect an extension of the company's traditional role as publisher into "total involvement in writer and artist careers." Trust named former professional manager Steve Love as executive director of the firm, and Harry Shannon to the new post of director of writer and artist relations, with Trust, Love and Shannon characterizing new areas of responsibility as over-lapping career management areas once restricted to labels and managers.



Steve Love

"Even the name publishing doesn't really mean the same thing anymore," Trust told RW "There's still room for new growth in the print field, as well as in placing material, but building a career for a performing artist is more than ever what a publisher has to concern himself with." Estimating that as much as 80 percent of today's chart records are self-contained works by artist/writers, Trust agrees that the increasing practice of developing greater promotion and production capabilities is necessitated by that trend.

Thus, both Love and Shannon are being assigned to a range of areas Trust admits labels have rarely expected publishers to enter until recently. Love stresses a key goal will be to extend ATV's current promotion along international lines, using licensees to provide complementary support for overseas label affiliates; Shannon is currently concentrating on expanding his own role as a domestic promotion and publicity ally for labels.

## Columbia Strikes Gold

■ NEW YORK — Six Columbia records were certified gold by the RIAA last week, including: Paul Simon's "Greatest Hits, Etc." Neil Diamond's "I'm Glad You're Here With Me Tonight," Earth, Wind & Fire's "All 'N All," Boz Scaggs' "Down Two Then Left," Billy Joel's "The Stranger," and Santana's "Moonflower."

"We're invading some of the career-building territories that labels have traditionally considered their primary responsibility," Trust commented, "and the labels are gradually learning that it actually helps."

Production involvement for ATV is one cornerstone to the new emphasis on career involvement, with the publishing company recently placing Auracle, a young jazz group for which the company served as virtual manager until recently, on Chrysalis. Trust had initially brought the act to ATV, where the suggestion to record in front of a live audience was first developed. ATV also fostered the recent songwriting collaboration between 20th Century's Dan Hill and veteran writer Barry Mann, which yielded Hill's current single hit.

Love noted that ATV's recommendation that Hill record a new song, also composed with Mann, as the next single represents another "management decision" being assumed by the publisher. "None of us really felt convinced there was another substantial single hit on the album," Love explained, "and we wanted to do something other than just milk the album, if we couldn't agree on a follow-up. Traditionally, a publisher would have been delirious just to have the record out. That's not the case, now. We're concerned that he has the right one." Thus, Hill will be cutting the new song in Toronto.

All three admit that some hesitancy from artists' labels greeted such involvement. But Shannon asserts that most companies recognize the benefits of promotion. "The phrase is 'working in concert with,'" he remarked. "We're not trying to take over anybody's job, nor do we want to create new problems. The goal is to complement whatever they're doing."

## Boone Platinum Presentation



Debby Boone was presented with a platinum edition of "You Light Up My Life," her debut Warner-Curb single, at a reception held in her honor recently at Warner Bros. offices in Burbank. Joining in were, from left: (standing) Russ Thyret, Warner Bros. vice president and director of promotion; Fred Scotti of Scotti Bros. Entertainment; Mike Curb; Bob Regehr, vice president, director of career development; Derek Taylor, vice president, director of creative services; Stan Cornyn, executive vice president; Debby; Pat Boone; WEA International executive vice president Phil Rose; Warner Bros. art director Ed Thrasher and WEA International a&r director David Franco; (kneeling) Andy Wickham, director of country music; national singles sales manager Mark Maitland; Lou Dennis, vice president and director of sales; and Ed Rosenblatt, vice president and director of sales and promotion.

## CBS Signs Lonnie Liston Smith



Bruce Lundvall, president, CBS Records Division, has announced the signing of keyboard master Lonnie Liston Smith. Smith will soon enter the studio to begin production of his debut Columbia album. Pictured at CBS's New York offices are, from left: Vernon Slaughter, director, jazz progressive music marketing, CBS Records; Joe Fontana, manager; Smith; Bruce Lundvall, president, CBS Records Division; Don Dempsey, vice president, marketing, Columbia Records; and Jim Fishel, manager, a&r, Columbia Records.

## AFM Ratifies New Contract

■ NEW YORK—The members of the American Federation of Musicians who do recording work last week ratified the two-year contract their leadership reached earlier with record companies.

The vote was 1294 to 104. Approximately 4000 AFM members earned \$1,000 or more from recording sessions last year and were eligible to vote.

The contract, which is retroactive to November 1, gives the musicians a 10 percent increase and copyists a 15 percent increase for the first year, with each receiving an additional 5 percent for the second year. A musician will thus receive \$121, up from \$110, for a three-hour session, increasing to \$127 in the second year of the pact. For 90-minute sessions, the increase is from \$72.60 to \$79.85 now, and to \$83.85 next year. Similar increases apply to Canada and Puerto Rico.

## Gormley to Polygram

■ CHICAGO — Irwin Steinberg, president of the Polygram Record Group has announced the appointment of Mike Gormley to the position of public relations consultant to the group.



Mike Gormley

Gormley will oversee corporate pr for the group and its companies including Phonogram/Mercury Records, Polydor Records and Phonodisc. He will also participate in aspects of corporate pr with Polygram companies such as Chappell and Intersong Publishing and Polymusic, the corporation's direct mail organization.

Gormley, who will be based in Chicago, has been director of publicity for Phonogram since 1971.

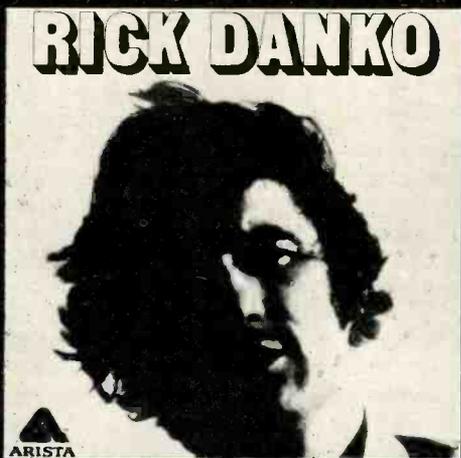
## Polydor Releases Bing Crosby Album

■ NEW YORK—Polydor Records has released the last recording of Bing Crosby, titled "Seasons." The album was recorded in London this September.

The album concept was developed by British composer/producer Ken Barnes and it includes songs that illustrate each of the four seasons. Among the songs are "Spring Will Be A Little Late This Year" and "Autumn in New York." The title cut is a translation of a Gilbert Beaud song.

# Rick Danko.

## A great name in American music.



AB 4141

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!"

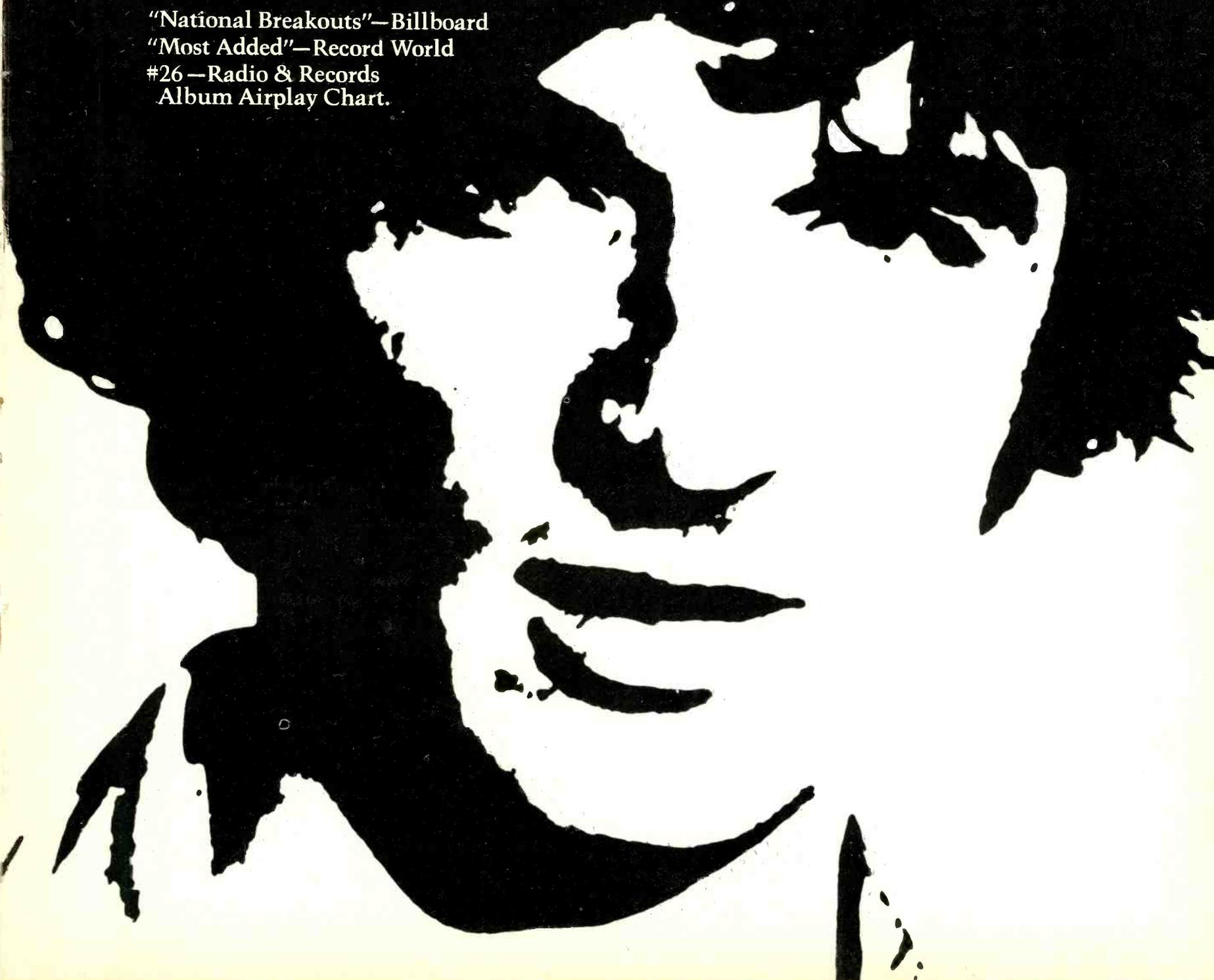
Everything that came before was leading up to this.  
On Arista Records and Tapes.

### FIRST WEEK:

"National Breakouts"—Billboard

"Most Added"—Record World

#26—Radio & Records  
Album Airplay Chart.



# AMERICA'S BIGG



# EST DRAW.



**"DRAW THE LINE!"**  
JC 34856  
**THE NEW  
AEROSMITH ALBUM.**



**ON COLUMBIA  
RECORDS AND TAPES.**

Produced by Jack Douglas and Aerosmith for  
Contemporary Communications Corp. and Waterfront Productions Ltd.  
Direction: David Krebs-Steve Leber for Leber-Krebs Inc.

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# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ ROLL OVER, HARRY SIMEONE CHORALE: Ah, Christmas in Hollywood. As the Santa Ana winds regularly push the temperature up to the mid-80s, and the only snow within several hundred miles might be in a little vial stashed in someone's leisure suit pocket; as the glittering strings of Christmas decorations—up since well before Thanksgiving—float delicately above the adult pleasure palaces situated shoulder-to-shoulder on Hollywood Boulevard, and leather whips, not mistletoe, are responsible for arousing (so to speak) that old X-mas spirit; as the annual "Santa Claus Lane Parade" attracts as many pimps, hookers and little boys on the prowl as it does starry-eyed kiddies with visions of sugar plums dancing in their heads; once again our thoughts are drawn to the magic of the holiday season.

And what would Christmas be like without the onslaught of holiday records? There are numerous perennial classics—the **Singing Dogs'** killer rendition of "Jingle Bells," to name just one (Whatever happened to them, anyway? They had real crossover potential)—and we thought that a couple of them should get a little attention right here and now.

Principal among these classics is United Artists' "Rhythm and Blues Christmas," a **Snuff Garrett** "Concept Album" whose highlights are legion: **Charles Brown's** "Merry Christmas, Baby" ("Merry Christmas, Baby, you sure been good to me/Well I haven't had a drink this mornin', but I'm all lit up like a Christmas tree"); **Baby Washington's** "Silent Night," with a backbeat that would inspire the **Mormon Tabernacle Choir** to get up and do the funky dogbreath with the Little Drummer Boy; the incredible version of "White Christmas" by **Cyde McPhatter and the Drifters**, whose harmonies are breathtaking; **Chuck Berry's** "Run Rudolph Run," which might as well be called "Santa B. Goode"; and **Amos Milburn's** "Let's Make Christmas Merry, Baby" (. . . "Let me be your Santa Claus/I want to slide down your chimney, and fill your stockings full of toys . . ." And this Santa brings his baby "a chartreuse Cadillac and a diamond ring"). "Rhythm and Blues Christmas" is the genuine item, folks, a holiday record with year-round appeal.

Then we have **Martin Mull**—a COAST favorite lately, as we're sure you've noticed—and his own twisted little view of X-mas festivities. Capricorn, Mull's former label, has just reissued two of his seasonal treats on one single, "Santaflly" (on which Martin is joined by the effervescent **Sondra Baskin Glee Club**) b/w "Santa Doesn't Cop Out On Dope," perhaps the only offering with a moral message: "So little kiddies, here's my point: just leave him cookies, save your joint; 'cause Santa Claus turns on in his own way, watching you and I turn on on Christmas day."

Meanwhile, from our It Had To Happen department, we gather that the first release for Zombie Records, the new punk label distributed by Ariola America, will be "(It's Gonna Be A) Punk Rock Christmas," by the **Ravers** (the tune was actually produced, written and sung by one of our favorite people, Rhino Records' **Harold Bronson**). A few choice lyrics: "**Farrah Fawcett** will change her hairstyle for a day/ And the Queen will sing 'Anarchy in the U.K./ And old **Mick Jagger** will adopt a **Strangler** swagger" . . . That's right, kids, "Santa is going to be a **Sex Pistol** for a day" . . .

**GIGS/TRACKS:** **Johnny Guitar Watson** is producing **Frankie Lee** at Paramount Recording Studios . . . At Sea-West Studios in Seattle: producer **Mike Flicker** and **Heart**, completing group's live concert film for television, **Wendy Waldman** cutting new album for Warners, and **Mighty 3 Music's** production duo of **LeRoy Bell** and **Casey James** cutting demos for **Elton John** . . . **Frank Sinatra** and **Bob Hope** co-hosting a retirement and testimonial dinner at the Riviera Hotel Convention Center in Palm Springs for police chief **Bob White**, leaving that town's force after 25 years; featured singer at the dinner will be **Robin Wilson**, wife of Cream Records' **Don Graham** . . . Nice to hear that **Maria Muldaur** is in the studio again, with **Chris Bond (Hall and Oates)** handling production . . . **Bonnie Bramlett** also working on a new album, with **Deke Richards** producing and **Joe English, Ricky Hirsh** and **Steve Beckmeier** among the musicians . . . **James Taylor's** gig at the Anaheim Convention Center (Nov. 29) filmed by Columbia, apparently for use as a TV special overseas . . . February 8 is the projected opening date in most major cities for **The Band's** "The Last Waltz" film . . . **Paul Simon** is reportedly checking out studios in Los Angeles, prompting speculation that he's thinking of recording his next lp (or at least part of it) here . . . **Sarah Dash** was introduced by **Stevie Wonder** and ex-**Labelle** mate **Nona Hendryx** at her recent Studio One gig. Those in attendance included **David Ruffin**,

(Continued on page 96)

## Meat Loaf at the Bottom Line



Cleveland International artist Meat Loaf made his New York City debut last week with a two-night, SRO appearance at the Bottom Line, which 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: (top row) Bruce Lundvall, president, CBS Records; Jim Tyrrell, VP, marketing, Epic/Portrait/Associated labels; Al DeMarino, director, artist development, E/P/A; Meat Loaf; Lennie Petze, VP, a&r, Epic; Joe Mansfield, VP, merchandising, CBS Records; (bottom row) David Sonnenberg, manager; Al Gurewitz, director, national sales, E/P/A; Steve Popovich, president, Cleveland International Records; and Paul Smith, VP, marketing branch distribution, CBS Records.

## WB Names Gerrity Album Promo Director

■ LOS ANGELES—George Gerrity has been named national album promotion director at Warner Bros. Records, according to an announcement by Russ Thyret, vice president and director of promotion. In his new capacity, Gerrity will be working closely with David Young, who holds the same position, in maximizing exposure for Warner's output on album oriented radio.



George Gerrity

Gerrity, who has been with Warner Bros. for the past seven years, most recently was national artist relations supervisor and has been heavily involved in the Warner Bros. Music Show, the ongoing syndicated live radio concert service of the Warner Bros. artist development department. Prior positions with the company have included artist relations posts on both the west and east coasts and local promotion in the Cleveland area. He came to Warner Bros. from CBS Records where he was involved in promotion in the Cincinnati market.

## Kansas Pulls Platinum

■ NEW YORK — Kirshner Records' group Kansas has had its lp, "Point Of Know Return," certified platinum by the RIAA.

## Les Koenig Dies

■ NEW YORK—Les Koenig, 59, the founder of two pioneering record companies and an accomplished associate film producer, died on November 21 of a heart attack in Los Angeles.

In 1951 Koenig started Good Times Jazz Records, a label dedicated to the revival of dixieland jazz and which issued discs with the Firehouse Five and Turk Murphy among others. Later in the '50s he founded Contemporary Records, an avant-garde endeavor featuring the modern jazz recordings of Hampton Hawes and Ornette Coleman.

The son of Judge Morris Koenig, Lee was the father of a son and a daughter. His son, a cellist with the Stockholm Symphony, will carry on the business of Contemporary Records.

## Gehard Augustin Joins Far Out

■ LOS ANGELES—Far Out Productions' Jerry Goldstein and Steve Gold have announced the appointment of Gerhard Augustin as managing director of Far Out's European operations. Based in Germany, Augustin will represent Far Out's roster of artists abroad.



Gerhard Augustin

Augustin, who has his own production company, Gammarock Music in L.A., was formerly United Artists' director of creative services in Germany; and manager for Ike and Tina Turner.

# 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,** 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.

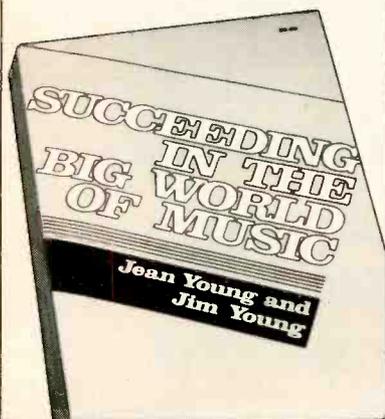


Produced by Stephen Galfas & Marty Scott.

# Even if you've got the talent of the Beatles,

the genius of Bill Graham and the sex appeal of Mick Jagger, you still need know-how to break into the music business. Now Jim and Jean Young provide that know-how in a great new book. Jim and Jean asked the top people in every field (Clive Davis, Bernie Taupin, Maria Muldaur, among them) about the secrets of their careers. Their answers tell you how to make it on your own road to success. Learn all about:

- Getting gigs and contracts
- Agents and managers
- Making contacts
- Record promotion, publicity and merchandising
- Producers, engineers and studio musicians
- Music publishing
- Legal aspects
- Women and the music business
- Radio opportunities
- And much, much more!



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## NARM To Host Tape 'Brainstorm'

■ CHERRY HILL, N.J.—NARM (The National Association of Recording Merchandisers) will hold a brainstorming session on the subject of tape packaging on December 6, at the Plaza Hotel in New York City. The session will have as its prime objective the exploration of the next step the industry should take in the merchandising problems and opportunities relative to tape packaging. The group will include merchandisers, marketing executives of manufacturing companies, tape duplicators, tape packagers, and representatives of several market research firms, as well as NARM legal counsel.

### New Package

The primary factor in planning the meeting was to bring together representatives of all facets of the tape packaging sector with representatives of NARM regular member companies: the retailers, rack jobbers and one-stops who handle tape product on a daily basis at the store and warehouse level. The brainstorming session will explore the degree of interest by the retailer and wholesaler in a new tape package, if indeed such a widespread interest and need exists.

The NARM regular members on the committee, which is being chaired by NARM executive vice president Joseph A. Cohen, are James Lara, Handleman Company; George Levy, Sam Goody, Inc.; Herb Mendelsohn, ABC Record and Tape Sales Corp.; Harold Okinow, Lieberman Enterprises; David Rothfeld, Korvettes; and

## KLIF Spokespeople Deny All-News Switch

■ LOS ANGELES—Spokesmen at station KLIF in Dallas, while confirming the departure of program director Jim Davis, have denied persistent rumors to the effect that the station is adopting an all-news format.

In other developments at KLIF, Charlie Van Dyke, who was music director, has become operations manager; his replacement as music director is as yet unnamed. There is at present no program director.

KLIF general manager John Tyler, referring to the alleged shift to all-news, told *Record World* that "Gossip is faster than the speed of light, and not nearly as accurate. It is true that we'll be featuring more album product and will be drawing our playlists from a larger inventory of music—which isn't to say that we won't be playing some of the hits, too—but we are by no means switching to an all-news format. KLIF is still very much a music station."

James Schwartz, Schwartz Brothers.

Representatives of record manufacturing companies in marketing positions, along with the merchandisers, will give their input on such problems as the cost of new fixtures in retail outlets and space problems in both retail stores, department, and warehouses. "Invited" were Jules Abramson, Phonogram/Mercury; Victor Faraci, WEA Corp.; Paul Smith, CBS Records; and Robert Summer, RCA Records.

The tape duplicators were included in the session to determine what costs would be incurred at their level, if a new package were implemented. These costs would include retooling of equipment, changes in types of material, and methods of inserting the tape into the package. Tape duplicators on the committee are Dan Boyd, GRT; Jack Chudnoff, RCA; David Grant, PRC; and Tom Van Gessel, CBS.

### Packaging Reps

The tape packaging companies are represented by Jim Ladwig, AGI; Herb Friedman, Ivy Hill; Floyd Glinert, Shorewood; and Kirk Mulloy, Capitol. A number of these companies have expressed a desire to instigate market research on their own particular tape packages. One of the prime goals of the meeting will be a decision by the committee on the methodology to be used (by the packaging companies) in their various market research endeavors, so that the results of these studies can be compared with the assurance that the data was accumulated in a similar fashion. To that end, Charles Engler, of Lionetti and Meyers Research; Warren Goldman, of Field and Facts; and Karl Ravatch, of Audits and Surveys, representatives of firms who may be involved in tape packaging market research, will attend the meeting.

## Sailin' at the Roxy



Chris Hillman recently performed at the Roxy in Los Angeles in support of his Elektra/Asylum album "Clear Sailin'." Pictured backstage after the show, from left: percussionist Joe Lala; Rip Pelley, E/A national artist relations coordinator; Hillman; Steve Wax, E/A president; and Jerry Sharell, E/A vice president/artist development.

## Japan Participating In MIDEM Convention

■ NEW YORK—The Japanese recording industry will be participating in MIDEM for the first time next year, it was announced last week. 15 Japanese companies have registered for the convention thus far. Also attending the convention for the first time will be companies from Colombia and Lebanon.

## Rivers Reaps Gold

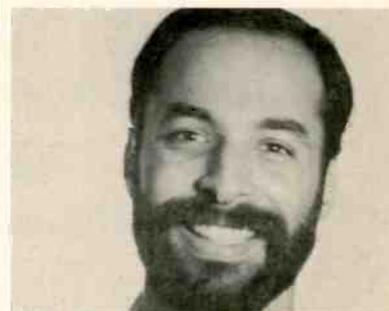
■ NEW YORK—"Swayin' To The Music (Slow Dancin')," the first single by Johnny Rivers on his Soul City Records, distributed in the U.S. by Big Tree Records via Atlantic Records, has been certified gold by the RIAA.

## Epic Taps Newman

■ LOS ANGELES—Joel Newman has been appointed associate director of national promotion, west coast, for Epic, Portrait and Associated Labels.

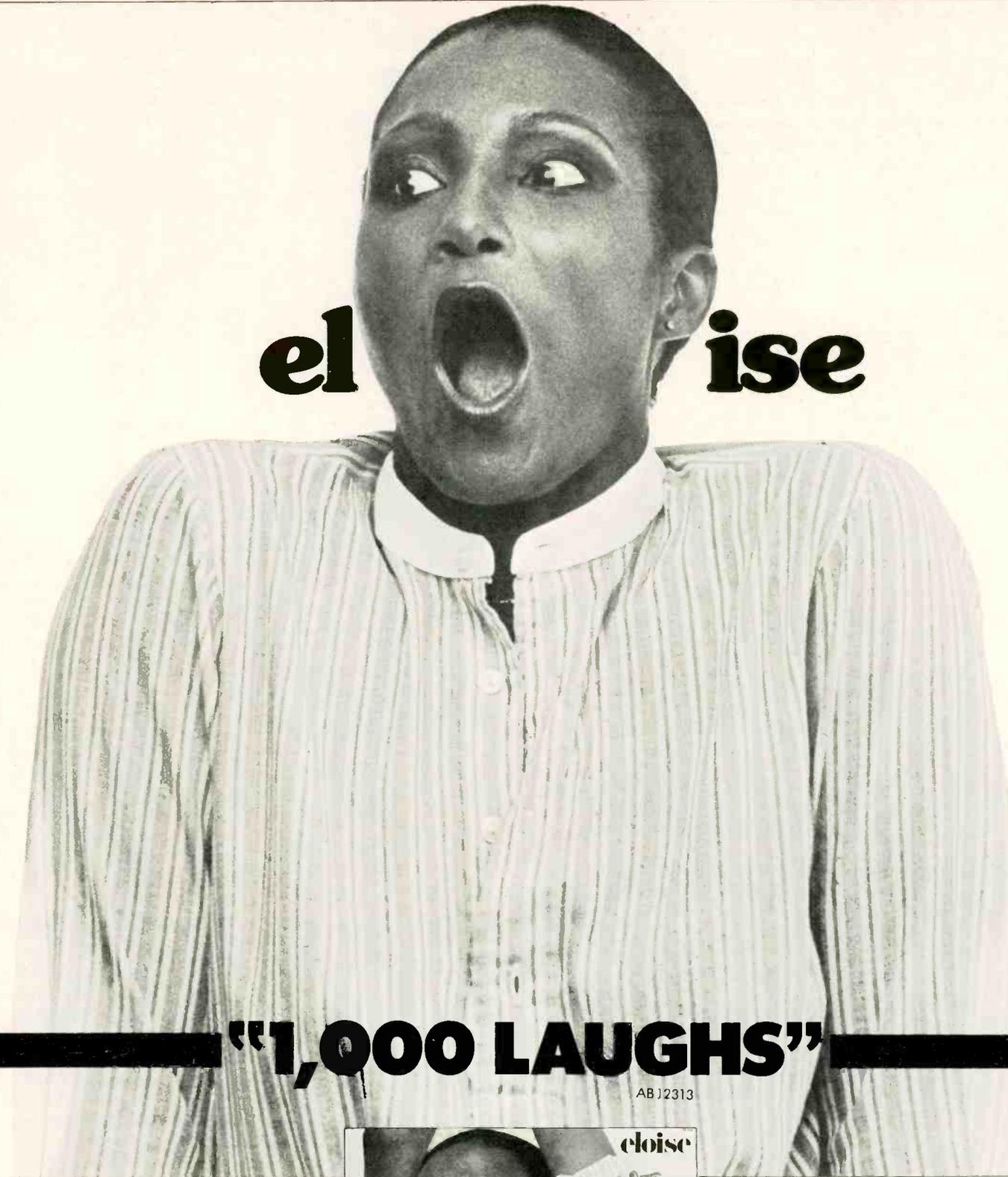
## Kranzberg To Chrysalis

■ LOS ANGELES—Billy Bass, vice president of promotion for Chrysalis Records, has announced the appointment of Scott Kranzberg to the position of director of national promotion.



Scott Kranzberg

In his new position, Kranzberg will oversee the Chrysalis field force as well as coordinate the efforts of the firm's independent distributor network.



**el** **ise**

**"1,000 LAUGHS"**

AB 12313



AB-1022

**E**loise Laws sings so well it'll give you the grins. But the fact of her amazing talent really shouldn't surprise us. After all, she's from the same family that gave us Hubert and Ronnie Laws.

Eloise Laws' album is called simply "Eloise" and it's a groove. The single is "1,000 Laughs," and it'll make you move!

An impressive debut.

We're proud of her!

Produced by Linda Creed and Jerry Goldstein for  Productions.

**abc Records**  
GAT Tapes

# New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ WHO SAYS YOU CAN NEVER GO HOME? He's not even British, but **Phillip Rambow** calls London home again after the Canadian guitarist/singer/songwriter who spent over a year in New York has returned to the U.K. for some recording and performing. Rambow checked in with Nut Central last week with a transatlantic call while in the studio where he is laying down some tracks with the team of producer **Chris Thomas** and engineer **Bill Price** (**Sex Pistols**, **Frankie Miller**, **Roxy Music**) and a band that for the time being includes guitarist **Mick Ronson**. "It's going really great. We're recording four days this week and we'll go back into the studio to finish the album in January," he said. Upon his arrival in the U.K. several years ago, Rambow put together a band called the **Winkies** who recorded one uneven album, toured behind **Eno** and found themselves at the forefront of the then booming pub rock movement. The Winkies split up but Rambow remained in England long enough to record one single for Chrysalis, a vibrant tune called "Dem Eyes" which at this point in time will remain a collector's item. He recently spent over a year in N.Y. making the odd appearance at CBGBs, recording a song for the "Bionic Gold" album and one for "Live at Max's Kansas City Vol. 2" but now he is in London again where he has found an affinity with the new generation of musicians currently playing the club circuit: "Steve Jones of the Sex Pistols was just a kid on the block last time I was here and the guys in **Generation X** used to be Winkies fans." All of the early reviews in the British press have been favorable toward Rambow's group and new songs but he is quick to add that "sometimes the audiences are more exciting than the gigs."

Also paying a call last week was Sweden's guitar virtuoso, **Janne Shaffer**. Shaffer is the guitarist behind most of **ABBA's** hits, and in fact, a good percentage of the records that come out of that country. In addition, he is on the "Montreux Summit" lp and has recorded three solo albums, the latest of which, "Katharsis," was released here by Columbia. Shaffer is planning to record his next album on the west coast with producer **Bruce Botnick** and hopes to tour here early next year.

**JOCKEY SHORTS:** **Herb Goldfarb** tells us that he is not planning to join the Tomato Music Company as previously reported. He will retain his own consultancy firm which will be utilized by Tomato among others . . . **Clover's** next album for Mercury, "Love On the Wire," should surprise many people. The group has settled into a consistent groove that incorporates **Boz Scaggs/Jackson Browne**-type vocals with a lucid English guitar sound. "Oh Senorita" should be the first single . . . Congratulations to **Bob Sherwood** and **Carol Bork** . . . Will **Keith Richard** produce **Peter Tosh** now that he is no longer at Black Rock? . . . **Lisa Tanner's** photo credit should have appeared with the picture of **Bud Prager** in last week's Dialogue . . . **Paul Atkinson** of CBS International wondered last week how Ariola America can start a new wave label called **Zombie** without him or any of his former group mates. How 'bout taking the guitar out of the closet, Paul?

**PUBLIC SERVICE ANNOUNCEMENT:** The folks at Suntrader Recording Studios (where "Foghat Live" and **Nick Jameson's** "Already Free" were recorded), "in the unspoiled natural environment of Central Vermont," sent us their brochure last week, and we thought it might be of interest to New York, N. Y.'s highly literate audience. Looking much like **Levon Helm's** RCO Studios in Woodstock (perhaps a bit more rustic, if that's possible), Suntrader houses most of the top lines of recording equipment, and can supply whatever a group requests in the way of additional or substitute consoles, monitors and instruments. Among the extras available are "vintage and semi-recent movies," homemade and gourmet food, a selection of wines and an on-call masseur. As well, the studio will arrange for cars, dry cleaning, marketing, etc. An impressive loose-leaf color brochure is available upon request from Suntrader Recording Studios, Beaver Meadow Road, Quimby Mountain, Sharon, Vermont, 05065. The phone number there is 802-763-7714. The studio's rates are less than \$1000 a day. Time is booked in blocks of two weeks to six months, and there are no other sessions booked during that time. **Roberta Hoover** is the studio representative at Suntrader.

**JOCKEY SHORTS LTD:** MCA threw a party at **Giorgio's** for the country artists (Donna Fargo, Mel Tillis, Alvin Crow, and the Oak Ridge Boys) who appeared at Carnegie Hall last Monday. Among the attendees were **Vitas Gerulaitis**, **Sid Bernstein**, **Trini Lopez** and **Ira Mayer** . . . The title of the next **Ted Nugent** album is "Live Gonzo Express"

(Continued on page 94)

## Ashford & Simpson Feted



Following their appearance at the Santa Monica Civic Center recently, Nick Ashford and Valerie Simpson were feted by Warner Bros. with a reception in their honor. Joining in the fun were (from left) Nick, Warner Bros. southwest promotion manager Lou Wills, Ashford & Simpson manager George Schiffer, Valerie, Warner Bros. board chairman and president Mo Ostin, and Tom Draper, vice president and director of black music marketing for Warner Bros.

## CBS UK To Build Manufacturing Facility

■ LONDON—Maurice Oberstein, managing director of CBS Records UK, has announced that CBS will invest in excess of £10 million in a new U.K. disc manufacturing facility. The new 200,000 square foot factory is to be built on a 16 acre site at Rabans Lane, Aylesbury, Bucks.

The new factory facilities will consolidate half a dozen current locations in the Aylesbury area, which are the result of ten years growth of production in excess of 500 percent.

Sir Frederick Snow and Partners have been retained as consultants for the project.

## Charlie Daniels Band Sets 'Volunteer Jam'

■ NASHVILLE—The Charlie Daniels Band tour in support of their new Epic album, "Midnight Wind," will bring them home to Tennessee on January 14 for the fourth annual "Volunteer Jam" concert.

The homecoming concert is scheduled for 7 p.m. at the Municipal Auditorium.

## Brill Joins Ariola

■ LOS ANGELES—Billy Brill has been appointed to the position of national director of singles promotion for Ariola Records, it was announced by Scott Shannon, senior vice president and director of operations for the label.

Brill has been in the music business for many years, having just spent two years at Polydor Records as local promotion executive. Prior to Polydor he was a disc jockey at stations KROY in Sacramento, KVAN in Portland, and KXFM in Santa Maria. Brill was also a former communications instructor at the New York Institute of Technology.

## A&M Taps Woodnick

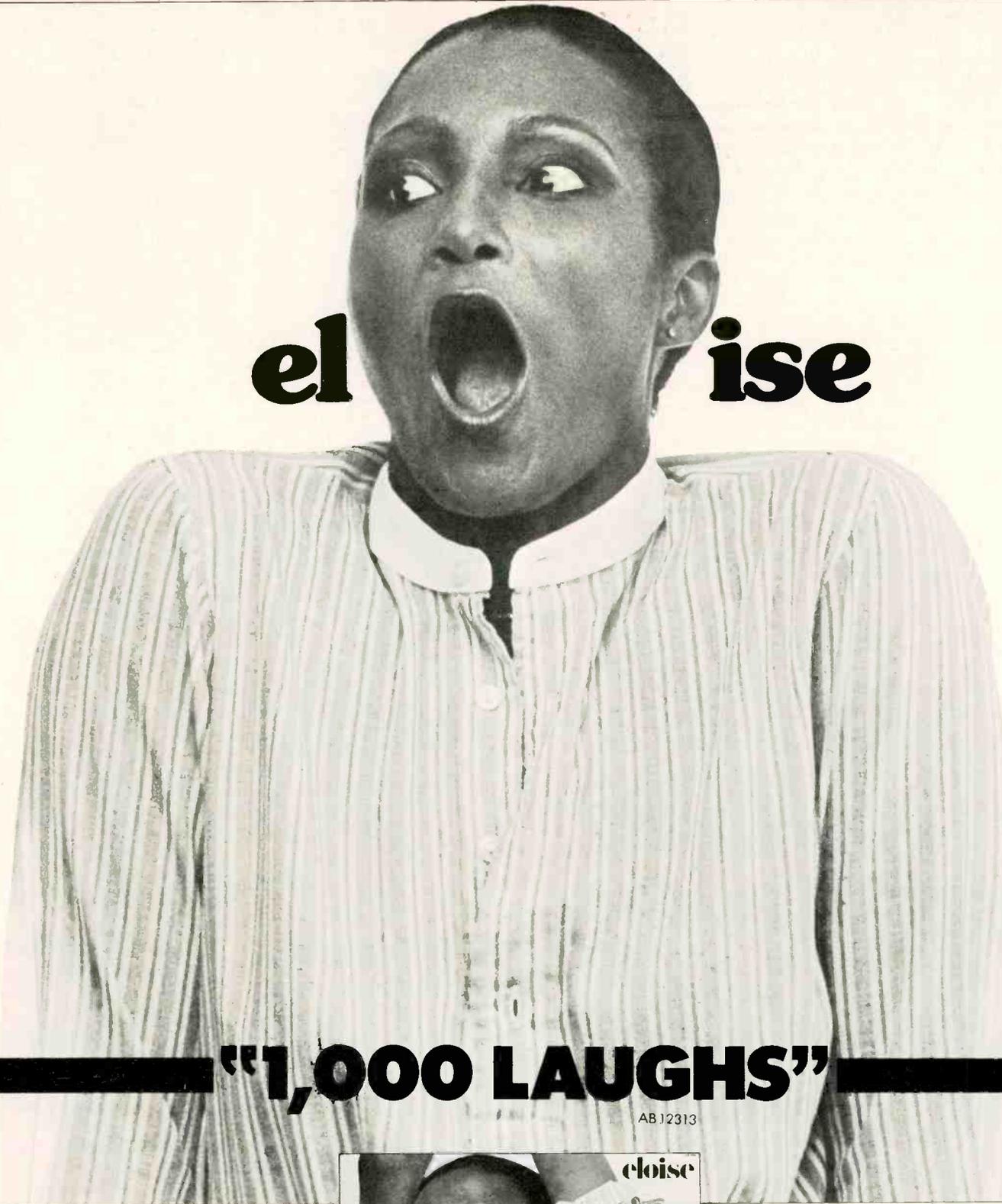
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**el** **ise**

**"1,000 LAUGHS"**

AB12313



AB-1022

**E**loise Laws sings so well it'll give you the grins. But the fact of her amazing talent really shouldn't surprise us. After all, she's from the same family that gave us Hubert and Ronnie Laws.

Eloise Laws' album is called simply "Eloise" and it's a groove. The single is "1,000 Laughs," and it'll make you move!

An impressive debut.

We're proud of her!

Produced by Linda Creed and Jerry Goldstein for  Productions.

**abc Records**  
GRT Tapes

# New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ WHO SAYS YOU CAN NEVER GO HOME? He's not even British, but **Phillip Rambow** calls London home again after the Canadian guitarist/singer/songwriter who spent over a year in New York has returned to the U.K. for some recording and performing. Rambow checked in with Nut Central last week with a transatlantic call while in the studio where he is laying down some tracks with the team of producer **Chris Thomas** and engineer **Bill Price** (**Sex Pistols**, **Frankie Miller**, **Roxy Music**) and a band that for the time being includes guitarist **Mick Ronson**. "It's going really great. We're recording four days this week and we'll go back into the studio to finish the album in January," he said. Upon his arrival in the U.K. several years ago, Rambow put together a band called the **Winkies** who recorded one uneven album, toured behind **Eno** and found themselves at the forefront of the then booming pub rock movement. The Winkies split up but Rambow remained in England long enough to record one single for Chrysalis, a vibrant tune called "Dem Eyes" which at this point in time will remain a collector's item. He recently spent over a year in N.Y. making the odd appearance at CBGBs, recording a song for the "Bionic Gold" album and one for "Live at Max's Kansas City Vol. 2" but now he is in London again where he has found an affinity with the new generation of musicians currently playing the club circuit: "Steve Jones of the Sex Pistols was just a kid on the block last time I was here and the guys in **Generation X** used to be Winkies fans." All of the early reviews in the British press have been favorable toward Rambow's group and new songs but he is quick to add that "sometimes the audiences are more exciting than the gigs."

Also paying a call last week was Sweden's guitar virtuoso, **Janne Shaffer**. Shaffer is the guitarist behind most of **ABBA's** hits, and in fact, a good percentage of the records that come out of that country. In addition, he is on the "Montreux Summit" lp and has recorded three solo albums, the latest of which, "Katharsis," was released here by Columbia. Shaffer is planning to record his next album on the west coast with producer **Bruce Botnick** and hopes to tour here early next year.

**JOCKEY SHORTS:** **Herb Goldfarb** tells us that he is not planning to join the Tomato Music Company as previously reported. He will retain his own consultancy firm which will be utilized by Tomato among others . . . **Clover's** next album for Mercury, "Love On the Wire," should surprise many people. The group has settled into a consistent groove that incorporates **Boz Scaggs/Jackson Browne**-type vocals with a lucid English guitar sound. "Oh Senorita" should be the first single . . . Congratulations to **Bob Sherwood** and **Carol Bork** . . . Will **Keith Richard** produce **Peter Tosh** now that he is no longer at Black Rock? . . . **Lisa Tanner's** photo credit should have appeared with the picture of **Bud Prager** in last week's Dialogue . . . **Paul Atkinson** of CBS International wondered last week how Ariola America can start a new wave label called **Zombie** without him or any of his former group mates. How 'bout taking the guitar out of the closet, Paul?

**PUBLIC SERVICE ANNOUNCEMENT:** The folks at Suntrader Recording Studios (where "Foghat Live" and **Nick Jameson's** "Already Free" were recorded), "in the unspoiled natural environment of Central Vermont," sent us their brochure last week, and we thought it might be of interest to New York, N. Y.'s highly literate audience. Looking much like **Levon Helm's** RCO Studios in Woodstock (perhaps a bit more rustic, if that's possible), Suntrader houses most of the top lines of recording equipment, and can supply whatever a group requests in the way of additional or substitute consoles, monitors and instruments. Among the extras available are "vintage and semi-recent movies," homemade and gourmet food, a selection of wines and an on-call masseur. As well, the studio will arrange for cars, dry cleaning, marketing, etc. An impressive loose-leaf color brochure is available upon request from Suntrader Recording Studios, Beaver Meadow Road, Quimby Mountain, Sharon, Vermont, 05065. The phone number there is 802-763-7714. The studio's rates are less than \$1000 a day. Time is booked in blocks of two weeks to six months, and there are no other sessions booked during that time. **Roberta Hoover** is the studio representative at Suntrader.

**JOCKEY SHORTS LTD:** MCA threw a party at **Giorgio's** for the country artists (Donna Fargo, Mel Tillis, Alvin Crow, and the Oak Ridge Boys) who appeared at Carnegie Hall last Monday. Among the attendees were **Vitas Gerulitas**, **Sid Bernstein**, **Trini Lopez** and **Ira Mayer** . . . The title of the next **Ted Nugent** album is "Live Gonzo Express"

(Continued on page 94)

## Ashford & Simpson Feted



Following their appearance at the Santa Monica Civic Center recently, **Nick Ashford** and **Valerie Simpson** were feted by Warner Bros. with a reception in their honor. Joining in the fun were (from left) **Nick**, Warner Bros. southwest promotion manager **Lou Wills**, Ashford & Simpson manager **George Schiffer**, **Valerie**, Warner Bros. board chairman and president **Mo Ostin**, and **Tom Draper**, vice president and director of black music marketing for Warner Bros.

## CBS UK To Build Manufacturing Facility

■ LONDON—Maurice Oberstein, managing director of CBS Records UK, has announced that CBS will invest in excess of £10 million in a new U.K. disc manufacturing facility. The new 200,000 square foot factory is to be built on a 16 acre site at Rabans Lane, Aylesbury, Bucks.

The new factory facilities will consolidate half a dozen current locations in the Aylesbury area, which are the result of ten years growth of production in excess of 500 percent.

Sir Frederick Snow and Partners have been retained as consultants for the project.

## Charlie Daniels Band Sets 'Volunteer Jam'

■ NASHVILLE—The Charlie Daniels Band tour in support of their new Epic album, "Midnight Wind," will bring them home to Tennessee on January 14 for the fourth annual "Volunteer Jam" concert.

The homecoming concert is scheduled for 7 p.m. at the Municipal Auditorium.

## Brill Joins Ariola

■ LOS ANGELES—Billy Brill has been appointed to the position of national director of singles promotion for Ariola Records, it was announced by Scott Shannon, senior vice president and director of operations for the label.

Brill has been in the music business for many years, having just spent two years at Polydor Records as local promotion executive. Prior to Polydor he was a disc jockey at stations KROY in Sacramento, KVAN in Portland, and KXFM in Santa Maria. Brill was also a former communications instructor at the New York Institute of Technology.

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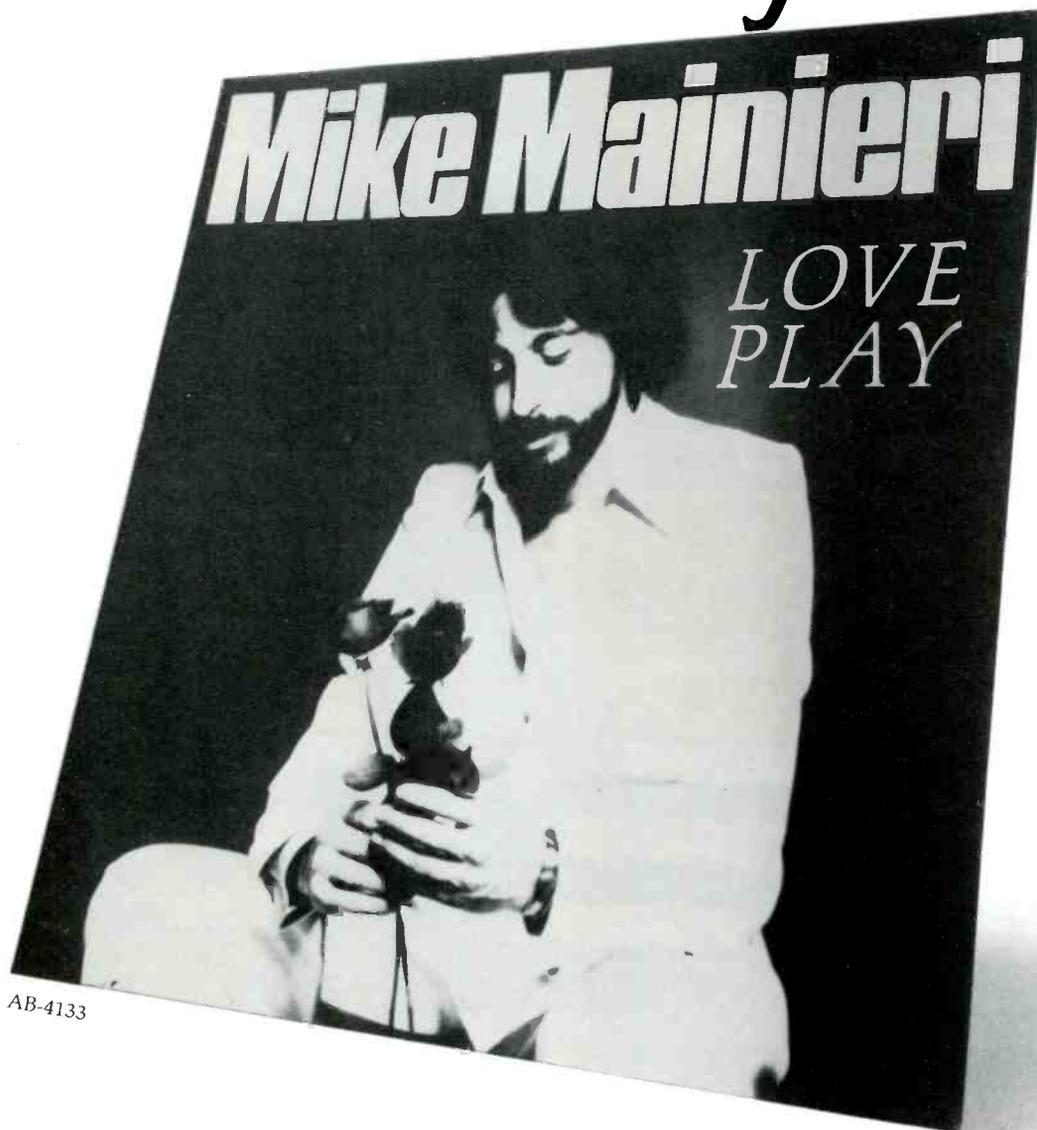
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# Love Play.



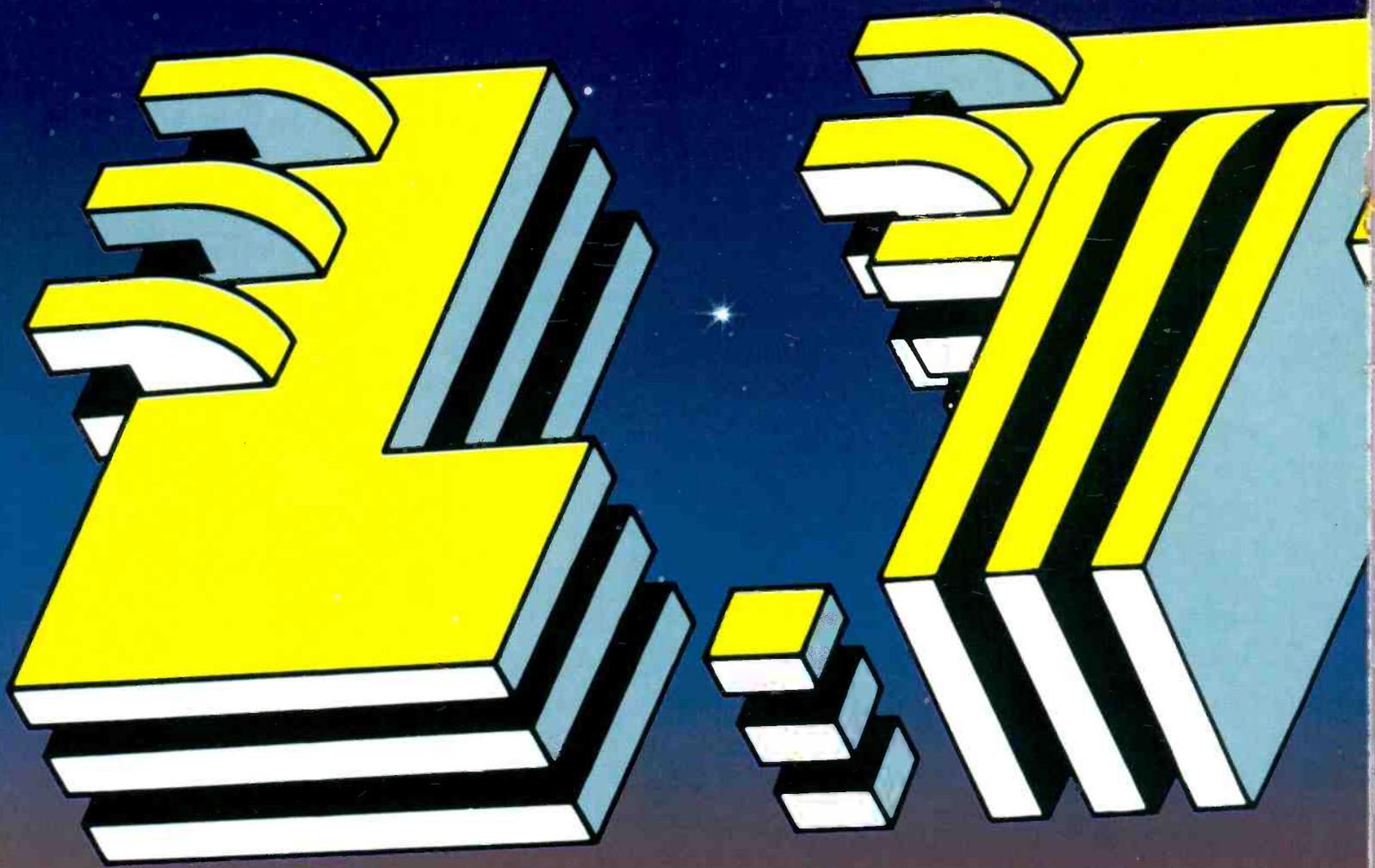
**It only happens  
when  
the vibes are perfect.**

Mike Mainieri is a vibes virtuoso, widely regarded as a major innovator and pioneer of today's vital fusion music. For his long-awaited new album "Love Play," he gathered talented friends who comprise the cream of contemporary music's finest players. David Spinozza, Michael

Brecker, David Sanborn, John Tropea, Will Lee, Tony Levin, Don Grolnick, Leon Pendarvis, Warren Bernhardt, Rick Marotta and Steve Gadd all joined Mike to perform some truly remarkable music. This time they played for the love of it.

Mike Mainieri's "Love Play." On Arista Records.





## THE L.T.D. EXPLOSION, EXPLAINED.

**T**HERE WAS A TIME when *all* the members of L.T.D. stayed in *one* hotel room and shared *one* hot dog. There was a time when they did gigs in clubs that had one microphone on stage for a ten-man group. There was a time when they pooled everything they had, bought a '57 Chevy, left North Carolina and headed for New York City, the music business and stardom.

Now, after a trip that's taken them just about everywhere a band can go, L.T.D.'s finally arrived.

Their first two albums showed an amazing potential that eventually paid off on the third album when the single "Love Ballad" went to #1 on all national R&B charts.

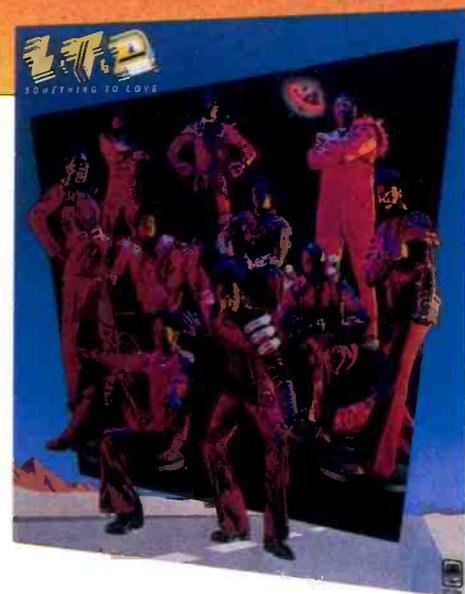
But the real story of L.T.D. happened when they got together with one of the original masters of the Philly sound, producer Bobby Martin. Bobby's creative genius with people like the O'Jays, Harold Melvin & The Blue-notes, Billy Paul, Lou Rawls, and MFSB was a natural for L.T.D. Their first creation together, the current "**Something To Love**" album is, to nobody's surprise, *L.T.D.'s first gold album*,



BOBBY MARTIN

and easily heading for platinum. And the current single, "**Back In Love Again**," is L.T.D.'s second #1 R&B hit in less than 12 months, this time crossing over to become one of A&M's biggest pop hits of the year.

There was a time when all they thought it would take was love, togetherness and devotion. They were right.



**L.T.D. "Something To Love" includes the hit single, "Back In Love Again" On A&M Records & Tapes**



Produced by  
Bobby Martin for  
Bobby Martin Productions



Personal Management:  
The Tentmakers Corporation  
(213) 464-9222

Regency Artists, Ltd.  
(213) 273-7103



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# RADIO WORLD

## Convict Former WHBQ PD

(Continued from page 3)

WHBQ softball team, pled guilty to the charges before the trial began.

The government's case against Klein, presented by U.S. Attorney Michael Cody, had charged that Klein and Womack had conspired to steal Arbitron ratings diaries from the mails before they were delivered, with Klein then filling them out and returning them. For the March-April 1976 rating period, which the diaries covered, WHBQ rose from seventh to second in the Memphis market.

Klein admitted filling out the diaries in his testimony, but claimed he had been given them by Richard French, WHBQ's general manager. Womack also testified that it was French, not Klein, who had conspired with him to steal the diaries. French has denied both charges.

Arbitron has in the past taken its own disciplinary actions against various attempts to distort its audience surveys, but never before have Arbitron employees taken the stand to sup-

port criminal charges involving the radio ratings company. Three ARB executives — James Mullen, product manager, radio, Pierre Megroz, vice president, broadcast sales and marketing, and Isabel Brown, director of data acquisition—were prosecution witnesses.

Vernon Presley, the father of the late Elvis Presley, testified on Klein's behalf, as did Roy Nixon, mayor of Shelby County, Tenn. Presley said in his testimony that Klein was a trusted friend of Elvis', and had been a pallbearer at his funeral.

### Appeal Planned

Klein's lawyer, James Eikner, said he planned to file an appeal of the conviction, and noted that the Mid-South Fair and Libertyland amusement park, where Klein is currently employed as public relations director, had said it would keep Klein on staff until all his legal options had been pursued.

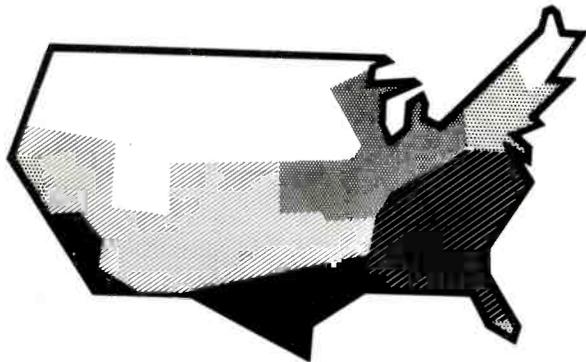
Klein will not be sentenced until a probation office report on him has been filed, which may take up to four weeks.

## Les Garland, KFRC

"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."

## THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



Dedicated To The Needs Of The Music/Record Industry

## AM ACTION

By CHRISTY WRIGHT

**Player (RSO).** This record continues to grow and grow, taking very good jumps everywhere. Already number one at Y100, Z93, and WPEZ. Moving into the top ten on these stations: 4-2 13Q, 6-2 WPGC, 15-9 WMAK, 8-6 KJR, 3-2 WCAO, 9-5 WIFI, 11-8 KFI, 13-4 KNUS, 18-9 WPRO-FM, 15-9 WOW, 16-10 KLEO, and 20-6 KAAV. Also jumping 15-11 WFIL, 21-14 KFRC, 31-26 WQAM, 29-15 WLAC, 28-25 WCOL, 18-12 KSTP, 26-15 WTIK, 32-27 WNOE, 27-22 KHJ, HB-24 KLIF, HB-20 KYA, 27-19 KBEQ, 15-12 KING, 28-23 WBBF, 16-11 WISE, 23-15 KHFI, and 14-11 WBSR.

**Rod Stewart (Warner Bros.).** Is still picking up stations such as KFRC, 96X, WCOL, KLIF, KNUS, and KAAV. Already moving into the top ten at 13Q 8-4, WPGC 17-8, WLAC 16-8, Z93 21-8, WTIK 13-4, WNOE 13-9, WPEZ 6-4, WICC 10-5, WAVZ 16-6, WGSV 13-9, WOW 14-8 and KAFY 15-9.



Rod Stewart

Number one at WQXI. Other jumps include 18-13 WKBW, 28-23 WRKO, 28-26 WHBQ, 22-12 WMAK, 21-13 WZZP, 35-31 WDRQ, 31-27 WMET, 27-23 WOKY, 27-25 WSAI, HB-22 Q102, 18-14 KJR, 15-11 KRBE, HB-29 WCAO, 28-23 WIFI, 20-11 KYA, 28-23 KBEQ, 23-19 KING, 28-25 KFI, HB-29 WBBF, HB-20 KYNO, 21-18 WISE, 20-16 WAIR, 26-23 WRFC and 22-19 WABB.

**Randy Newman (WB).** Short people of the world beware. This song is getting play all across the country and adding more stations every week. This week: WKBW, Y100, Q102, KSTP and WIFI. "Short People" is growing at WRKO 16-10, WQXI 15-7, WTIK 20-8, KFRC 30-28, WPGC 28-20, WLAC 24-11, Z93 23-18, KXOK 20-17, KJR HB-25, WNOE 24-17, KRBE 26-12, KHJ 22-16, KCBQ 29-22, 10Q 16-13, KBEQ 30-25, WPEZ HB-35, WZUU HB-20, KFI HB-27, WPRO-FM 28-12, WICC 29-26, WISE 23-19, WGSV 29-23, WRFC 31-26, WOW HB-26, KTOQ 19-15, KAFY 23-19 and WGUY HB-28.



Neil Diamond

**Leroy Gomez/Santa Esmeralda (Casablanca).** "Don't Let Me Be Misunderstood." Week after week this song is being included on key stations' playlists. This week it was added at WRKO, KFRC, WLAC, WZZP, KSTP, WNOE, KRBE, WGCL, WISE, WFLB, WGUY, and KTOQ. It's already on KHJ, Y100, 13Q, 96X, WPGC, WMAK, WDRQ, KSLQ, KXOK, KRBE, KCBQ, WCAO, WPEZ, 10Q, KFI, WOW, KAFY, 14ZYQ, WTIC-FM, WAIR, WBSR, and WANS.

**Billy Joel (Columbia).** "Just The Way You Are." This song is really spreading out all over the country with good adds in the north and midwest. Picked up this week WKBW, 13Q, WLAC, WMAK, WDRQ, KING, WBBF, 14ZYQ, and WABB. It's already top ten in Atlanta with WQXI 8-6, and Z93 13-7. Good moves at Y100 26-22, WQAM 40-36, 96X 16-12, KXOK 38-33, KDWB 30-27, KSTP HB-22, KJR HB-24, WNOE HB-39, WICC 19-9, WGSV 16-12, WBSR 18-12, WOW 27-22 and WRFC 25-18. It's on WZUU, WGUY, KTOQ, WEAQ, KHFI, WPEZ, WPRO-FM, WAVZ, WTIC-FM, WISE, WAIR, WCGQ, and WFLB.

**Neil Diamond (Columbia).** "Desiree." Many people are early believers in this song. It's from his album "I'm Glad You're Here With Me Tonight" which

(Continued on page 96)

# YEAR END '77



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

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

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

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# DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

## David Bowie: Ever-Changing Music Man

By ALAN WOLMARK

■ As one of the most enigmatic figures in rock and roll, David Bowie has influenced many performers, fostered music and fashion trends and established a massive worldwide following. From his beginnings as an English folk-singer, on to glitter-rock characters like Ziggy Stardust and through a blossoming film career, Bowie has never stood still long enough to accept his popularity as a finality. Always looking forward, he is constantly changing and seeking out new adventures, a search which has already led to



David Bowie

gold records, notoriety as a record producer, and an inspired acting performance in the sci-fi film, "The Man Who Fell To Earth." As we expect the unexpected, Bowie, the rock and roll chameleon, is once again turning over a new leaf and agreed to explain the process to Record World. In the following Dialogue, which took place last month at his New York hotel, Bowie discusses his new attitudes towards performing, recording and writing; his interest in film; and the people in his life who are profound influences as he enters his thirties.

**Record World:** David Bowie's career has been delineated by a series of characters like Ziggy Stardust and Aladdin Sane. Which one are we presently dealing with?

**David Bowie:** Not having a character or narrative form on the last two albums has enabled me to relax my roles. I talk more or less as a composer than as a character as I tended to do a lot. I worked very hard on eliminating the roles after leaving America two years ago. I had a surfeit of character and I was getting preoccupied with the idea of writing in a new way. I was getting demoralized about my writing styles and wanted to improve things, and find new messages and new processes for writing.

**RW:** How does the drastic change in your music and image on the "Low" and "Heroes" lps reflect your desire to improve and discover?

**Bowie:** As I say, I was feeling unhappy and not content with the way I was writing and where it was going. I thought I had gotten to the end of that particular era of characterization. And on certain counts it says quite a lot about the very narrow environment I had been living in which was the rock and roll circus. It built up to a peak and I was finding that my references were only rock and roll on an emotional and creative level. I needed completely new environments and stimuli. And what also worked hand in hand with that was I really needed a new way to write to give me a new purpose for writing, to invigorate the whole thing. So I changed the environment by going to West Berlin which was the most drastic change I could think of. It was the kind of friction I needed to take my interests back into society, whereas it had been involved in a very incestuous kind of thing in Los Angeles.

**RW:** Your new environment, recording "Low" and "Heroes" at Hansa by the Wall in Berlin, is evident in the lps' themes and overall texture.

**Bowie:** Yes, it is. The albums are startlingly European. I brought back to England the traditional values of rock and roll from America like drums and bass. But I wanted to get back to the idea of representing environments and I'd represented America as much as I could possibly envisage I could ever do with things like "Young Americans," "Diamond Dogs" and latterly, "Station To Station" which was a transitional album and incorporated the need to go back to Europe. West Berlin is the hub of Europe at the moment and I foresaw that happening a couple of years ago. Indeed it has become the making or breaking point for Europe both creatively and socially. What drew me there was the amount of interesting German bands and musicians and because more modern avant-garde music is played in West Berlin than in probably any other capital in the world apart from maybe Amsterdam.

**RW:** "Heroes" is a very depressing album lyrically. It seems to represent a search for protection, an expression of some persecuted feeling.

**Bowie:** I think "Low" was even more depressing. I think "Low" was the most "demoralized" album I ever made. But there's a spark of optimism in its solitude: it's man welcoming solitude with open arms, quite happy and eager to be cut off from everything. It's the irony of a strangely positive attitude towards being isolated. I think Eno and myself both feel very much like that, I keep myself very much away from the circus parts of rock and roll these days—I have done for about two years now.

**RW:** Of late, Brian Eno and Robert Fripp have been integral parts of your music. What brought about this collaboration?

**Bowie:** I wanted new stimuli. It was very important for me to get together with other guys who had similar views on what music could or should be doing. And Eno was the most obvious choice for me because we've always had some kind of familiar ground between us. He was quite cooperative right from the beginning, we enjoyed our collaboration immensely.

Working out with Brian was quite interesting because we didn't have anything established before we went into the studio. We just knew that we would start working through the processes so by the time we were finished we were quite surprised with what we had. "Heroes" was a very fast album. I guess in actual writing time about two or three days, putting it together a few more and a lot of it spent laughing and talking. Brian works slowly and I work quickly so very often we wouldn't attend each other's sessions on the album. On various compositions we didn't tell each other what we were writing and didn't listen to each other's parts until the whole thing was finished. Then we'd hear what we had and we'd go from there.

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**RW:** I understand that "Low" and "Heroes" are the first two installments of a trilogy.

**Bowie:** I think it's pointing very much in that direction. It started off as sort of an arty pretension, "We're going to do a trilogy, an audio trip-tik." But now it looks like we may well do three albums. We really feel we've got something more to say on yet another album.

**RW:** What is it that the trilogy says?

**Bowie:** Absolutely nothing. It's process in search of a theme really. There's no thematic point to it at all. We've both got our own individual statements in it and what we've arrived at is a new bit of information—a third piece of information which neither of us knew we put in. So the output is considerably more than the input. That in itself is enough of a statement for us. It's not a narrative statement, definitely a lot of it works on a subliminal level. It has to be because it wasn't put into the actual making of it. The lyrics are generally fragmented. I used William Burroughs' "cut up" form to write them. I started using it on "Diamond Dogs" actually, but never as wholeheartedly as this time.

**RW:** "Diamond Dogs," both lyrically and musically, seems to be the direct predecessor of "Low" and "Heroes."

**Bowie:** There would be similarities in the way it was made. "Diamond Dogs" was a period when I just parted with the Spiders, and I didn't know what kind of musicians I really wanted to work with. So I did a majority of the album myself apart from the bass and drums and we get very much a similar feel on the "Heroes" album where I played a lot of the instruments myself. Lyrically, I can't contradict you at all because I have no idea what any of the songs on "Low" and "Heroes" are about. I know what feelings and statements went into them. But what's come out has nothing to do with

(Continued on page 47)

# The Faith Agency Proudly Congratulates Charles Fox

For the week ending November 13 the top three shows on television

1. "LAVERNE AND SHIRLEY"\*
2. "HAPPY DAYS"\*
3. "LOVE BOAT"\*

ALL HAD MUSIC COMPOSED BY  
**CHARLES FOX**



Photo by Louie Lizaraga

#### Motion Pictures:

- In release — **"ONE ON ONE"** (Warner Brothers)  
Song score; lyrics by Paul Williams  
including the hit single  
**"MY FAIR SHARE"** sung by Seals & Crofts
- Forthcoming — **"FOUL PLAY"** (Paramount)

\*Hit single: "Making Our Dreams Come True"  
Lyric by Norman Gimbel

\*Hit single: "Happy Days"  
Lyric by Norman Gimbel

\*\*"Love Boat"  
Lyric by Paul Williams

# DISCO FILE TOP 20

DECEMBER 10, 1977

- DANCE, DANCE, DANCE**  
CHIC—Atlantic (disco disc)
- ACT 1/ACT 2/ACT 4**  
DONNA SUMMER—Casablanca (lp medleys)
- THE NIGHT THE LIGHTS WENT OUT**  
TRAMMPS—Atlantic (disco disc)
- SUPERNATURE/GIVE ME LOVE**  
CERRONE/Cotillion (lp medleys)
- ON FIRE**  
T CONNECTION—TK (disco disc)
- EVERYBODY DANCE**  
CHIC—Atlantic (lp cut)
- MOONBOOTS**  
ORS—Salsoul (disco disc)
- LE SPANK**  
LE PAMPLEMOUSSE—AVI (disco disc)
- KISS ME**  
GEORGE McCRAE—TK (disco disc)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**  
ANDREA TRUE CONNECTION—Buddah (disco disc)
- PEOPLE OF THE WORLD, RISE/LOVE PER HOUR**  
TRAMMPS—Atlantic (lp cuts)
- TWO HOT FOR LOVE**  
THP ORCHESTRA—Butterfly (lp cut)
- NATIVE NEW YORKER**  
ODYSSEY—RCA (disco disc)
- DISCO DANCE/MAGIC LOVE/CAN'T YOU FEEL IT**  
MICHELE—West End (lp cuts)
- 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)
- YOUR LOVE IS SO GOOD FOR ME**  
DIANA ROSS—Motown (lp cut)
- GIRL DON'T MAKE ME WAIT/LOVE SHOOK**  
PATTIE BROOKS—Casablanca (lp cuts)
- BLOCK PARTY**  
ANTHONY WHITE—Salsoul (disco disc)
- RUNNING AWAY**  
ROY AYERS UBIQUITY—Polydor (disco disc)

## Grammy Ballots Out

(Continued from page 6)

ing, engineering, producing, album packaging, liner notes and jazz—are being nominated in two rounds of balloting by selected craft nominating committees in each of the chapter cities.

Members' ballots are due in the offices of the independent accounting firm of Haskins and Sells by Friday, December 23. Following the company's tabulations of these ballots as well as those of the craft committees, the final nominations for this year's Grammy Awards will be announced at a press conference in Los Angeles on Monday, January 9. A second round of voting, open to all active members, will then determine the winners. These will be announced on February 2 during the academy's annual two-hour TV special, "The Grammy Awards Show," from 9:00 to 11:00 p.m. (8:00 to 10:00 p.m. CST) over the entire CBS network and via satellite to various countries overseas.

## War Wins Gold

■ LOS ANGELES — "Galaxy," War's first lp release for MCA, has been certified gold by the RIAA.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ **IMPORT REPORT:** The most talked-about import on the disco front right now is a fascinating album called "Golden Tears" by Sumeria (Raal, from France) which was produced and written by Alec R. Costandinos, the creative force behind *Love & Kisses* and *Sphinx*. Although the dramatic narrative form used here picks up from "Accidental Lover" and "Simon Peter," "Golden Tears" is a departure from Costandinos' previous work in that the story/concept fills both sides of the album and the music is not entirely disco. Instead, the story — a woman named Eva, on the rebound from a relationship that crumbles during the opening minutes, meets a man who calls himself Nezet, a "cosmic traveller" sent to Earth to experience two things that do not exist on his planet: love and death—is told in a series of spoken interludes and in separate cuts of widely varying styles. The danceable cuts are brilliant, however, exquisite examples of the dense, thrilling Costandinos style, throbbing with life, lush with violins that somehow manage to be simultaneously euphoric and melancholy. "Dance and Leave It All Behind You" (4:40), which opens the album, is very reminiscent of the vocal portions of "I've Found Love"; "Cosmic Traveller" (3:00) is all instrumental, quite fast, sparkling with synthesizer; and "Why Must There Be An End"/"Golden Tears," a 12:32 blend of two tracks with some singing and some spoken parts, is the most experimental, ambitious and impressive (in spite of the fact that the transition

(Continued on page 50)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### PARADISE GARAGE (84 KING STREET)/NEW YORK

- DJ: Larry Levan
- THE BEAT GOES ON AND ON**—Ripple—Salsoul (lp cut)
- COSMIC LUST**—Mass Production—Cotillion (lp cut)
- DEEPER**—New Birth—Warner Bros. (disco disc)
- EVERYBODY DANCE/ YOU CAN GET BY/DANCE, DANCE, DANCE**—Chic—Atlantic (lp cuts)
- GIVE ME LOVE/SUPERNATURE/SWEET DRUMS**—Cerrone—Cotillion (lp medley/lp cuts)
- I'M HERE AGAIN/IT'S JUST ME FEELIN' GOOD**—Thelma Houston—Tamla (lp cuts)
- LET'S GET TOGETHER/MAKING LOVE**—Pam Todd & Love Exchange—Shryden (lp cuts)
- LOCKED IN THIS POSITION**—Barbara Mason & Bunny Sigler—Curtom (disco disc)
- THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE**—Trammps—Atlantic (lp cuts)
- WHICH WAY IS UP?**—Starguard—MCA

### 1270/BOSTON

- DJ: Danae Jacovidis
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- DANCE, DANCE, DANCE/EVERYBODY DANCE**—Chic—Atlantic (lp cuts)
- KISS ME**—George McCrae—TK (disco disc)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- MOONBOOTS**—ORS—Salsoul (disco disc)
- THE NIGHT THE LIGHTS WENT OUT/LOVE PER HOUR/PEOPLE OF THE WORLD, RISE/LIVING THE LIFE**—Trammps—Atlantic (lp cuts)
- ON FIRE**—T Connection—TK (disco disc)
- SOONER OR LATER/ONLY THE STRONG SURVIVE**—Billy Paul—Phila. Intl. (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- THUNDER IN MY HEART**—Leo Sayer—Warner Bros. (disco disc)

### STUDIO ONE/LOS ANGELES

- DJ: Manny Slali
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- GIVE ME LOVE/SUPERNATURE/SWEET DRUMS**—Cerrone—Cotillion (lp medley/lp cuts)
- IT'S IN YOUR BLOOD**—Linda Hopkins—Columbia (disco disc)
- LOVE PER HOUR/PEOPLE OF THE WORLD, RISE/THE NIGHT THE LIGHTS WENT OUT/I'M SO GLAD YOU CAME ALONG**—Trammps—Atlantic (lp cuts)
- MOONBOOTS**—ORS—Salsoul (disco disc)
- ON FIRE**—T Connection—TK (disco disc)
- PHILADELPHIA CLASSICS**—Various Artists—Phila. Intl. (entire lp)
- SPANK YOUR BLANK BLANK**—Morris Jefferson—Parachute (disco disc)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**—Andrea True Connection—Buddah (disco disc)

### SAHARA/NEW YORK

- DJ: Ellen Bogen
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- DANCE, DANCE, DANCE/EVERYBODY DANCE**—Chic—Atlantic (lp cuts)
- DANCING FEVER/JOHNNY, JOHNNY PLEASE COME HOME**—Claudia Barry—London (import disco disc)
- I KNOW THAT HE KNOWS/THE OTHER SIDE OF MIDNIGHT/BODY LANGUAGE/YOUR LOVE IS A ROLLERCOASTER/HEARTACHE**—Marsha Hunt—Aves (import lp cuts)
- LE SPANK**—Le Pamplemousse—AVI (disco disc)
- LOVE BUG/SWEETS FOR MY SWEET/I'LL GO WHERE MUSIC TAKES ME**—Tina Charles—CBS (import lp cuts)
- MALAGUENA**—G.M.T. Sound—Barclay (import disco disc)
- MOONBOOTS**—ORS—Salsoul (disco disc)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**—Andrea True Connection—Buddah (disco disc)

## Zimmermann Named Capitol President

(Continued from page 3)

usual here, really. There won't be any significant alteration in the personnel or operations of the company."

In commenting on Zimmermann's appointment Menon said, "I'm tremendously delighted at Don's election to the presidency of Capitol Records. He is a man of outstanding professional ability and personal integrity who commands the respect and affection of the men and women he leads in our company. Don's appointment . . . symbolized Capitol's unwavering dedication to our policy of promotion from within."

Edward C. Khoury, chief operating officer of Capitol's magnetic products division, will continue to report directly to Menon.

Zimmermann confirmed that his elevation into the new post has been partially influenced by Capitol's current organization of a second label, which company sources said would be unveiled in greater detail at a conference here next week. But the new president did not equate the change in Capitol's upper executive tier with the label alone. "I think that we're in a different growth pattern now," he said, "not only in the addition of a new company or the size of our overall artist roster, but in the strength of that roster and the new ideas we've entered with those acts. We're just moving forward."

A twelve year veteran at Capitol, Zimmermann joined the label in 1965 as a salesman working out of the San Francisco branch. He then served successively as district sales manager in San Francisco and Los Angeles, and divisional manager in Chicago and New York, before relocating to Capitol's Los Angeles headquarters in 1971 as national accounts manager. Subsequently promoted to national sales manager, Zimmermann went on to assume the post of vice president/sales; from that position he was elevated first to senior vice president/marketing, and then to his most recent post as executive VP and chief operating officer in February, 1976.

## RCA Taps Ryland

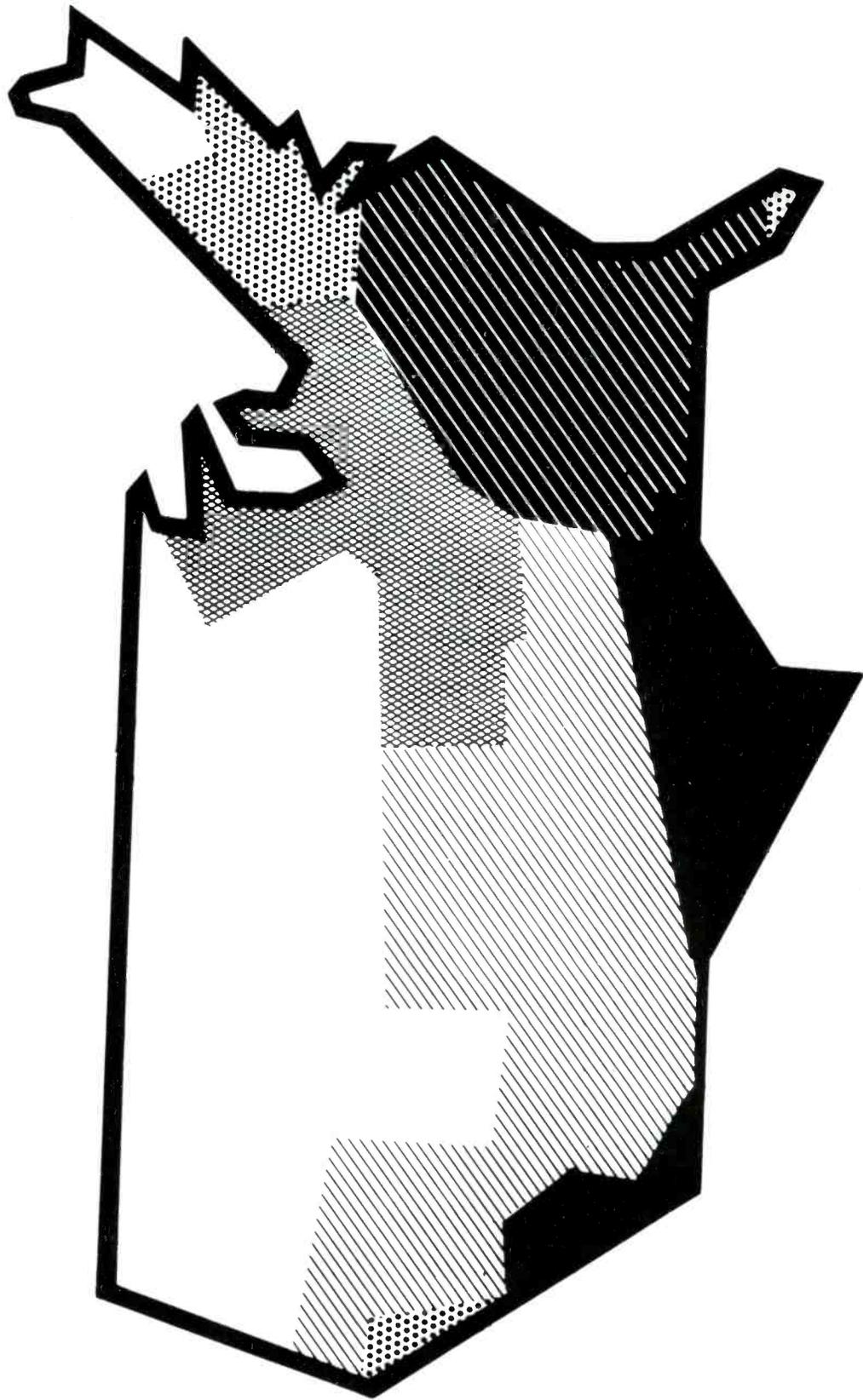
■ NEW YORK—John Ryland has been appointed Dallas promotion representative, RCA Records. The announcement was made by Ray Anderson, division vice president, promotion, RCA Records, to whom he will report.

Before joining RCA, Ryland was with Polydor Records as their local promotion rep in Denver.

December 10, 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  
WDRG WFIL WICC WIFI WKBW WPEZ  
WPGC WPRO-FM WQAM WRKO WTIC-FM  
WVBF KDON KFRC KYA KYNO Y100 13Q  
14ZYQ 96X 99X

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

#### Last Week: This Week:

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

**Adds:** Santa Esmeralda  
Neil Diamond  
Samantha Sang  
Bee Gees (Alive)

**Extras:** Wings  
Chic  
Bay City Rollers  
Elvis Presley

**LP Cuts:** None

**Also Possible:** Styx  
Kansas  
Foreigner

#### Last Week: This Week:

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

**Adds:** Neil Diamond  
Queen  
Wings

**Extras:** Kansas  
Dan Hill  
Andy Gibb  
Samantha Sang  
Earth, Wind & Fire

**LP Cuts:** None

**Also Possible:** Wet Willie  
Con Funk Shun  
Stillwater

#### Last Week: This Week:

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

**Adds:** Neil Diamond  
Billy Joel  
Wings  
Randy Newman

**Extras:** Steve Miller  
Dolly Parton  
Paul Simon  
Shaun Cassidy  
Elvis Presley

**LP Cuts:** None

**Also Possible:** Leif Garrett  
Santa Esmeralda  
Millie Jackson  
Alan Parsons Project  
Queen

### Hottest:

#### Rock 'n' Roll:

ELO

#### Adult:

Neil Diamond

#### R & B Crossovers:

Con Funk Shun

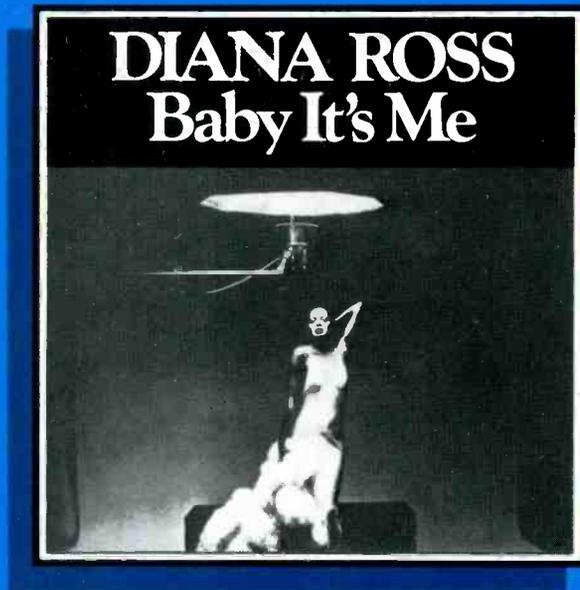
# THE MAGIC OF DIANA!

“Gettin’ Ready for Love”

M-1427F

POP			R&B		
BB	CB	RW	BB	CB	RW
★ 35	46	55	19	18	26

The Hit Single from the  
Hit Album



“Baby It’s Me”

M7-890R1

BABY IT'S HOT ON MOTOWN  
RECORDS & TAPES



# MILLIE'S EXPLODING AND EVERYBODY CAN HEAR THE POP

WCAO  
WPGC  
WBBQ  
96X  
WGCL  
CKLW  
WDRQ  
KSLQ-FM  
WMAK  
WMPS  
KNUS-FM  
KEEL  
WTIX  
KJOY  
WFOM  
WORD  
WJDX  
WAUG  
WANS  
WMFJ

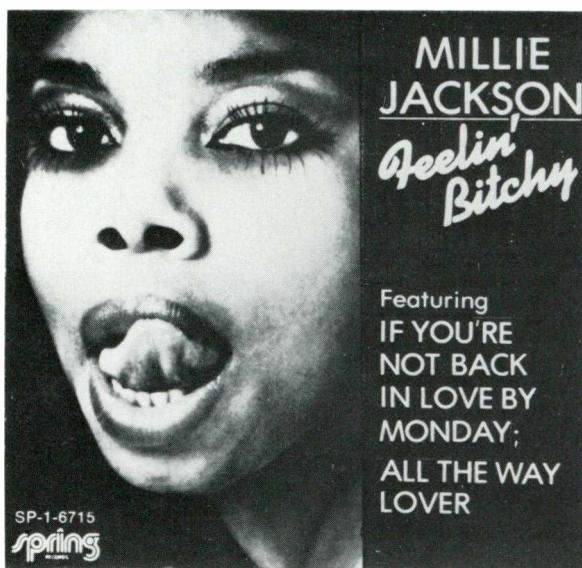
WQPD  
WGLF-FM  
KLIV  
KOBO  
KDON  
WQQW  
WEIM  
WSCR  
WCOJ  
V103  
WVLD  
WAIR  
WALG  
WRFC  
98Q  
WAGQ  
WABB  
WBTR  
WNEX  
WWGS  
WJAX

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

KWHP  
WAIL  
KANE  
KNIR  
KCBN  
KSTN  
WPAX  
WDNC  
WROM

- \*54 BILLBOARD
- \*49 RECORD WORLD
- \*44 CASHBOX

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



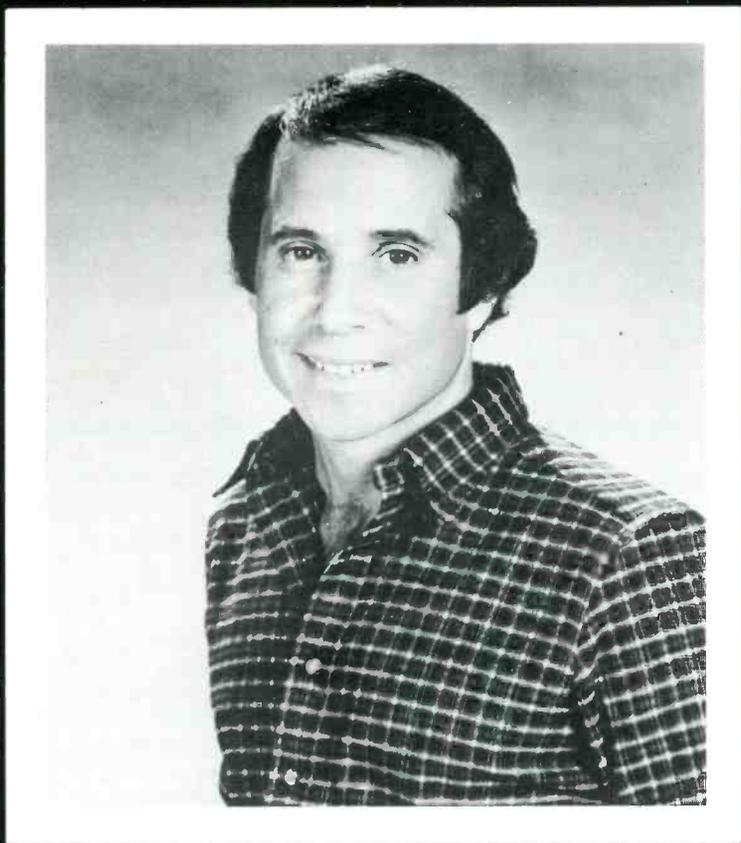
SP-1-6715

Produced by Brad Shapiro and Millie Jackson

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

SP 175

If you are actively researching  
your passive listeners . . .  
here's a must for your call outs



Paul Simon is "Slip Slidin' " On  
And Up Playlists Everywhere!

Paul Simon is in that special class  
of tremendous audience  
awareness and acceptance.

"Slip Slidin' Away,"  
Paul Simon 3-10630



on Columbia Records

P.S. Paul's new album,  
"GREATEST HITS, ETC." is getting huge  
play and sales are explosive—  
IMMEDIATELY!!

# CALL-OUTS

(A bi-weekly listing of the strongest songs in select demographic groups arrived at through information supplied by stations doing extensive call-out research.)

## Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WHBQ, WNBC, WNDE, WRKO,  
WZZP, KDWB, KFRC, KLIF, KSTP, KTLK, 96X, Y100

## Overall Demographics:

Debby Boone  
Rita Coolidge  
Crystal Gayle

Chicago  
Johnny Rivers  
Bee Gees

The women hold the top three this week with Debby Boone holding a slim lead over Rita Coolidge. Crystal Gayle and Chicago follow right behind. Johnny Rivers continues to do well. The Bee Gees are a new entry this week.

## Teen:

### Male

Fleetwood Mac (Loving)  
Heatwave  
Chicago  
Steve Miller

Fleetwood Mac takes the lead in this demo this week. Heatwave continues to maintain its level here with Chicago and Steve Miller right on par with it.

### Female

Debby Boone  
Rita Coolidge  
James Taylor  
Heatwave  
Chicago

Debby Boone and Rita Coolidge share the top spot. James Taylor broke strongly in this demo. Heatwave and Chicago follow right behind.

## Adult:

### Male

Fleetwood Mac  
Rita Coolidge  
Dolly Parton  
Debby Boone  
Santana  
Bob Welch

Fleetwood Mac shares the number one spot with Rita Coolidge. Dolly Parton, Debby Boone, Santana and Bob Welch all share the same level slightly behind the leaders.

### Female

Rita Coolidge  
Debby Boone  
James Taylor  
Bob Welch

Rita Coolidge holds the lead a step ahead of Debby Boone and James Taylor. Bob Welch showed up nicely in this category.

## Stayability:

HEATWAVE continues to keep a hold on male and female teens. JOHNNY RIVERS goes on being a female favorite (teens and 18+) along with males 18+. ERIC CARMEN remains strong with females 18+. FOREIGNER and MECO still maintain males 18+.

## Breaking:

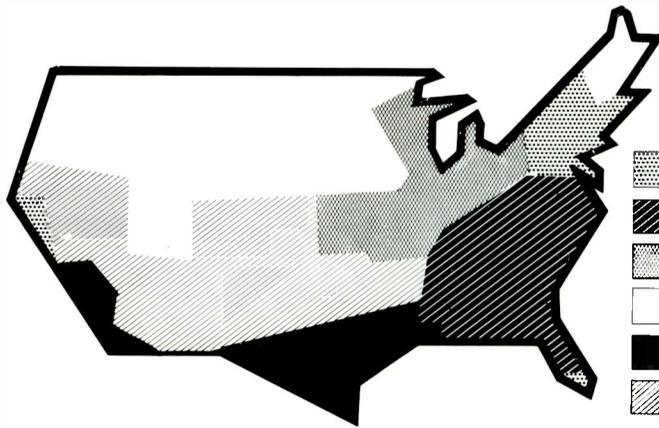
With females teen and 18+ is JAMES TAYLOR. KC and the SUNSHINE BAND pulled male teens while SANTANA is strong with males 18+. OLIVIA NEWTON-JOHN doing well in males and females 18+.

## Early Acceptance on:

SANTA ESMERALDA with male and female teens. SAMANTHA SANG with male and females (teens and 18+). FLEETWOOD MAC (I Don't Wanna Know) males 18+ and female teens.

# 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 KFYZ KGW KING KJR KJRB  
KKLS KKKL KLEO KSTP KTOQ KVOX

### RW V

WNOE WTIK KAFY KCBQ KFI KHFI KHJ  
KHS-FM KILT KNOE 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:

2	1	Debby Boone
3	2	Bee Gees
4	3	Linda Ronstadt (Blue)
1	4	Crystal Gayle
7	5	Fleetwood Mac
5	6	Chicago
9	7	Bob Welch
8	8	Steve Miller
6	9	Rita Coolidge
11	10	Linda Ronstadt (Easy)
12	11	The Babys
14	12	Player
13	13	Santana
10	14	Judy Collins
19	15	Carpenters
20	16	James Taylor
15	17	England Dan & John Ford Coley
16	18	Firefall
24	19	Paul Simon
22	20	Styx
17	21	Johnny Rivers
18	22	Carly Simon
23	23	Paul Davis
26	24	ELO
Add	25	Billy Joel

**Adds:** Neil Diamond  
John Denver  
Santa Esmeralda

**Extras:** Dan Hill  
Wings  
Bay City Rollers  
Dolly Parton

**LP Cuts:** None

**Also Possible:** Andy Gibb  
Steely Dan (Peg)  
Kansas  
Randy Newman

### Last Week: This Week:

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

**Adds:** Andy Gibb  
Santa Esmeralda

**Extras:** Dan Hill  
Wings  
Samantha Sang  
Bee Gees (Alive)

**LP Cuts:** None

**Also Possible:** Elvis Presley  
Kansas  
Paul Simon  
Odyssey  
Dolly Parton

### Last Week: This Week:

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

**Adds:** ELO  
Rod Stewart

**Extras:** Wings  
Styx  
Carpenters  
Stevie Wonder

**LP Cuts:** None

**Also Possible:** Santa Esmeralda  
Samantha Sang  
LTD  
Steely Dan (Peg)

## Hottest:

### Country Crossovers:

Dolly Parton

### Teen:

Shaun Cassidy  
Leif Garrett

### LP Cuts:

None

DAVID GATES

Goodbye  
girl

(E-45450)



A very special single  
written and performed  
by David Gates  
from the Neil Simon film,  
The Goodbye Girl.



Available from Elektra  Produced & arranged by David Gates

Logo Design Copyright ©1977 Metro-Goldwyn-Mayer Inc. and Warner Bros. Inc.

# Rock Along Cassidy!

## "HEY DEANIE"

(WBS 8488)

**makes  
3 straight  
Shaun  
smashes.**



Written by Eric Carmen  
From the album *Born Late*  
Produced by Michael Lloyd  
for Mike Curb Productions



BSK 3126

on Warner Bros. records & tapes.

©1977 Warner Bros. Records Inc. Made in U.S.A.



**CURB**  
RECORDS

# 101 THE SINGLES CHART 150

DECEMBER 10, 1977

DEC. 10	DEC. 3	
101	101	MIND BENDER STILLWATER/Capricorn CPS 0280 (No Exit, BMI)
102	102	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)
103	103	SAN FRANCISCO (YOU'VE GOT ME) VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)
104	106	STILL THE LOVIN' IS FUN B. J. THOMAS/MCA 40812 (Home Sweet Home, BMI)
105	104	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10608 (Canopy, ASCAP)
106	108	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rosy, ASCAP)
107	107	YOU CAN'T DANCE RICK NELSON/Epic 8 50458 (April, ASCAP)
108	105	I GOT TO HAVE YOUR LOVE FANTASTIC FOUR/Westbound 55403 (Atlantic) (Bridgeport, BMI)
109	109	AIN'T NO SMOKE WITHOUT FIRE KING MUSKER/Epic 8 50429 (Blackwood, BMI)
110	114	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)
111	112	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)
112	118	KICK IT OUT HEART/Portrait 6 70010 (CBS) (Wilsongs, ASCAP)
113	110	JUST FOR YOUR LOVE MEMPHIS HORNS/RCA PB 11064 (Pennford, ASCAP)
114	113	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic 8 50392 (Algee, BMI/Canopy, ASCAP)
115	111	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
116	115	HEAVEN ON EARTH (SO FINE) SPINNERS/Atlantic 3425 (Mighty Three, BMI)
117	119	LET ME LIVE THE LIFE I LOVE LATIMORE/Glades 1744 (TK) (Sherlyn, BMI)
118	125	MISS BROADWAY BELLE EPOQUE/Shadybrook Records 1040 (Prim Linea-S.D.R.M., ASCAP)
119	116	SCHOOL'S BACK PHILADELPHIA/Warner Curb 8470 (WB) (Saber Tooth, BMI)
120	121	I WANT YOU CHEAP TRICK/Epic 8 50435 (Abbott, BMI)
121	122	KEEP YOUR HANDS ON THE WHEEL RAM JAM/Epic 8 50451 (Adbredor, ASCAP)
122	130	SOLDIER OF FORTUNE ALAN O'DAY/Pacific 003 (WB, ASCAP)
123	131	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner/Tamerlane, BMI)
124	128	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)
125	117	MY EYES GET BLURRY KENNY NOLAN/20th Century 2352 (Kenny Nolan, ASCAP)
126	126	HEROES DAVID BOWIE/RCA 11121 (Bewlay Bros./Fleur/EG, BMI)
127	123	RADIO LOVES YOU P.R. BATTLE/A&M 1987 (Irving/Maui, BMI)
128	—	COME GO WITH ME POCKETS/Columbia 3-10632 (Verdangle/Pocket, BMI)
129	—	HEART GET READY FOR LOVE THE K&K SUPER CIRCUS/Epic 8 50443 (Keyboard Pendulum/Chappell, ASCAP)
130	127	WAITING IN VAIN BOB MARLEY & THE WAILERS/Island 092 (Bob Marley/Almo, ASCAP)
131	135	DO DO WAP IS STRONG IN HERE CURTIS MAYFIELD/Curtom 0131 (Short Eyes/ Mayfield, BMI)
132	129	EAST BOUND AND DOWN JERRY REED/RCA 11056 (Duchess, Victor, BMI)
133	145	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
134	136	CAN'T WAIT PIPER/A&M 1969 (Songs of the Knight/Bonass, BMI)
135	138	WHAT I DID FOR LOVE INNER CITY JAM BAND/Bareback 535 (American Compass, ASCAP/Wren, BMI)
136	137	YOU LIED NETWORK/Epic 8 50449 (Little Gino, BMI)
137	133	OXYGEN JEAN-MICHEL JARRE/Polydor PD 14425 (Black Neon, BMI)
138	140	FUNKY MONKEY MANDRILL/Arista 2074 (Mandrill, ASCAP)
139	141	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)
140	132	SHOO DO FU OOH! LENNY WILLIAMS/ABC 12300 (Len-Lon, BMI)
141	150	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469
142	139	ALL YOU GET TYRONE DAVIS/Columbia 3 10604 (Blackwood/Content, BMI)
143	142	LAY IT ON ME SYLVIA/Vibration 2353 (All Platinum) (Gambi, BMI)
144	—	JACK & JILL RAYDIO/Arista 0283 (Raydiola, ASCAP)
145	144	WOMAN OF MINE DEAN FRIEDMAN/Lifesong 8 1756 (CBS) (Blendingwell, ASCAP)
146	134	FUNK, FUNK CAMEO/Chocolate City CC 011 (Casablanca) (Better Days, BMI)
147	146	CREAM CITY AALON/Arista 0249 (Milwaukee, BMI)
148	147	DANCING IN THE MOONLIGHT THIN LIZZY/Mercury 73945 (MCPS, ASCAP)
149	148	COME SOFTLY TO ME BRENTON WOOD/Cream 7716 (Cornerstone, BMI)
150	—	ON FIRE T CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

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

## LIVE AND LET LIVE

10cc—Mercury SRM 2 8600

This live two record lp was recorded by the new line-up of the group but is a set of mostly familiar material. Favorites like "The Things We Do For Love," "Wall Street Shuffle," "Art For Art's Sake" and "I'm Not In Love" are included in expanded versions that let the musicians stretch out instrumentally.



## AT LAST . . .

THE PIPS—Casablanca NBLP 7081 (7.98)

The first album recorded by the Pips without Gladys Knight is more uptempo than one might expect. The group—William Guest, Bubba Knight, Edward Patten—have already proven themselves as fine vocalists, but here they are given a chance to shine with a solid back-up produced by Arthur G. Wright.



## LEIF GARRETT

Atlantic SD 19152 (7.98)

Garrett is quickly grabbing his share of the teen audience and this lp, following on the heels of his current hit, "Run-around Sue" should be a popular introduction. Much of his material comes from the '60s with "California Girls" and "Bad To Me" a couple of tunes that stand the test of time



## NOW IS THE TIME

HAROLD MELVIN & THE BLUE NOTES—ABC AA 1041 (6.98)

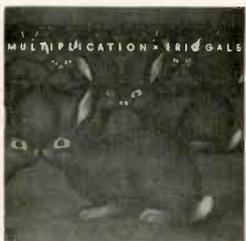
The second album for the label by this group is another reaffirmation of their vocal skills. Moving from thought provoking material ("Where's the Concern For the People") to ballads ("Now Is the Time") and up-beat songs ("Power Of Love") the group has lost none of its wideranging appeal.



## MULTIPLICATION

ERIC GALE—Columbia JC 34938 (7.98)

Gale's second solo set for the label is a reunion of former CTI labelmates as producer Bob James adds keyboards and Grover Washington, Jr. and Hank Crawford contribute solos. The title track is a free swinging tour-de-force that spotlights the guitarist at his best.



## MAMA LET HIM PLAY

DOUCETTE—Mushroom MRS 5009 (6.98)

Jerry Doucette is a Canadian guitarist with excellent style and taste as he demonstrates here. The sound is for the most part straightforward and unadorned rock with shades of jazz influences in his solos. An overall solid set sparked by "Down the Road" and "People Say."



## WE GOT THE MOVES

THE CHECKMATES LTD.—Fantasy F 9541 (7.98)

The Checkmates—Sonny Charles, Louis Smith and Bobby Stevens—are a venerable group who are still top-notch vocalists. Their first record in some time is a smooth sounding effort (produced by Richie Rome) with a supple accompaniment of strings and brass to underscore their vocals.



## MR. MEAN

OHIO PLAYERS—Mercury SRM 1 3707 (7.98)

The group appears to be back on track with a suitably racy cover and the kind of syncopated funk that typified their early hits for the label. Whether their music is forceful and uptempo or lazy and insistent, the octet remains right on target with its mostly instrumental music.



## WINNING COMBINATION

DONNY AND MARIE—Polydor PD-1-6127 (7.98)

The popular duo truly is a winning combination of talent as their records and television show both attest. "(You're My) Soul and Inspiration" is already on its way up the chart and it could be followed by either "Winning Combination" or "I Want To Give You My Everything."



## GOIN' BANANAS

SIDE EFFECT—Fantasy F 9537 (7.98)

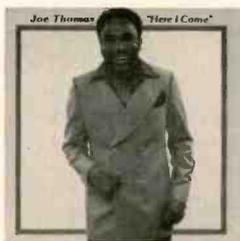
The group's smooth vocals and syncopated dance rhythms have been honed with each successive lp and this latest set (still produced by Wayne Henderson) is their best yet. Ballads and uptempo numbers alternate with "Watching Life" the best of the former and the title song a powerful rocker.



## DISCO 9000

JOHNNIE TAYLOR—Columbia PS 35004 (6.98)

This is the soundtrack to a movie we know very little about. We do know that Taylor either wrote or co-wrote all of the material in addition to producing the lp and the songs are very in his inimitable style. The title track and "I Don't Know What I'd Do Without You" are in the vein of his recent hits.



## HERE I COME

JOE THOMAS—Lester Radio Corp. LRC 9318 (TK) (6.98)

The light jazz of musicians like Thomas is enjoying a renaissance at this point in time and this saxophonist/flutist should be right in there. Together with guitarist Jimmy Ponder they create a supple tonal tapestry on these mostly instrumental tracks that should find them a place in the pop market.



## THE MOONLIGHTERS

Amherst AMH 1009 (6.98)

Members of the San Francisco and Austin music scenes by way of groups like Comander Cody's Lost Planet Airmen and Asleep At the Wheel comprise this outfit. Producer Jack Richardson gives the group its distinctive sound which incorporates bits of rock, country, swing and even r&b. A promising debut.



## WELCOME

GUIDO & MAURIZIO—Private Stock PS 7004 (7.98)

The European songwriting / performing team of Guido and Maurizio De Angelis has scored some significant successes abroad and picked up some easy listening play here with their "Verde." This type of instrumental music has a distinct flavor and its time has possibly come.

(Continued on page 50)

## CLASSICAL RETAIL REPORT

DECEMBER 10, 1977

### CLASSIC OF THE WEEK



#### PUCCINI

#### EDGAR

SCOTTO, BERGONZI, QUELER  
Columbia

### BEST SELLERS OF THE WEEK

**PUCCINI: EDGAR**—Scotto, Bergonzi, Queler—Columbia

**DONIZETTI: LUCIA DI LAMMERMOOR**—Cabelle, Carreras, Lopez-Cobos—Philips

**VERDI: REQUIEM**—Price, Baker, Luchetti, Van Dam, Solti—RCA

**VERDI: IL TROVATORE**—Sutherland, Horne, Pavarotti, Bonyngue—London

#### KORVETTES/U.S.

**BACH: CHRISTMAS ORATORIO**—Ledger—Angel

**THE GREATEST HITS OF 1720**—Columbia

**OFFENBACH: LA PERICHOLE**—Crespin, Vanzo, Lombard—Columbia

**PUCCINI: EDGAR**—Columbia

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia

**TCHAIKOVSKY: THE NUTCRACKER**—Roshdestvensky—Angel

**VERDI: REQUIEM**—RCA

**VERDI: IL TROVATORE**—London

#### SAM GOODY/EAST COAST

**BACH: BRANDENBURG CONCERTOS**—Leonhardt—ABC

**BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG

**BRAHMS: VIOLIN CONCERTO**—Perlman, Giulini—Angel

**DONIZETTI: LUCIA DI LAMMERMOOR**—Philips

**GREATEST HITS OF 1720**—Columbia

**MUSSORGSKY: BORIS GODUNOV**—Talvela, Gedda, Semkow—Angel

**PUCCINI: EDGAR**—Columbia

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia

**VERDI: REQUIEM**—RCA

**VERDI: IL TROVATORE**—London

#### KING KAROL/N.Y.

**BRAHMS: VIOLIN CONCERTO**—Perlman, Giulini—Angel

**CHARPENTIER: LOUISE**—Sills, Gedda, Van Dam, Rudel—Angel

**MARIA CHIARA SINGS VERISMO ARIAS**—London

**DONIZETTI: LUCIA DI LAMMERMOOR**—Philips

**GERSHWIN: ON BROADWAY**—Thomas—Columbia

**OFFENBACH: LA PERICHOLE**—Crespin, Vanzo, Plasson—Columbia

**PUCCINI: EDGAR**—Columbia

**SIBELIUS: SYMPHONY NO. 4**—Davis—Philips

**TCHAIKOVSKY: SYMPHONY NO. 6**—Solti—London

**VERDI: REQUIEM**—RCA

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

**BACH: CANTATAS**—DG

**BOLLING: SUITE FOR FLUTE AND JAZZ PIANO**—Rampal, Bolling—Columbia

**BRUCKNER: SYMPHONY NO. 7**—Karajan—DG

**GERSHWIN: PORGY AND BESS**—Albert, Dale, DeMain—RCA

**GREATEST HITS OF 1720**—Columbia

**MAHLER: SYMPHONY NO. 9**—Giulini—DG

**JOHN McCORMACK: A LEGENDARY PERFORMER**—RCA

**PACHELBEL: KANON**—Paillard—RCA

**PUCCINI: EDGAR**—Columbia

**VERDI: IL TROVATORE**—London

#### PHIL HARRIS/LOS ANGELES

**BARTOK: PIANO PIECES**—Renci—Telefunken

**DONIZETTI: LUCIA DI LAMMERMOOR**—Philips

**GOUNOD: FAUST**—Caballe, Aragall, Lombard—RCA

**HANDEL: JUDAS MACCABEUS**—Baker, Mackerras—Archiv (DG)

**OFFENBACH: LA PERICHOLE**—Crespin, Vanzo, Plasson—Columbia

**PUCCINI: EDGAR**—Columbia

**PUCCINI: GIANNI SCHICCHI**—Gobbi, Cotrubus, Domingo, Maazel—Columbia

**RACHMANINOFF: PIANO CONCERTO NO. 3**—Berman, Abbado—Columbia

**VERDI: SIMON BOCCANEGRA**—Freni, Carreras, Cappuccilli, Abbado—DG

**VERDI: IL TROVATORE**—London

### ODYSSEY RESORDS/ SAN FRANCISCO

**BAX, HOLST, MOERAN: ORCHESTRAL PIECES**—Boult—HNH

**BEETHOVEN: COMPLETE SYMPHONIES**—Karajan—DG

**CHARPENTIER: LOUISE**—Sills, Gedda, Van Dam, Rudel—Angel

**DONIZETTI: LUCIA DI LAMMERMOOR**—Philips

**DURUFLE: REQUIEM**—Te Kanawa, Davis—Columbia

**LISZT: TRANSCENDENTAL ETUDES**—Arrau—Philips

**PUCCINI: EDGAR**—Columbia

**RAVEL: BOLERO**—Haitink—Philips

**VERDI: REQUIEM**—RCA

**VERDI: SIMON BOCCANEGRA**—Freni, Carreras, Cappuccilli, Abbado—DG

## Variety for the Christmas Stocking

By SPEIGHT JENKINS

■ NEW YORK—Three recordings, one each from RCA, Angel and Philips, offer about as wide a choice of repertory as possible within the familiar classical vein, and the three together might make a nice present for a music lover not restricted to one type or category of music. From RCA comes "John McCormack: A Legendary Performer." There are at least two reasons why this recording is fascinating: one is the quality of the artist and his artistry and the other is the process of recording itself.

Taking the two in reverse order, readers might be reminded of a column here about a year ago in which "Enrico Caruso: A Legendary Performer" was discussed. That recording, which had only moderate popularity, struck me as one of the most interesting issues of that year, because the process and sound of Caruso's voice explained how the tenor could have been singing a light, lyric role such as Nemorino in the last

year of his life. All previous recordings made late in his life show a singer of a much heavier darker tenor voice. This process, used by RCA with the guidance of Thomas G. Stockham, a computer processing engineer, goes back to the original sound by taking the first pressing apart note for note and reconstructing it without the distortions and dust and other imperfections of the period. Stockham explains this carefully and intelligently on each jacket of this series, and I think his contribution is major. What I would love to hear would be some of the artists who always have to be taken on faith. If he can give us what Nellie Melba or Florence Easton or Geraldine Farrar really sounded like, his work will be of even greater value.

### Sound

For the moment he has come out with a marvelous sound for McCormack. Maybe because the great Irishman was a bit younger (Continued on page 103)

## An Opera Lover's Dream:

New This Month from  
Columbia Masterworks

3-RECORD SET

**DONIZETTI**

*L'Elisir d'Amore*

**COTRUBAS/DOMINGO**

**EVANS/WIXELL/WATSON**

THE ROYAL OPERA HOUSE, COVENT GARDEN  
**JOHN PRITCHARD**



M2 34585



**ERIC CARMEN**—Arista 0295  
**BOATS AGAINST THE CURRENT** (prod. by Eric Carmen) (writer: Carmen) (CAM, BMI) (4:14)

Carmen's preoccupation with Fitzgeraldian themes is well manifested on this big-production ballad—its romantic message should please his fans.

**SYL JOHNSON**—Hi 77507 (Cream)

**FONK YOU** (prod. by Syl Johnson) (writers: Johnson-Dickerson-Bryant) (Jec, BMI) (3:57)

Johnson's brand of Memphis soul has long had an r&b chart foothold, and with this simply constructed dance number, slightly mellower, he could hit.

**PIERCE ARROW**—Columbia 3-10639

**I LOVE YOU MORE EACH DAY** (prod. by Hank Medress & Dave Appell) (writer: Lubahn) (Harden & Bradford/Little Max/N.Y. Times, BMI) (3:58)

The second single from a New York-based band is an emotive ballad that scores points with its sincerity and directness. Adult audiences should respond.

**ESTHER PHILLIPS**—Mercury 73967

**LOVE ADDICT** (prod. by Alfred Pee Wee Ellis) (writers: LaSalle-Wolf) (Warner-Tamerlane/Ordona, BMI) (3:18)

The Denise LaSalle song works well with Phillips' teasing vocal and a pulsing dance beat—it has both r&b and pop chart potential.

**DENNIS LINDE**—Monument 235

**THE GOOD SHIP ROCK AND ROLL** (prod. by Dennis Linde) (writer: Linde) (Combine, BMI) (3:37)

Linde's uptempo rocker is something of a concept song, but it is the thumping chorus, and not the lyrics, that are likely to make it popular.

**JAN HAMMER GROUP**—Nemperor 8 7515 (CBS)

**DON'T YOU KNOW** (prod. by Jan Hammer) (writers: Hammer-Reich) (Country & Eastern, ASCAP) (2:33)

Hammer has moved from frenetic origins to a more rock-oriented fusion sound, as this single shows. A simple riff underlies a good melody and love lyric.

**STARCASTLE**—Epic 8-50486

**COULD THIS BE LOVE** (prod. by Roy Thomas Baker) (writers: group) (Sunsinger/Blackwood, BMI) (3:24)

Starcastle has parlayed its English space-rock sound into a substantial FM following here, and could make its first pop inroads with a quick, melodic rocker.

**PATTIE BROOKS**—Casablanca 904

**DON'T MAKE ME WAIT** (prod. by Simon Soussan) (writer: Huff) (Double Diamond, BMI) (3:40)

A solid Leon Huff dance composition and a good Brooks vocal should make this popular with disco-goers and r&b audiences; the violin break helps.

**FUNZONE**—First Artists 41001 (Mercury)

**BACK TO HAVANA** (prod. by Ben Benay) (writers: McIntire-Rubinstein-Barone-Ellis) (Primus Artists et al., BMI/ASCAP) (3:35)

This band's debut blends ragtime, soul and big band sounds in a humorous way—the mood is infectious, and has some subtle political overtones.

**PEARL**—London 5N-262

**NOBODY HOME** (prod. by John Lombardo & Leslie Pearl) (writer: Pearl) (Handel, BMI) (3:05)

A new duo could gain its first chart foothold with this bouncy, uptempo pop-rocker. The wry lyrics complement a good tune quite well.

**C. B. OVERTON**—Shock 9 (Janus)

**IF I CAN'T STOP YOU** (prod. by Aubrey Taylor & Ron Brown) (writers: McQueen-Roberts-Williams) (AR/Jam/Song Pen/Penetrated, BMI) (3:23)

Overton stresses the blues in r&b with a mid-tempo composition about a romantic triangle. Its frankness, and the effectiveness of the vocal, stand out.

**RALPH GRAHAM**—RCA 11178

**CHANGING UP MY LIFE** (prod. by Ralph Graham) (writer: Graham) (Tavvir/Blackwood, BMI) (3:15)

Graham sounds positive and happy even when singing about life's changes—the mood he creates is as important here as the uptempo, dance style.

**THE STAPLES**—Warner Bros. 8510

**I HONESTLY LOVE YOU** (prod. by Eugene Record) (writers: Allen-Barry) (Broadside/ Irving/Woolnough, BMI) (3:50)

This r&b reading of a song that is becoming a standard boasts a powerful Mavis Staples vocal; the rhythm, while still slow, has a gospel flavor to it.

**ROCKY AND CHYANN**—Windsong 11171 (RCA)

**ROCKIN' IN THE CRADLE OF LOVE** (prod. by Victor Millrose) (writers: Millrose-Rosenblatt) (Windstar/411/Rosenblatt, ASCAP) (2:32)

A frequent repetition of the title/chorus, and a female vocal that improvises above that melody line, provide the strength for this new duo's single.

**NEW BIRTH**—Warner Bros. 8499

**THE MIGHTY ARMY** (prod. by Frank Wilson) (writers: M. & F. Wilson-Wieder) (Irving, BMI/Colgems-EMI, ASCAP et al.) (3:45)

Call it a disco march or just a rather martial-sounding r&b record—this single moves along forcefully, with just a touch of George Clinton.

**LUTHER INGRAM**—Koko 728

**DO YOU LOVE SOMEBODY** (prod. by Johnny Baylor) (writer: Baylor) (Klondike, BMI) (3:20)

Ingram should make this pretty, mid-tempo r&b song with a Philadelphia influence into a popular soul chart item—the chorus is melodic and memorable.

**BERT SOMMER**—Capitol 4518

**SHE'S A WOMAN** (prod. by Ron Dante) (writer: Sommer) (Sommersongs/Home Grown, BMI) (3:29)

A bright, pop hook starts off this lively composition and the repetition of it makes the song go—it should find a place on top 40 playlists.

**CHEAP TRICK**—Epic 8-50485

**SOUTHERN GIRLS** (prod. by Tom Werman) (writers: Nielsen-Petersson) (Adult, BMI) (3:28)

Cheap Trick plays a harder brand of rock 'n' roll than almost any band now heard on top 40; their songs, this in particular, should boost them.

**NARADA MICHAEL WALDEN**—

Atlantic 3450

**SOUL BIRD** (prod. by Narada Michael Walden) (writer: Walden) (Coalition/Gratitude Sky, BMI) (3:38)

There's a Stevie Wonder influence in Walden's single, which blends r&b and jazz and boasts good vocal work and a strong, interesting arrangement.

**FAMILY BROWN**—United Artists 1090

**I CAN'T GET USED TO BEING ALONE** (prod. by George Daly) (writer: Dollison) (Mispris/Unart, BMI) (3:03)

This ballad features an interesting interplay between lead and backing vocals—it's light soul, with good r&b and pop radio prospects.

**REX**—Columbia 3-10658

**YOU'RE NEVER TOO OLD TO ROCK & ROLL** (prod. by Eddie Leonetti) (writers: Smith-Hanson) (Seldak, ASCAP) (2:45)

The song's basic statement isn't new, but the forthright, driving rock 'n' roll that underlies it should appeal to younger audiences.

**LARRY GATLIN**—Monument 234 (Phonogram)

**I JUST WISH YOU WERE SOMEONE I LOVE** (prod. by Fred Foster) (writer: Gatlin) (First Generation, BMI) (3:10)

The title is original enough to make this a likely country hit, and the strength of the composition and arrangement give it crossover chances.

**GROUP WITH NO NAME**—Elektra 45451

**ROLL ON BROTHER** (prod. by Richard Polodor) (writers: Burnette-Smotherman) (Little Foot/Alrhond, BMI) (3:31)

On its second label, the nameless group offers a mid-tempo light rocker which boasts a memorable line in the chorus, and may bring them to pop audiences.

**SINS OF SATAN**—United Artists 1091

**MOBILE** (prod. by group) (writers: group) (Perk's, BMI) (4:48)

An amusing "which way is Mobile" dialogue opens this single, which gives way to a loose, War-like instrumental that combines jazz and soul styles.

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# JUST RELEASED!

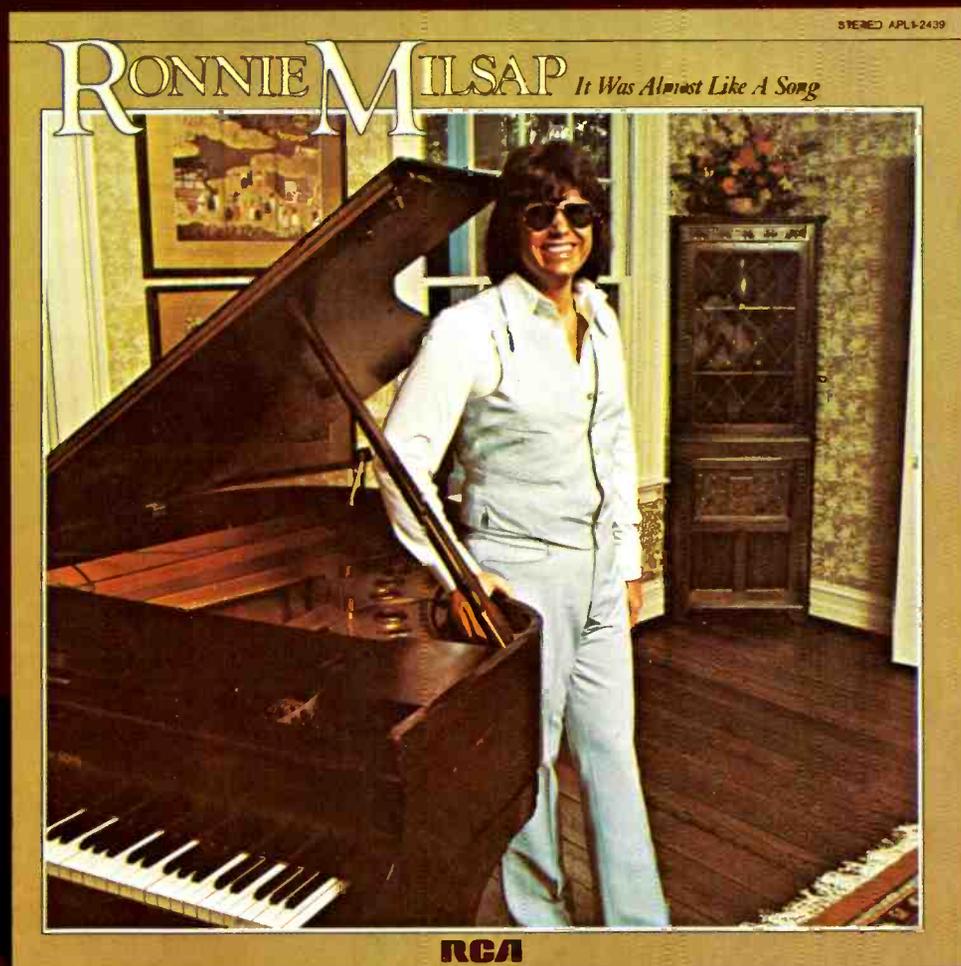
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*'What A Difference You've Made In My Life'*

PB-11146

THE FOLLOW-UP TO  
*'IT WAS ALMOST LIKE A SONG'*

PB-10976

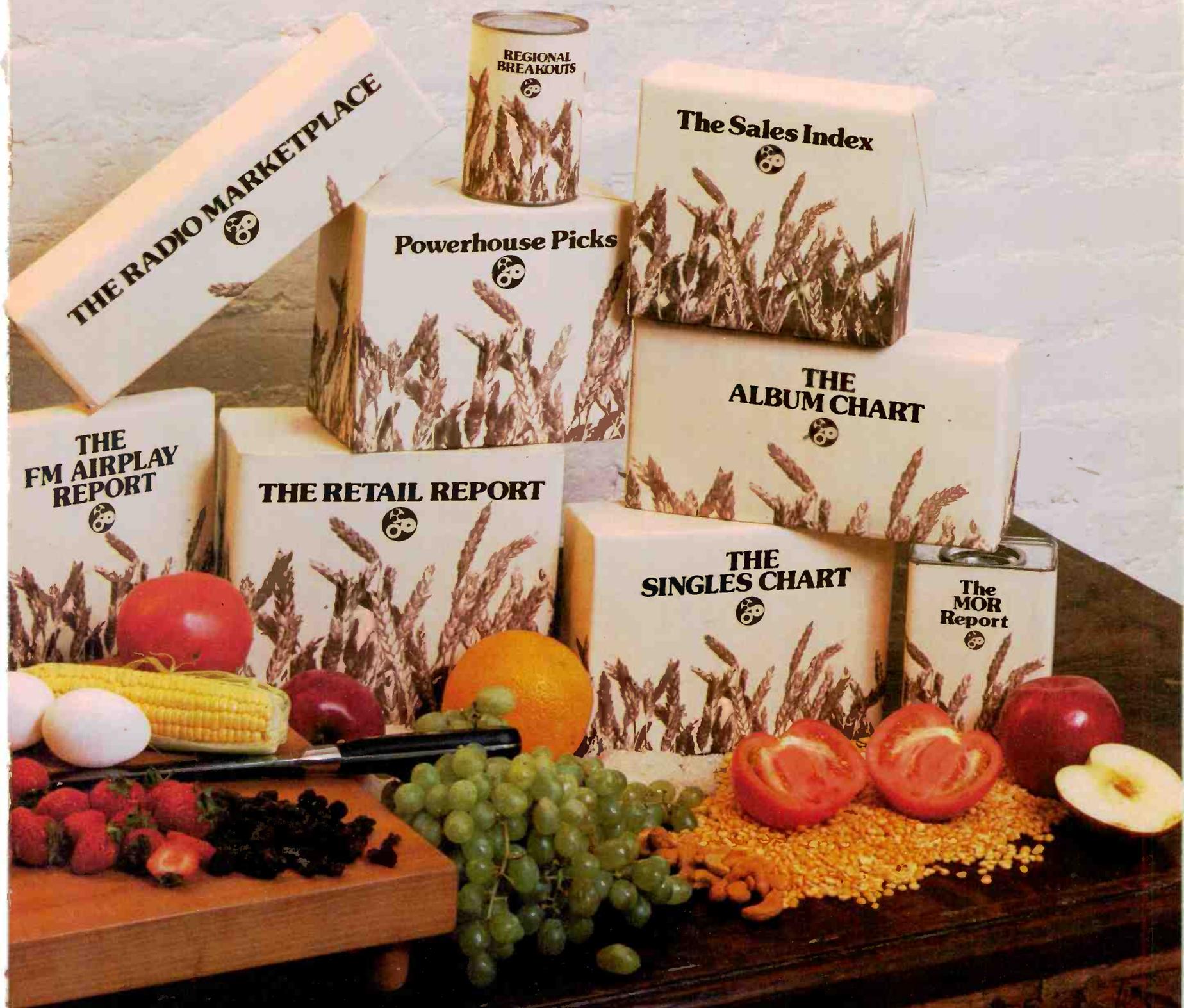


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*This album contains these two hit singles plus eight other selections from  
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# THE SINGLES CHART

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

DEC. 10	DEC. 3		WKS. ON CHART
1	1	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE Warner/Curb WBS 8446 (WB) (9th Week)	16
2	3	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE/ United Artists XW1016	20
3	5	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	13
4	4	<b>WE'RE ALL ALONE</b> RITA COOLIDGE/A&M 1965	14
5	6	<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882 (Polydor)	11
6	2	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370	20
7	8	<b>(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974	13
8	9	<b>YOU MAKE LOVING FUN</b> FLEETWOOD MAC/Warner Bros. WBS 8483	8
9	10	<b>HEAVEN ON THE SEVENTH FLOOR</b> PAUL NICHOLAS/ RSO RS 878 (Polydor)	17
10	7	<b>NOBODY DOES IT BETTER</b> CARLY SIMON/Elektra 45413	21
11	13	<b>ISN'T IT TIME</b> THE BABYS/Chrysalis CHS 2173	11
12	11	<b>BABY, WHAT A BIG SURPRISE</b> CHICAGO/Columbia 3 10620	11
13	18	<b>SENTIMENTAL LADY</b> BOB WELCH/Capitol P 4479	10
14	19	<b>BABY COME BACK</b> PLAYER/RSO RS 879 (Polydor)	11
15	16	<b>IT'S SO EASY</b> LINDA RONSTADT/Asylum 45433	10
16	17	<b>SWINGTOWN</b> STEVE MILLER BAND/Capitol P 4496	9
17	20	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)	12
18	12	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century 2350	15
19	29	<b>YOU'RE IN MY HEART (THE FINAL ACCLAIM)</b> ROD STEWART/ Warner Bros. 8475	7
20	14	<b>I FEEL LOVE</b> DONNA SUMMER/Casablanca 884	19
21	23	<b>YOUR SMILING FACE</b> JAMES TAYLOR/Columbia 3 10602	10
22	26	<b>COME SAIL AWAY</b> STYX/A&M 1977	12
23	28	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA 11123	9
24	25	<b>GONE TOO FAR</b> ENGLAND DAN & JOHN FORD COLEY/ Big Tree BT 16102 (Atlantic)	11
25	27	<b>SHE'S NOT THERE</b> SANTANA/Columbia 3 10616	10
26	31	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner ZS8 4273 (CBS)	6
27	30	<b>SLIP SLIDIN' AWAY</b> PAUL SIMON/Columbia 3 10630	9
28	32	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625	9
29	35	<b>WE ARE THE CHAMPIONS</b> QUEEN/Elektra 45441	8
30	21	<b>WE JUST DISAGREE</b> DAVE MASON/Columbia 3 10575	15
31	38	<b>TURN TO STONE</b> ELO/Jet JT XW1099 (UA)	5
32	36	<b>RUNAROUND</b> SUE LEIF GARRETT/Atlantic 3440	5
33	37	<b>HEY DEANIE</b> SHAUN CASSIDY/Warner/Curb WBS 8488 (WB)	5
34	15	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/T.K. 1023	25
35	40	<b>THE WAY I FEEL TONIGHT</b> BAY CITY ROLLERS/Arista 0272	8
36	44	<b>SHORT PEOPLE</b> RANDY NEWMAN/Warner Bros. WBS 3492	5
37	39	<b>CALLING OCCUPANTS OF INTERPLANETARY CRAFT</b> CARPENTERS/A&M 1978	10
38	53	<b>DESIREE</b> NEIL DIAMOND/Columbia 3 10657	2
39	42	<b>I GO CRAZY</b> PAUL DAVIS/Bang 733	16
40	45	<b>NATIVE NEW YORKER</b> ODYSSEY/RCA PB 11129	7
41	24	<b>"STAR WARS" THEME/CANTINA BAND</b> MECO/Millennium MN 604 (Casablanca)	20
42	51	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/ Casablanca NB 902	5
43	49	<b>MY WAY</b> ELVIS PRESLEY/RCA JH 11165	5
44	50	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)	8
45	22	<b>BRICK HOUSE</b> COMMODORES/Motown M 1425F	16
46	47	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622	8
47	55	<b>GIRL'S SCHOOL WINGS</b> /Capitol SPRO 8747	4
48	41	<b>SEND IN THE CLOWNS</b> JUDY COLLINS/Elektra 45076	12
49	33	<b>DAYBREAK</b> BARRY MANILOW/Arista 0273	11
50	60	<b>JUST THE WAY YOU ARE</b> BILLY JOEL/Columbia 3 10646	5



51	65	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435	4
52	46	<b>THAT'S ROCK 'N' ROLL</b> SHAUN CASSIDY/Warner/Curb 8423 (WB)	20
53	56	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV 1103	8
54	63	<b>EMOTION</b> SAMANTHA SANG/Private Stock 178	5
55	62	<b>GETTIN' READY FOR LOVE</b> DIANA ROSS/Motown M 1427F	6
56	64	<b>(LOVE IS) THICKER THAN WATER</b> ANDY GIBB/RSO 883 (Polydor)	7
57	59	<b>AS STEVIE WONDER</b> /Tamla T 54291F (Motown)	5
58	34	<b>HELP IS ON THE WAY</b> LITTLE RIVER BAND/Harvest P 4428 (Capitol)	20
59	61	<b>BLOAT ON CHEECH &amp; CHONG</b> /Ode ZS8 50471 (CBS)	6
60	43	<b>JUST REMEMBER I LOVE YOU</b> FIREFALL/Atlantic 3421	15
61	69	<b>WRAP YOUR ARMS AROUND ME</b> KC & THE SUNSHINE BAND/T.K. 1022	3
62	75	<b>SOMETIMES WHEN WE TOUCH</b> DAN HILL/20th Century 2355	3
63	66	<b>I HONESTLY LOVE YOU</b> OLIVIA NEWTON-JOHN/ MCA 40811	5
64	52	<b>DRAW THE LINE</b> AEROSMITH/Columbia 3 10637	9
65	48	<b>COLD AS ICE</b> FOREIGNER/Atlantic 3410	21
66	74	<b>STREET CORNER SERENADE</b> WET WILLIE/Epic 8 50478	4
67	71	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463	4
68	81	<b>FFUN CON FUNK SHUN</b> /Mercury 73959	4
69	80	<b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/RCA 11036	2
70	82	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627	4
71	77	<b>GRANDMOTHER'S SONG</b> STEVE MARTIN/Warner Bros. WBS 8503	3

CHARTMAKER OF THE WEEK

72	—	<b>STAYIN' ALIVE</b> BEE GEES RSO RS 885 (Polydor)	1
73	85	<b>EASY TO LOVE</b> LEO SAYER/Warner Bros. 8502	2
74	84	<b>WAS DOG A DOUGHNUT</b> CAT STEVENS/A&M 1971	5
75	76	<b>SAD EYES</b> BROOKLYN DREAMS/Millennium MN 606 (Casablanca)	4
76	79	<b>YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT)</b> MEATLOAF/Epic 8 50467	6
77	87	<b>OOH BOY</b> ROSE ROYCE/Whitfield WH1 8491 (WB)	5
78	78	<b>(YOU'RE MY) SOUL &amp; INSPIRATION</b> DONNY & MARIE/ Polydor PD 14439	5
79	88	<b>DON'T LET IT SHOW</b> ALAN PARSONS/Arista 0288	2
80	89	<b>WHAT'S YOUR NAME</b> LYNRYD SKYNYRD/MCA 40918	12
81	83	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. 8453	10
82	86	<b>IF IT DON'T FIT DON'T FORCE IT</b> KELLE PATTERSON/ Shadybrook 1041	4
83	—	<b>TRIED TO LOVE</b> PETER FRAMPTON/A&M 1988	1
84	93	<b>PEG STEELY</b> DAN/ABC AB 12320	3
85	58	<b>DUSIC</b> BRICK/Bang 734	15
86	95	<b>FALLING</b> LeBLANC & CARR/Big Tree 1600 (Atlantic)	2
87	—	<b>BREAKDOWN</b> TOM PETTY & THE HEARTBREAKERS/Shelter 62008 (ABC)	1
88	97	<b>THE NEXT HUNDRED YEARS</b> AL MARTINO/Capitol P 4508	2
89	67	<b>SILVER LADY</b> DAVID SOUL/Private Stock 163	14
90	92	<b>HARD TIMES</b> BOZ SCAGGS/Columbia 3 10606	9
91	73	<b>BEST OF MY LOVE</b> EMOTIONS/Columbia 3 10544	26
92	96	<b>IF THAT'S HOW NATURE MADE HIM</b> HELEN GRAYCO/ The Number One Record Company NO-001	3
93	90	<b>CLOSER TO MY HEART</b> RUSH/Mercury 73958	4
94	70	<b>TIME BOMB</b> LAKE/Columbia 3 10614	11
95	100	<b>DON'T LET THE FLAME BURN OUT</b> JACKIE DeSHANNON/ Amherst 725	2
96	98	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE</b> CONTROLLERS/Juana 3414 (T.K.)	3
97	94	<b>MOONDANCE</b> VAN MORRISON/Warner Bros. WBS 8450	6
98	68	<b>GOIN' PLACES</b> THE JACKSONS/Epic 8 50454	10
99	91	<b>STONE COLD SOBER</b> CRAWLER/Epic 8 50442	10
100	99	<b>SWAYIN' TO THE MUSIC (SLOW DANCIN')</b> JOHNNY RIVERS/ Big Tree BT 16094 (Atlantic)	25



## FLASHMAKER



**DOWN TWO THEN LEFT**  
BOZ SCAGGS  
Col

### MOST ADDED:

- DOWN TWO THEN LEFT—Boz Scaggs—Col
- BROKEN BLOSSOM—Bette Midler—Atlantic
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- RICK DANKO—Arista
- COWBOY—Capricorn
- FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
- GLENDIA GRIFFITH—Ariola America
- LIVE & LET LIVE—10cc—Mercury
- PUTTING IT STRAIGHT—Pat Travers—Polydor
- RICK WAKEMAN'S CRIMINAL RECORD—A&M

## WNEW-FM/NEW YORK

- ADDS:**
- A WHOLE NEW THING—Billy Preston—A&M
  - BROKEN BLOSSOM—Bette Midler—Atlantic
  - CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
  - FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - LIVE & LET LIVE—10cc—Mercury
  - MULTIPLICATION—Eric Gale—Col
  - OUTSIDE HELP—Johnny Rivers—Big Tree
  - PLAYER—RSO
  - THE EARLY YEARS—Al Stewart—Janus
  - THE ORIGINAL FLEETWOOD MAC—Sire

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

- MANORISMS—Wet Willie—Epic
- SECONDS OUT—Genesis—Atlantic
- BAT OUT OF HELL—Meat Loaf—Epic
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- OUT OF THE BLUE—ELO—Jet
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- SLOWHAND—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- STICK TO ME—Graham Parker—Mercury
- MOONFLOWER—Santana—Col

## WBCN-FM/BOSTON

- ADDS:**
- BROKEN BLOSSOM—Bette Midler—Atlantic
  - LONGER FUSE—Dan Hill—20th Century
  - ONCE UPON A TIME—Donna Summer—Casablanca

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

- ALL 'N ALL—Earth, Wind & Fire—Col
- LITTLE CRIMINALS—Randy Newman—WB
- SLOWHAND—Eric Clapton—RSO
- AJA—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- KARLA BONOFF—Col
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SHOW SOME EMOTION—Joan Armatrading—A&M

## WLIR-FM/LONG ISLAND

- ADDS:**
- FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - GIRLS' SCHOOL (single)—Wings—Capitol
  - I WANT YOU TO WANT ME (single)—Cheap Trick—Epic
  - THE BEST OF JOAN C. BAEZ—A&M
  - WINTER SONG (single)—Angel—Casablanca

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

- THE STRANGER—Billy Joel—Col
- MY AIM IS TRUE—Elvis Costello—Col
- AJA—Steely Dan—ABC
- EDDIE MONEY—Col
- ROUGH MIX—Townshend/Lane—MCA
- SECONDS OUT—Genesis—Atlantic
- FRENCH KISS—Bob Welch—Capitol
- DECADE—Neil Young—Reprise
- NIGHT AFTER NIGHT—Nils Lofgren—A&M
- SLOWHAND—Eric Clapton—RSO

## WBAB-FM/LONG ISLAND

- ADDS:**
- BROKEN BLOSSOM—Bette Midler—Atlantic
  - DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
  - GREATEST HITS—Jimmy Thudpucker—Windsong
  - OUTSIDE HELP—Johnny Rivers—Big Tree

### HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- EDDIE MONEY—Col
- HEROES—David Bowie—RCA
- NETHER LANDS—Don Fogelberg—Full Moon
- OUT OF THE BLUE—ELO—Jet
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE STRANGER—Billy Joel—Col
- TOUCH & GONE—Gary Wright—WB
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

## WBLM-FM/MAINE

- ADDS:**
- AMERICA LIVE—WB
  - ANNIE IN WONDERLAND—Annie Haslam—Sire
  - COWBOY—Capricorn
  - GLENDIA GRIFFITH—Ariola America

- ON STAGE—Lily Tomlin—Arista
- THE EARLY YEARS—Al Stewart—Janus
- TREASURE—Epic

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

- ALL 'N ALL—Earth, Wind & Fire—Col
- MANORISMS—Wet Willie—Epic
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- RICK DANKO—Arista
- THE JOY—Fantasy
- AJA—Steely Dan—ABC
- PEARL—London
- OUT OF THE BLUE—ELO—Jet
- SHOW SOME EMOTION—Joan Armatrading—A&M
- NEWS OF THE WORLD—Queen—Elektra

## WCMF-FM/ROCHESTER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - ANNIE IN WONDERLAND—Annie Haslam—Sire
  - SLOWHAND—Eric Clapton—RSO
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
  - A PAUPER IN PARADISE—Gino Vannelli—A&M
  - ALL 'N ALL—Earth, Wind & Fire—Col
  - THE PLAYER NOT THE GAME—Jess Roden—Island
  - INTERGALACTIC TOURING BAND—Passport
  - BOOK OF INVASIONS—Horslips—DJM
  - CITADEL—Starcastle—Epic

## WIOQ-FM/PHILADELPHIA

- ADDS:**
- BRAND NEW DAY—Blood, Sweat & Tears—ABC
  - LIVE & LET LIVE—10cc—Mercury
  - SHAKTI—Col
  - WINDOW OF A CHILD—Seawind—CTI

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

- NEWS OF THE WORLD—Queen—Elektra
- SECONDS OUT—Genesis—Atlantic
- TOM PETTY & HEARTBREAKERS—Shelter
- THE STRANGERS—Billy Joel—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- TOUCH & GONE—Gary Wright—WB
- OUT OF THE BLUE—ELO—Jet
- IN COLOR—Cheap Trick—Epic
- BABY GRAND—Arista
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song

## WYDD-FM/PITTSBURGH

- ADDS:**
- CROSBY-NASH LIVE—ABC
  - DON'T LOOK DOWN—Ozark Mt. Daredevils—A&M
  - GLENDIA GRIFFITH—Ariola America
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - MY AIM IS TRUE—Elvis Costello—Col
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
  - RICK DANKO—Arista
  - THE ALICE COOPER SHOW—WB

### HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- FRENCH KISS—Bob Welch—Capitol
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- LITTLE CRIMINALS—Randy Newman—WB
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE STRANGER—Billy Joel—Col
- TOUCH & GONE—Gary Wright—WB

## WHFS-FM/WASHINGTON

- ADDS:**
- A SEMI-REFORMED GYPSY—Jud Strunk—MCA
  - BROKEN BLOSSOM—Bette Midler—Atlantic
  - COMMUNION—Tennessee Farm Band—Farm
  - DOES 12—Robert Jr. Lockwood—Trix
  - HAVING A PARTY—Painter Sisters—ABC/Blue Thumb
  - LIVE & LET LIVE—10cc—Mercury
  - MULTIPLICATION—Eric Gale—Col
  - PROTEST—Bunny Wailer—Island
  - QUARTER MOON & TEN CENT TOWN—Emmylou Harris—WB
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M

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

- LITTLE CRIMINALS—Randy Newman—WB
- DECADE—Neil Young—Reprise
- SLOWHAND—Eric Clapton—RSO
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- RICK DANKO—Arista
- MY AIM IS TRUE—Elvis Costello—Col
- LEVON HELM & RCO ALL-STARS—ABC
- SANDMAN—Herb Pedersen—Epic
- DEATH OF A LADIES MAN—Leonard Cohen—WB
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB

## WQDR-FM/RALEIGH

- ADDS:**
- CONSEQUENCES—Lol Creme & Kevin Godley—Mercury
  - FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - GREATEST HITS, ETC.—Paul Simon—Col
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - MY AIM IS TRUE—Elvis Costello—Col
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - RUBY, RUBY—Gato Barbieri—A&M

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

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- OUT OF THE BLUE—ELO—Jet
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- THE STRANGER—Billy Joel—Col

- FRENCH KISS—Bob Welch—Capitol

- DOWN TWO THEN LEFT—Boz Scaggs—Col
- ALL 'N ALL—Earth, Wind & Fire—Col
- LITTLE CRIMINALS—Randy Newman—WB

## WAIV-FM/JACKSONVILLE

- HEAVY ACTION (airplay, sales in descending order):**
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
  - GRAND ILLUSION—Styx—A&M
  - IN CITY DREAMS—Robin Trower—Chrysalis
  - AJA—Steely Dan—ABC
  - THE STRANGER—Billy Joel—Col
  - A PAUPER IN PARADISE—Gino Vannelli—A&M
  - OUT OF THE BLUE—ELO—Jet
  - SIMPLE DREAMS—Linda Ronstadt—Asylum
  - NEWS OF THE WORLD—Queen—Elektra
  - RUBY, RUBY—Gato Barbieri—A&M

## ZETA 4-FM/MIAMI

- ADDS:**
- COWBOY—Capricorn
  - GALAXY—War—MCA
  - PURPLE CRUSH—Alexander Harvey—Buddah
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M

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

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

## WMMS-FM/CLEVELAND

- ADDS:**
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - ROCKET TO RUSSIA—Ramoness—Sire

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

- NEWS OF THE WORLD—Queen—Elektra
- FRENCH KISS—Bob Welch—Capitol
- RUMOURS—Fleetwood Mac—WB
- BAT OUT OF HELL—Meat Loaf—Epic
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SECONDS OUT—Genesis—Atlantic
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- SLOWHAND—Eric Clapton—RSO
- OUT OF THE BLUE—ELO—Jet
- MY AIM IS TRUE—Elvis Costello—Col

# THE FM AIRPLAY REPORT

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

## TOP AIRPLAY



### OUT OF THE BLUE

Jet  
ELO

### MOST AIRPLAY:

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

### WWW-FM/DETROIT

- ADDS:**
- A PAUPER IN PARADISE—Gino Vannelli—A&M
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
  - MELODIES—Jan Hammer Group—Nemperor
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - REACH FOR IT—George Duke—Epic

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

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- AJA—Steely Dan—ABC
- POINT OF KNOW RETURN—Kansas—Kirshner
- FRENCH KISS—Bob Welch—Capitol
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OL' OF THE BLUE—ELO—Jet
- MOONFLOWER—Santana—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- I ROBOT—Alan Parsons Project—Arista

### WXRT-FM/CHICAGO

- ADDS:**
- BROKEN BLOSSOM—Bette Midler—Atlantic
  - CARNEGIE HALL CONCERTS 1943-47—Duke Ellington—Prestige
  - NOTHIN' SIRIUS—Monkey Business—Pelican
  - THE PINCH—Albert King—Stax

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

- AJA—Steely Dan—ABC
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- THE STRANGER—Billy Joel—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- IN COLOR—Cheap Trick—Epic
- LITTLE CRIMINALS—Randy Newman—WB
- SIMPLE DREAMS—Linda Ronstadt—Asylum

### KSHE-FM/ST. LOUIS

- ADDS:**
- FIVE O'CLOCK IN THE MORNING (single)—Lol Creme & Kevin Godley—Mercury
  - LIVE & LET LIVE—10cc—Mercury
  - METRO—Sire
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - THE EARLY YEARS—Al Stewart—Janus

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

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

### WZMF-FM/MILWAUKEE

- ADDS:**
- CAUGHT IN THE ACT—Steve Gibbons Band—MCA
  - FEELS SO GOOD—Chuck Mangione—A&M
  - FIRING ON ALL SIX—Lone Star—Col
  - FIRST SERVE—Danny Toan—Embryo
  - POMPEII—Triumvirat—Capitol

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

- GRAND ILLUSION—Styx—A&M
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUMOURS—Fleetwood Mac—WB
- NEWS OF THE WORLD—Queen—Elektra
- I ROBOT—Alan Parsons Project—Arista
- THE STRANGER—Billy Joel—Col
- SECONDS OUT—Genesis—Atlantic
- SLOWHAND—Eric Clapton—RSO
- OUT OF THE BLUE—ELO—Jet

### KQRS-FM/MINNEAPOLIS

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
  - COWBOY—Capricorn
  - DOWN TWO THEN LEFT—Boz Scaggs—Col

- EXPECT NO MERCY—Nazareth—A&M
- GLENDIA GRIFFITH—Ariola America
- GREATEST HITS, ETC.—Paul Simon—Col
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- RICK DANKO—Arista

### HEAVY ACTION (airplay):

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

### KZEW-FM/DALLAS

- ADDS:**
- FANDANGO—RCA
  - HEADS—Bob James—Tappan Zee
  - MARK FARNER—Atlantic
  - PUTTING IT STRAIGHT—Pat Travers—Polydor
  - TROUBLE—UA

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

- SIMPLE DREAMS—Linda Ronstadt—Asylum
- AJA—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- FRENCH KISS—Bob Welch—Capitol
- MOONFLOWER—Santana—Col
- THE STRANGER—Billy Joel—Col
- OUT OF THE BLUE—ELO—Jet
- LITTLE CRIMINALS—Randy Newman—WB

### KPFT-FM/HOUSTON

- ADDS:**
- ENCHANCE—Billy Hart—Horizon
  - FINALLY IN LIGHTS—Augie Myers—Texas
  - GLENDIA GRIFFITH—Ariola America
  - GOLDEN NUMBERS—Charlie Haden—Horizon
  - LIVE IN MUNICH—Thad Jones & Mel Lewis—Horizon
  - MULTIPLICATION—Eric Gale—Col
  - NYQUIL BLUES—Alvin Crow—Polydor
  - RICK DANKO—Arista
  - YOU CAN'T GO HOME AGAIN—Chet Baker—Horizon

### HEAVY ACTION (airplay):

- BRIDGES—Gil Scott-Heron & Brian Jackson—Arista
- COWBOY—Capricorn
- GALAXY—War—MCA
- HEADS—Bob James—Tappan Zee
- INTERGALACTIC TOURING BAND—Passport
- LISTEN NOW—Phil Manzanera/801—Polydor (import)

- MANHATTAN SPECIAL—Teruo Nakamura—Polydor
- OUT OF THE BLUE—ELO—Jet
- REACH FOR IT—George Duke—Epic
- SHOW SOME EMOTION—Joan Armatrading—A&M

### KBPI-FM/DENVER

- ADDS:**
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FRENCH KISS—Bob Welch—Capitol
  - AJA—Steely Dan—ABC
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - OUT OF THE BLUE—ELO—Jet
  - RUMOURS—Fleetwood Mac—WB
  - SIMPLE DREAMS—Linda Ronstadt—Asylum

### WNOE-FM/NEW ORLEANS

- ADDS:**
- ALL 'N ALL—Earth, Wind & Fire—Col
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - LAY IT ON ME—Sylvia—Vibrations
  - MY AIM IS TRUE—Elvis Costello—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SIMPLE DREAMS—Linda Ronstadt—Asylum
  - LITTLE CRIMINALS—Randy Newman—WB
  - COMMODORES LIVE—Motown
  - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
  - AJA—Steely Dan—ABC
  - OUT OF THE BLUE—ELO—Jet
  - MENAGERIE—Bill Withers—Col
  - THE STRANGER—Billy Joel—Col
  - CAT SCRATCH FEVER—Ted Nugent—Epic
  - WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

### KOME-FM/SAN JOSE

- ADDS:**
- COWBOY—Capricorn
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - LEVON HELM & RCO ALL-STARS—ABC
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M

### HEAVY ACTION (airplay, sales):

- AJA—Steely Dan—ABC
- EDDIE MONEY—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- LITTLE CRIMINALS—Randy Newman—WB
- MOONFLOWER—Santana—Col
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- SECONDS OUT—Genesis—Atlantic
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

### KWST-FM/LOS ANGELES

- ADDS:**
- DOWN TWO THEN LEFT—Boz Scaggs—Col

- RICK DANKO—Arista
- SHOW SOME EMOTION—Joan Armatrading—A&M

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

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

### KSAN-FM/SAN FRANCISCO

- HEAVY ACTION (airplay in descending order):**
- HEROES—David Bowie—RCA
  - DOWN TWO THEN LEFT—Boz Scaggs—Col
  - EDDIE MONEY—Col
  - MY AIM IS TRUE—Elvis Costello—Col
  - LISTEN NOW—Phil Manzanera/801—Polydor (import)
  - ROUGH MIX—Townshend/Lane—MCA
  - GEORGE THOROGOOD & DESTROYERS—Rounder
  - ROCKET TO RUSSIA—Ramoness—Sire
  - MUSICAL CHAIRS—Sammy Hagar—Capitol
  - SPECTRES—Blue Oyster Cult—Col

### KZEL-FM/EUGENE

- ADDS:**
- AIR SUPPLY—Col
  - BROKEN BLOSSOM—Bette Midler—Atlantic
  - DOUCEITE—Mushroom
  - FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
  - FUNKENTECHY VS. PLACEBO SYNDROME—Parliament—Casablanca
  - NEVER MIND THE BOLLOCKS—Sex Pistols—WB
  - RICK WAKEMAN'S CRIMINAL RECORD—A&M
  - TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
  - THANKFUL—Natalie Cole—Capitol

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

- OUT OF THE BLUE—ELO—Jet
- OXYGENE—Jean-Michel Jarre—Polydor
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- NEWS OF THE WORLD—Queen—Elektra
- AJA—Steely Dan—ABC
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- MY AIM IS TRUE—Elvis Costello—Col
- ANNIE IN WONDERLAND—Annie Haslam—Sire
- GEORGE THOROGOOD & DESTROYERS—Rounder
- KARLA BONOFF—Col

# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ The newly-formed Laureate Records has released a three-album set recorded at the "Lyric and Lyricists" series held at New York's 92nd Street "Y." This first set includes "Evenings" with **Johnny Mercer**, **Alan Jay Lerner** and **Sheldon Harnick**.

The Mercer album contains 52 songs, 29 of which are sung by Mercer in a final medley. **Margaret Whiting** and **Robert Sands** are also featured. The Lerner set contains the song "Oh Come To the Ball," which was dropped from "My Fair Lady" before it reached Broadway and the Harnick record contains two songs ("When Messiah Come," "How Much Richer Could One Man Be") dropped from the final production of "Fiddler On The Roof."

Laureate Records was founded by **Maurice Levine**, artistic director of the original series which was jointly sponsored by the **Billy Rose Foundation** and the YM-YWHA's music department. This three-record set is the first of a projected series culled from the tapes of more than 30 "Evenings." Albums can be obtained via mail order through Laureate Records, P. O. Box 1275, Radio City Station, N.Y. 10019.

CH-CHANGE: **Rick Joseph**, director of Dawnbreaker Music for the past five years, has left that position as of Nov. 28. He'll be announcing his future plans shortly. Meanwhile, he can be reached at phone: (213) 462-6803.

FOREIGN: **Stig Anderson**, president of Sweden Music AB, has acquired Ahlins Musikforlag AB (which contains the American standards "My Melancholy Baby" and "Goodnight Sweathart") and **Felix Stahl's** Stockholms Musikproduktion which incorporates Modern Music AB and 50 percent of Succemelodier AB. The acquisitions are effective immediately.

SLATED: The N.Y. Chapter of NARAS will begin a series of monthly luncheons featuring speakers from all areas of the music business. The first luncheon will be held Thurs. Dec. 8 at Storeyville with guest speaker **Stanley Adams**, president of ASCAP. The luncheon is open to non-NARAS members. The fee is \$7 for members and \$9 for non-members . . . The New York Songwriters Showcase will be

held Tues. Dec. 6 at The Bottom Line. Doors open at 12, the showcase starts at 1.

AND SPEAKING OF THE BOTTOM LINE . . . The new **Mark Cohen** album "Farewell Traveler" (Folkways) is co-published by Bottom Line Music and United Artists. **R. B. Hudman** also recorded another **Dan Daley** tune, "Cause You're Mine Now," and it might be his next single. He took Daley's "This Could Be Your Night" onto the R&B Singles Chart.

NOW THAT THE BOSS HAS BEEN COVERED YOU WERE WONDERING ABOUT THE KING: Well, **Elvis Costello's** "Alison" has been cut by **Barry Christian** (Phonogram/U.K.). The record was produced by **Robert John Lange** and published by Costello's own Street Music Ltd.

HAPPY: RSO's **Eileen Rothschild** reports that **Rosetta Stone's** version of "Sunshine Of Your Love" has sold 93,000 in Japan (EMI/Toshiba). It was written by **Jack Bruce**, **Eric Clapton** and **Peter Brown** and recently released in the U.S. by Private Stock . . . Screen Gems has a cover battle with the **Helen Schneider** (Windsong) and **Bobby Arvon** (First Artists) versions of "Until Now." It's co-published by First Artists . . . **Arthur Braun** at D.J.M. reports that the company publishes all the selections in the new **Al Stewart** compilation album, "The Early Years." They also publish the **Andrea True Connection's** new single "What's Your Name, What's Your Number" (Buddah) and have "Carolina's Coming Home" on the new **Shaun Cassidy** album (Warner/Curb) . . . Chappell has picked up the print rights to "Happy Birthday Jesus," written by **Lee Pockriss** and **Estelle Levitt**, and recorded by **Mike Douglas** for Image Records.

EXCUSE US: **Joel Vance** can be reached at (212) 595-3050 ext. 386.

NAMED: **Frank Dycus** has been appointed director of Nashville operations at Famous Music. Dycus is a songwriter and served on the staff of ATV Music . . . Also at Famous, **Bill Ficks** has been promoted to director of contemporary music/professional department. He was formerly the Nashville director . . . **Larry Marks** named professional manager at Interworld.

## Recognition & Acknowledgment

## Advertising Creativity

THE RECORD WORLD ANNUAL ADVERTISING AWARDS/1977

*final deadline for entries... January 20, 1978.*

# Dialogue (Continued from page 24)

my reading of them. My reading is as uncalculated as anyone else's about what they mean.

**RW:** Earlier you mentioned "cut up" as a style of writing to which you subscribe and seem to be quite satisfied with. What is the method and what has it contributed to your music?

**Bowie:** When one writes an instrumental piece of music one doesn't necessarily know what it means, it doesn't have to be about something. Although it can work on other levels it has an emotional appeal and it works immediately on that level. I've applied the same theory to lyrics. They don't necessarily have to mean anything on a narrative level. Much of what we do when we walk down the street, the images that we get, the flashes, don't mean anything on a narrative level, but we have an instant reaction, a fragmented thought which is sort of an imploding thing. It gives us a solid piece of information that we can't put our finger on but we know is there. And so I've applied much the same thing to lyric writing. I would write about three or four different segments or paragraphs. The first paragraph about a person. Then I'd write something about his environment. Something about a situation. And then I'd throw in a fourth arbitrary piece of information about what the weather was like today or what I had for lunch: unrelated pieces of information around those three different things. Then I'd cut the lot up and draw them out again and find that I had a completely different attitude shown me about the whole song. One that I couldn't possibly have come to before. New conclusions. This has been cropping up in my writing more and more. I've got some other ideas as well, some new systems of writing but until I do them I wouldn't want to go into them right now. They're quite unusual.

**RW:** How did you get involved with the film, "The Man Who Fell To Earth?"

**Bowie:** It was a very enjoyable thing to make. It was the first script that had been presented to me where I wasn't green and had things sticking out my head and just played in a rock band. That was the first tempter. It was actually quite a serious movie and I was absolutely seduced by the whole adventure.

**RW:** In a lot of ways it was tailor-made for the Bowie image: it was a space film, a sci-fi and also a serious project.

**Bowie:** Yes, Nick (director Nicholas Roeg) is an acute casting director in his own right. He makes the best of the people he uses and he tends to pull in people who have a certain enigma that manifests itself in the role that will be played. He did a similar thing with Jagger in "Performance"—he links the real with the unreal. That plays an extraordinary part in the film, the linking of the real and the unreal and not being quite able to tell which is which.

**RW:** David Bowie has always been an enigmatic figure. Why is he all of a sudden consenting to a multitude of interviews and radio appearances?

**Bowie:** I want to give the new album as much chance as possible. The only reason I'm here is to promote the album, I have no other reason. If I wasn't here, I'd still be in Kenya where I was looking at animals and tribes and things. I want to make a stand because I want to explain to people why I'm writing the way I'm writing. I was fearful lest they believe that I wasn't truly behind the music and I wanted to make it quite clear that I am and that I intend to keep on in that direction. It's my little musical manifesto.

## Roussos in London



Demis Roussos, the Greek singer who over the past two years has sold in excess of two million singles and a half a million albums in the U.K. alone, is to be launched in America next year when he undertakes a three-month tour, beginning in March. Roussos (center) recently appeared in concert at the London Palladium in a show designed and conceived by New Yorker Imor Fiorentino, who also put together the recent Neil Diamond stage show. Also seen with Demis Roussos, backstage at the London Palladium are, from left: Freddie Perrin, who will produce Roussos' next album; manager Sherwin Bash; Phonogram International vice president Rhein Klassen; Roger Mariani, a&r director at Phonogram Paris; and Sheryl Feuerstein, director of publicity, Mercury Records, New York.

“Rock and roll is not my life. It's something that I use.”

**RW:** You told Melody Maker recently that your writing will become more diverse and probably less commercial.

**Bowie:** I think that that's possibly the case, I quite anticipate that I'll lose a lot of audience with what I'm doing. I'd much rather be happy with my work. I've always taken a chance when I've made an album with a change into a new direction. I don't wish to have a career that's overridden by boredom because one considers that one must maintain a certain expected artistic level or direction. I've never been involved in that kind of thing. And it just happens that I'm in a potentially very radical period of my life right now. I'm moving into my thirties and I'm very happy about it which I find extraordinary. I never imagined in my wildest dreams that I would be.

**RW:** Has it changed your views in any way?

**Bowie:** Oh, enormously. I really want to see as much of the world as possible. More than I ever did, but on a different basis. My lifestyle for the last two years has been quite extraordinary. I've been to Japan, through all of Europe, and just recently Africa. I want to take my references from the people as opposed to the limited narrow vision that one gets through being in only Los Angeles or New York as a base and looking back to only music as a reference.

**RW:** In an interview for Playboy you once said that rock was secondary and that you were more interested in film. And then, of course, "The Man Who Fell To Earth" was released. Do you still feel that way?

**Bowie:** Well, I think I can still say that rock, for me, has always been secondary. Rock and roll is not my life. It's something that I use. I'll say that unabashedly, "I USE rock and roll." That offends a lot of people because they believe that rock and roll should be treated with more respect. But I don't think it's quite understood what I mean by "using" rock and roll. I use it in much the same way that a painter uses paints. For me, rock and roll is a fabric and a texture. I treat the album and the stage as a canvas upon which I use the medium of rock and roll to express my sometimes diversified comments and statements. It's like an acrylic paint. I was a painter so I've always thought in the terms of a painter. I can't feel a love for rock and roll because it's like loving one's paints. I like the picture it can produce, but for me it's definitely something to be molded, colored, toned, undertoned and shadowed.

**RW:** Eno has worked in that manner for quite awhile now, as far as painting pictures with electronic instruments.

**Bowie:** Yes, he found it a lot earlier than myself. That's why I needed his assistance when I went back to Europe. I wanted someone to introduce me into new ways, methods and directions. I couldn't be happier. It's working very well because he's been supreme mentor in that direction. Also not forgetting the invaluable inspiration from people like Philip Glass, Steve Reich, and to a certain extent from people like Edgar Froese. All the people with whom I've been totally amused for the last three or four years.

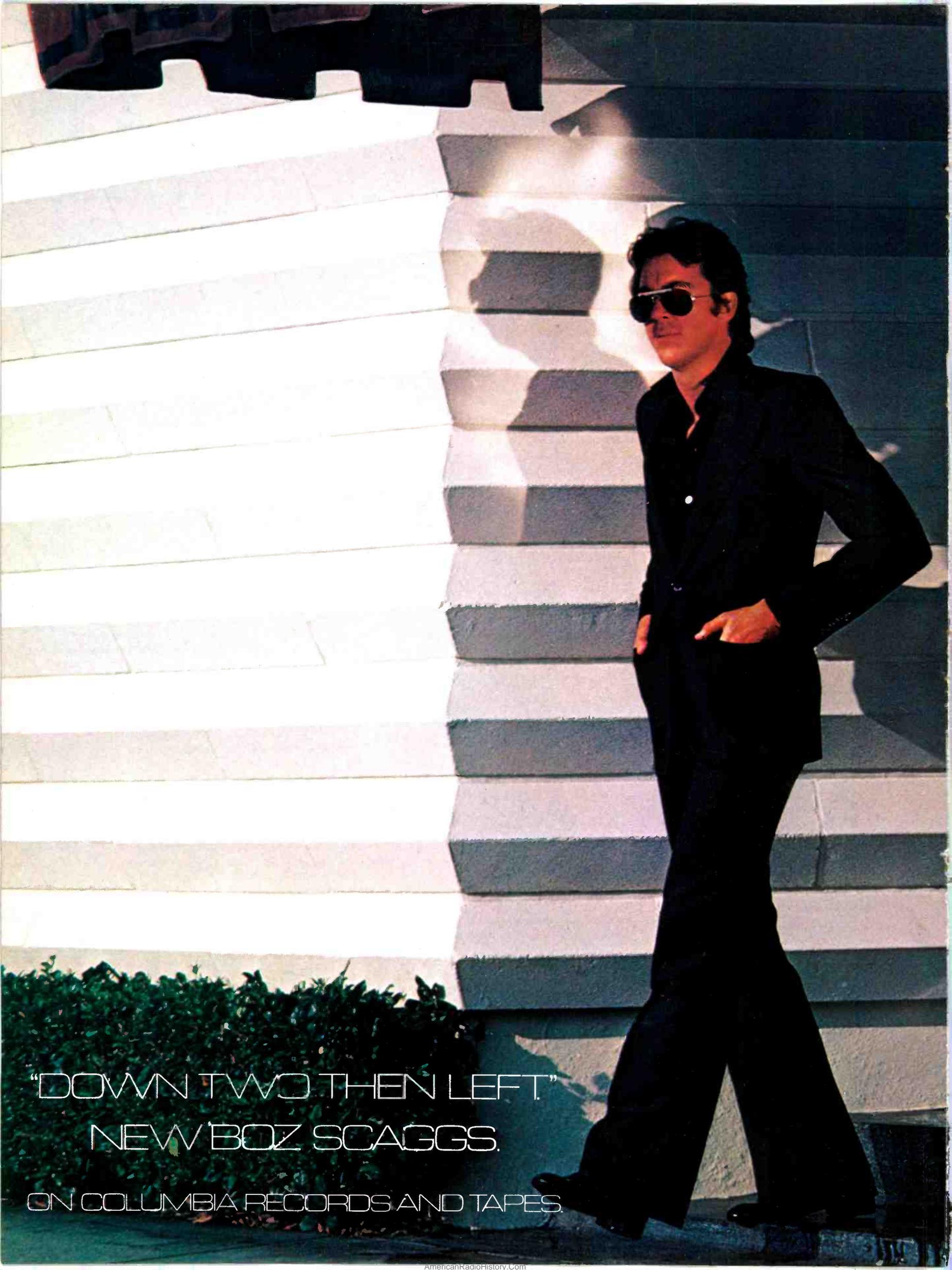
**RW:** These artists don't get very much recognition in this country.

**Bowie:** As I say, it isn't commercial. It sells in Europe. The need for music is very different in Europe than it is here. I don't think I could explain why. But I can tell that the needs of the audiences are very different.

**RW:** Have you found different reactions to your stage shows around the world. Different reactions to your various images: like the very stark black and white image of your last tour as opposed to what you call the rock and roll circus of the Ziggy one?

**Bowie:** Yes, the reaction abroad to the stark one was pure terror quite frankly. The first time that hit the stage, when those neon lights went on, my God, it was like all hell had been let loose. Panic in the first eight rows. I mean I could see zits on the guy in the fifteenth row. Likewise, I'm sure he could see mine. It was really the most transcendental experience as far as stage lighting goes. The starkness of it was quite rivetting. I enjoyed that to such an extent that I may incorporate it into the next tour. I thought it was a wonderful format in which to work. It had absolutely no side to it. I mean there was nothing to hide under. I think it fits in very well with what I'm doing and replacing it for the sake of replacing it is not necessary. It supplied a wonderful backdrop to what I was trying to do

(Continued on page 107)



"DOWN TWO THEN LEFT."  
NEW BOYZ SCAGGS.  
ON COLUMBIA RECORDS AND TAPES.



\* JC34729 Produced by Joe Wissert. © 1977 MCA. MARCAS REG. © 1977 MCA. Action: Irv Azoff.

## Disco File (Continued from page 26)

between the songs is awkward and the voices a little intrusive). The title track closes the album with a spectacular mix of instrumental textures, a glowing sunburst of synthesizer, percussion, strings and electronic effects that breaks for Nezet's death and then sweeps into a Sphinx-like orchestral uplift. These cuts alone make "Golden Tears" the most interesting and exciting disco concept album since **Donna Summer's** "Once Upon a Time" and **Cerrone's** "Supernature," but add another two-cut blend, "Love Me Now"/"The Man From the Stars" (5:03), a lovely, moving slow piece that would make gorgeous early-evening or late-night music, and you've got a record that I suspect will become everyone's favorite at-home listening, too. Difficult, adventurous, highly stylized — "Golden Tears" isn't the sort of album you absorb on one or two listenings and it may prove too weird and talky for many crowds, but it deserves to be heard.

Another album that's getting a lot of attention now is **Marsha Hunt's** "Marsha" (Aves, from Germany), a solid collection of vocals produced by **Pete Bellotte**. Hunt, who you may remember as the singer of the extremely bizarre "Oh No Not the Beast Day" several years back, sounds like a mix of **Tina Charles** and **Dee Dee Sharp** and Bellotte has packed the album with upbeat songs that emphasize her driving vocals—no long breaks here. As was obvious on **Trax**, Bellotte's approach is more hard-edged, more rock-oriented and less spacious or spacey than his partner **Giorgio Moroder's**, and the result here is more conventional than anything either of them have yet produced but extremely satisfying. My favorite cuts are the three DJ John Benitez chose for his top 10 from New York's Sesame last week: "The Other Side of Midnight" (the best), "I Know That He Knows" and "Heartache"—but the two tracks Ellen Bogen from Sahara added to that list for her top 10 this week, "Body Language" and "Your Love Is a Rollercoaster," are also worth checking out. Back to the more freaky end of the disco spectrum, there's an intriguing album from France called "Come and Dance" by **Computer** (AB Productions), one side of which is a witty, pulsing track about a computer in love called "Nobody Loves a Computer Because a Computer Doesn't Dance" (untimed here, but running about 15 minutes). The production isn't particularly inspired and its sameness becomes tiring after a time, but the beat is hard to resist and the mechanical computer "voice" (slightly accented) with its perplexed repetition of "I L.O.V.E. Y.O.U. WHY?" is fun for a while. Shimmering female voices give it a sweet edge and busy electronics keep the texture vibrant, but its length defeats it in the end and long before the computer self-destructs in a terrific flurry of sounds, one has probably lost interest. Still, Computer is clever enough to go over in part if not as a whole and should be checked into.

RECOMMENDED IMPORT DISCO DISCS: **G.M.T. Sound's** "Mala-guena" (Barclay, from France) sounds just like **Santa Esmeralda** without **Leroy Gomez**—two seven-minute sides of opulent flamenco disco, a little too bombastic at times and not quite as gracefully crafted as "Don't Let Me Be Misunderstood," but rousing nevertheless. Ellen Bogen, who included this, too, on her Sahara list this week, noted that it works best slowed down . . . **Wayne St. John's** "Something's Up" (RCA Canada) has been out for several months now but it's due for American release on Salsoul soon and deserves an advance push. Produced by **Ian Guenther** and **Willi Morrison** (original producers of **THP Orchestra**), the record crackles with energy, soars on sharply-cut strings; in a vocal/instrumental format, both running just under seven minutes, we prefer the instrumental which retains enough female chorus material and some of the male lead to give it substance . . . "Space Rock" by **Rockets** (Decca, from France) is a "Magic Fly"-styled instrumental that's synthesizer-based but notable primarily for its wonderful waves of strings upon strings, anchored by a steady, deep pulse beat. Electronic voices thread through occasionally, adding a kind of computerized doo-wop. At exactly nine minutes, this is somewhat long but there are enough changes to sustain it . . . "Love Bug" "Sweets for My Sweet" (Columbia, Canada) is **Tina Charles** at her most delightful—sweet, lightly-whipped pop disco with nice vocals and a cute Biddu production. The medley is clever, a good mix of new and old material, but it doesn't stray past the limits of "nice" and "cute" to make the deeper impression Charles is surely capable of . . . "Disco Blood" by the **Vamps** (Building) is interesting mainly as an example of disco music from Brazil, though it sounds like it could have been made almost anywhere else. The vampire theme is familiar and a bit tired but there's a fine Latin hustle feeling here and plenty of pumping drums, strings, horns, etc. to keep things hot. NOTE: Thanks to everyone who made these imports available to DISCO FILE—Scott, Joe and Jonathan at Record Haven; Robert Ouimet from Montreal's Limelight club; the Canadian Record Pool and Ronnie Soares from Ipanema.

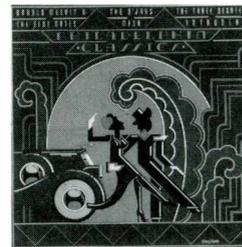
## Album Picks

(Continued from page 36)

### PHILADELPHIA CLASSICS

**VARIOUS ARTISTS—Phila. Intl. PZG 34940 (CBS)**

This two record set could be subtitled, "The Best Of Gamble & Huff." The duo wrote and produced all of the material here for groups like the O'Jays, Harold Melvin & the Blue Notes, MFSB, the Three Degrees and the Intruders. The songs include favorites like "Love Train," "Love Is The Message" and "Don't Leave Me This Way."



### THAT'S NOT FUNNY, THAT'S SICK

**NATIONAL LAMPOON—Import 2001 (6.98)**

The comedy troupe does not exactly make the kind of album that one would readily program on a radio station, but their humor (often sick, not funny as the title says) has earned them a large cult following. This is their first record in two years and should pick up where "Radio Dinner" left off.



### WANNA' MEET THE SCRUFFS?

**THE SCRUFFS—Powerplay HLP 5050 (6.98)**

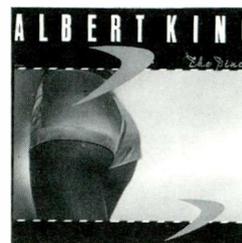
This group from the Memphis area recalls the rhythmic style and jangly guitars of Big Star and the sound of the Raspberries or Pez Band. The quartet has some solid material rooted in mainstream rock and should score with "Break The Ice" and "Tragedy."



### THE PINCH

**ALBERT KING—Stax STX 4101 (Fantasy) (7.98)**

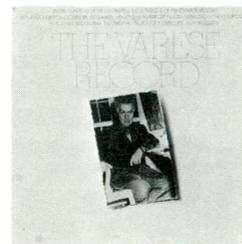
King and his Flying V guitar cut some classic sides for the Stax label in the '60s and this collection recalls several of them. Duck Dunn and the late Al Jackson provides support on songs like "I Can't Stand the Rain," "Oh Pretty Woman" and "Feel the Need."



### THE VARESE RECORD

**Finnadar SR 9018 (Atlantic) (6.98)**

An album of one of Varese's long unavailable pieces plus one that is previously unreleased comprise this attractive package. A reminiscence and appreciation written by Frank Zappa should shed some light on the late composer. As Zappa puts it so well in his notes, "... his music works . . ."



### THE SCRATCH BAND

**Big Sound BP 1009 (3.98)**

With three songs on a side and a \$3.98 suggested list, this record falls somewhere between a single and an album, a BP (big play) as the label calls it. The group was first heard on the "Bionic Gold" album and does well with its own material in addition to a version of "I Only Want To Be With You" taken at ballad tempo.



# A Record World Special Tribute



**KC**  
AND THE  
**SUNSHINE BAND**

December 10, 1977

Keep it comin', *K.C.*  
*cause* That's The Way  
(*we* like it)... *You're* our  
Boogie Man!



*Congratulations*  
*from your friends at*

**K-tel**  
**INTERNATIONAL**



**T. K. PRODUCTIONS** • 495 S.E. 10th Court • Hialeah, Florida 33010 • (305) 888-1685

December '77

Dear KC and Rick;

Congratulations to you both on this very special occasion. I can't think of two more deserving people for a RECORD WORLD tribute. The tremendous success of KC AND THE SUNSHINE BAND is unprecedented in music history.

As proud as I am over your recording success I am even more thrilled by your growth and maturing as businessmen. You have capitalized on your record success and built an organization anyone would be proud of.

From all of us at TK, continued success and much happiness.

Sincerely,

  
Henry Stone



# KC and the Sunshine Band: A Musical Happening

■ The beat is primal, the feeling —infectious. A rainbow arch frames the stage as KC and the Sunshine Band shake and twirl and mesmerize yet another audience with a sound and a feeling that is unique. Chemistry is at work here . . . a combination of talent and imagination; an entity that delivers good vibrations and the promise of a very good time.

KC and The Sunshine Band, the brainchild of Harry Wayne Casey and Richard Finch, is a musical happening that is only a few years in the making, but with a track record so successful it can only be hailed as a phenomenon. They are the only debuting group to ever have three number one singles in the same year since the Beatles. The music is soulful, colorful and fun.

KC and the Sunshine Band began as a studio concept. Two young men, eager to be a part of the world of music and what it takes to make it happen, met by chance. Who would have thought a creative kinship would develop that would put a new bend into the airwaves. Their sound would make a permanent mark upon the music of the 70's.

Record enthusiast Harry Casey finished high school and worked in a drugstore. Dissatisfied, he applied and received employment in a Hialeah, Florida retail outlet called Recordsville. Every Tuesday and Thursday evening Harry made the rounds of the local record distributors. Through frequent visits to Tone Distributors, he made the acquaintance of Clarence ("Nobody But You, Babe") Reid and 60's personality, Steve Alaimo (TK productions co-owner and head producer). Noting Casey's eagerness to learn, Reid and Alaimo showed him around the studio. Harry was kind of a joke to the TK staff, always hanging around, hounding Henry Stone (president, TK Records) for a job without much success. So, Harry went to work for Stone's competitor, the now defunct Campus Distributors. Casey's visits to Tone, however, did not diminish.

Henry Stone, observing Casey still hanging around and never being one to waste youthful energy . . . sent Harry into the warehouse one day to sort rec-

ords. It was then that he met Richard Finch.

Rick had been playing with a local Florida group, but the technical aspects of music had a far greater appeal to him. A high school buddy who was a drummer knew Clarence Reid and introduced Rick. Tone quickly became Finch's haunting grounds, as well. He began to spend his free time at the TK studio, expressing a fascination for electronics and with the guidance of Steve Alaimo and Willie Clarke, learned the mechanics of the 8-track console.

Finch was soon hired as a part time engineer for studio maintenance and, around the same time, Casey began work at the adjoining Tone warehouse.

Casey made no secret of the fact that he wanted to sing. Recording was what he wanted to do. TK recording artist, Betty Wright (responsible for the smash single "Clean Up Woman") befriended Harry. Using local musicians whenever she had a gig in the area, Betty hired a group of musicians for a college performance. Among the members were Robert Johnson, Jerome and Ronnie Smith (now members of KC and The Sunshine Band). Casey asked if he could come along. Betty not only let him come with them, she asked him to sing.

"Everyone knew I sang," KC admits. "I didn't try to hide it. They took Rick out of the warehouse because he was so valuable working with electronics, but singers . . . singers are a

dime a dozen . . . and a white singer who wanted to sing soul . . . well . . ."

After hearing him sing "Hold On, I'm Coming" and "My Girl," the group Betty Wright had hired made KC their lead singer. They were fairly successful on a local basis, but things seemed to Casey that they just weren't happening the way they should. He left the group and continued to do whatever odd jobs there were to do around the Tone offices.

January of 1973, Clarence Reid was married and there was a reception held at the home of Betty Wright. Musicians were hired that performed a Caribbean rhythm called junkanoo, a percussive blend of steel drums, cowbells and whistle flutes. The spiritual ambience shook Harry Casey to the core. He had never felt anything like this and he wanted to share that experience with the world.

Casey had also learned to work the board while he was working as personal secretary for Betty Wright and for TK recording artist, Timmy Thomas. He also worked as Timmy's booking agent. He flew with Timmy to a Rare Earth concert in Washington, D.C. The audience wore whistles and blew them enthusiastically. The junkanoo percussion had included

■ Record World would especially like to thank the following people for their help in preparing this special issue: Jim Ramos, Beth Wernick, Janet Oseroff and Sherrye Smith.



The original members of KC and The Sunshine Band, from left: Jerome Smith, Rick Finch, Robert Johnson, KC.

whistles. "On the plane home, Casey wrote his first record, "Blow Your Whistle."

Rick played bass and Casey's instrument was keyboards. Together they wrote, arranged, produced and performed "Blow Your Whistle," joined by Philip Wright (Betty's brother) on guitar and some of Betty's percussionists. The song went Top 15 R&B and sold fairly well in certain markets, so there was a followup. "Sound Your Funky Horn" came next featuring drummer Robert Johnson and guitarist Jerome Smith. "Sound Your Funky Horn" went Top 15 R&B also. They had been calling themselves "KC and the Sunshine Junkanoo Band" . . . it was then simplified to its present "KC and The Sunshine Band."

There was nothing to joke about now. These local boys had something special. The feeling was incredible. KC suggested to Henry Stone that TK Productions ought to have a TK label and it was agreed that it would be KC and the Sunshine Band's label. Finch and Casey had written about 300 demos by this time.

January of 1974, Henry was away in France at the MIDEM festival. The country was having an energy crisis; cars lined up at gas stations in futile efforts to be serviced, and TK was trying to figure out how to recycle vinyl. Casey and Finch had an instrumental track and came up with an ideal lead line for it. The creation was called "Rock Your Baby" and Rick and KC played the track for Steve Alaimo, who suggested that recording artist George McCrae do the vocals. George listened to KC hum a few bars; applied his own set of pipes and the magic started. KC put his own voice on the track, gave it to George to learn and was cut one week later. Ten weeks later it had sold 2 million copies. If KC had been fondly remembering his \$60.00 a week salary at Recordsville during this rough period, things would change faster than his wildest dreams. Casey and Finch were now a hot writing/producing team.

Ed Kasner of President Records, then the distributor for TK in Great Britain, was in Florida (Continued on page 34)

# WE'RE SPREADING SUNSHINE ALL OVER THE WORLD.

CBS Records International announces acquisition of the rights to distribute TK Records in all territories outside the United States.

Which means that more people all over the world can now bask in the heat of KC and The Sunshine Band.



**CBS RECORDS INTERNATIONAL WELCOMES  
KC AND THE SUNSHINE BAND!**



# Harry Wayne Casey: The Joy of Entertainment

■ This country produces musical heroes; idols for the masses, whether they are the sages, poets; or the teen-oriented perpetrators of commercial pop; it's heroes we cultivate, and images we get.

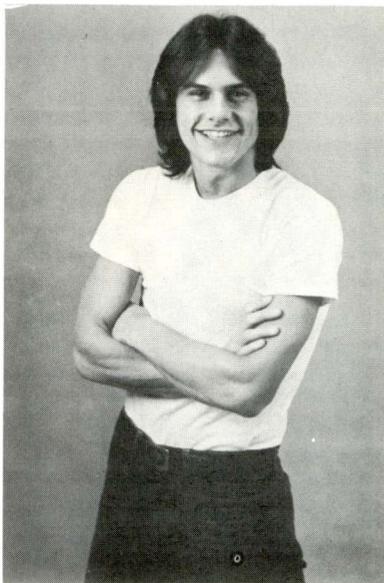
Harry Wayne Casey, known to his public as KC of KC and the Sunshine Band, has been described as everything from "Huck Finn Gone Vegas" to a superstar. What he is, is an entertainer—someone who has put together a sound with universal appeal, has given pleasure to countless audiences, and has left a major imprint on the music of this decade. Personified by a charismatic grin and golden features, it's no wonder that female audience members scream for him. He makes wholesome-sexy. With his soulful vocalizing and high-energy stage presence he brings thousands to their feet in a congregation of swaying, bouncing, hip-to-hip bumping motion. They come to enjoy, to get down and boogie—and KC never lets them go home disappointed.

When Harry Casey speaks, he laughs loud and often. He feels good. He smiles. A long time passed before he achieved his goal . . . it wasn't easy for him to convince people that he was an r&b singer, even if he is white. Now, a lot of people listen and like what they hear. That makes him very happy. But don't let the youthful glow fool you. It took a sparkling intelligence and some quick action to see this hope into its reality.

Performers have an inner spirit that is next to impossible to deter. Harry Casey has never wanted to be anything less.

Miami has always been his home. Born January 31, 1951, Harry Wayne Casey was a normal boy in an average, middle-class neighborhood. There were other children to play with, but through the encouragement of his mother, dancing and music took precedence over childhood sports and activities. His mother bought a lot of records and Harry sang along with them, hooked on the idea of performing those songs.

The Casey family are devout



Harry Wayne Casey

members of the Pentecostal church and Harry's background was deeply religious. It was the church organ that triggered KC's urge to play the keyboards, and eventually, he became the replacement for the church's organist. At 14, the \$75.00 piano that his father bought for his sister, Savina, became his favorite objet d'art.

family. Sitting on the porch one afternoon, the idea of forming a band was tossed about. The popularity of the Beatles era brought forth many such groups in American neighborhoods. KC and friends played the local park for a few dollars each in earnings, or at parties and gatherings. However, acid music came into its spotlight and that wasn't their style.

"I was pretty much into everyone back then. Diana Ross and the Supremes, 4 Seasons, Marvin Gaye, Stevie Wonder, The Animals. Even Dusty Springfield. Anyone who had a soulful sound. I liked all kinds of music—MOR, country, anything . . . I even bought Simon and Garfunkel, but r&b records were what I bought mostly. If I had any money, I'd go out and buy a Motown record . . ."

The band's rhythm guitarist decided he wanted to be a bass player and the inevitable breakup of this union ensued. KC tried to join other groups, but most rejected him, stating that he didn't have enough "soul" for their tastes. He took up odd jobs to keep himself busy and en-

I liked all kinds of music—MOR, country, anything . . . I even bought Simon and Garfunkel, but r&b records were what I bought mostly.

Besides music and dramatics, KC didn't have much of an appetite for school. On the standard forms where the question "What do you want to be?" required an answer, year after year, he filled the blank with the word "entertainer." He auditioned for talent shows and landed roles in school productions. Buying records was an obsession. ("I used to sell mangos, avocados, anything . . . just so I could go out and buy records.") He remembers crying one time because his grandmother wouldn't let him attend a Supremes autograph party at a local department store.

Some musically inclined children from Wisconsin moved across the street from the Casey

tered Miami Dade Junior College, studying business mathematics, speech and music courses. It was at this time that he began his active campaign for employment at Tone Distributors.

KC's debut on vinyl was something less than wonderful. Having read an ad in the local paper, 17 year old Harry elected to make his first recording from a rip-off organization that hailed from Nashville. All he had to do was come up with \$500. He borrowed from everyone and brought in three close friends to do the backing vocals. Given pre-recorded tracks, KC sang the ever-popular "If You're Ever in Miami" with a B side of the not to be forgotten classic "Emily,

My Darling." He went under the name of "Harry" on the CASE label. Oh, well. Everyone has to start somewhere.

"I guess they'd given that same track to a million other people. They tried to get other records on me, but I didn't have the money."

He can laugh about it now. Today, Harry Casey is one of the most sought-after entertainers in the business. At his home, the inexpensive piano has been replaced by a Steinway grand piano.

The incredible success of KC and the Sunshine Band, plus the pressures of the road, have brought about changes in his character. Exposure has made him too easily recognized, and though the businessman in him comes naturally, there's a vulnerable, sensitive side to his personality.

"I've had to become more alert and sometimes you become so much on your guard that you throw up those defenses when it isn't always necessary. I feel these experiences have made me a harder person . . ."

But KC willingly admits that perhaps becoming a "harder person" is simply what occurs when so many things happen so fast . . . it's all a part of the maturing process. At the core of his friendly personality dwells an executive who sees that all the angles are covered. He keeps track of everything, forgetting nothing and paying due respect to those who have been supportive.

Gracious and enthusiastic, KC tries to make himself available to the demanding press. At a recent press party after a vigorous performance at Westchester Premiere Theatre, he asked to be introduced to the 200-some odd guests who were invited in his honor. He answered every question, posed for every photograph, signed every request for an autograph.

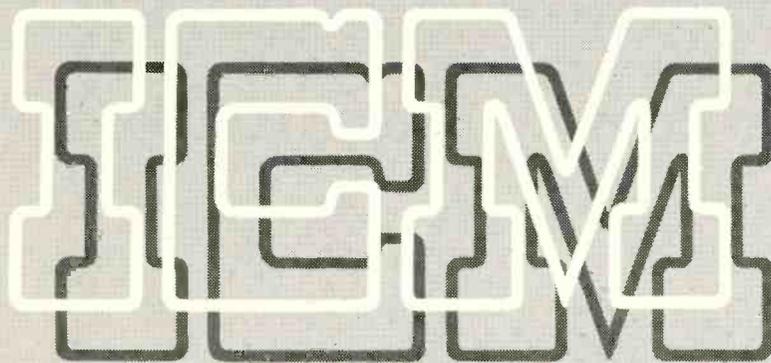
"Sometimes, before the shows, I just watch the people as they are coming in and a lot of the time I feel like I want to go down there and meet them . . . without any hassle. If I get afraid to meet people, it's because I'd hate to meet them and then, at

(Continued on page 32)

# Congratulations



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# Rick Finch-Quiet Innovator

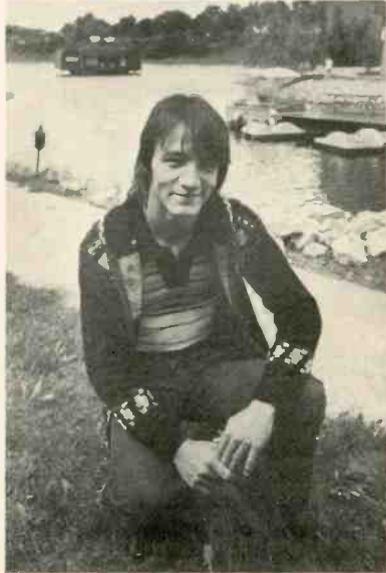
Richard Finch would rather be engineering a record than talking about himself, but soft-spoken and smiling, he volunteers precious time to chat. Putting the story together, he scratches his head, searching for the proper order of events, trying to be truthful without giving away too many private thoughts. Fine, dark hair frames the boyish features . . . but this is no paradox. Rick Finch is young . . . very young to have accomplished so much in 23 short years.

Born January 23, 1954 in Indianapolis, Indiana, Richard is the second youngest of six children. The family relocated in Florida one year later and Hialeah has remained their home. His father passed away when Rick was five. Powered by his affection for music, and the desire to make life a little more comfortable for his mother, Rick has far exceeded his original goals. The respect he has gained for his performing, writing and engineering skills is justly deserved.

A passion for records and fast cars characterized Rick's personality at the tender age of 7. The Beatles were happening then and he played their music endlessly, as well as the soul artists of that time. When second oldest brother, Junie, recorded a song in one of those booths that put the tune on a white wax disc for 50¢, Rick was hypnotized. He had to know how those records were made . . . what it took to put all of those sounds together. The search seemed futile . . . writing to RCA for information, looking up recording studios in the phone book . . . it was a dead end street. Somehow, somehow, Rick Finch would find the answers.

Although electronics intrigued him, following a young boy's daydreams, he thought of being a doctor . . . or a disc jockey. Hmmm. (If the good fortune of his present career ever faded, he still thinks being a doctor would be a worthy alternative). Brother Junie's fast car hobby attracted Rick . . . the speed, the mechanics . . . but it was music that dominated his interests.

With a feeling for the guitar, Finch picked up his first bass



Rick Finch

when he was eleven. By the age of 12 he was playing Country & Western music at the Disabled Veterans Club with a neighborhood band. The bass came naturally . . . he found C&W music easy to perform. Still, it was soul music that he wanted to perfect on the bass. In school, he met a few boys, some white, some black, who thought Rick's bass playing was terrific and professional. They formed a band called 'Ball and Chain' and grew up together, appearing as an act for the next five years. They played top 40 music in a Miami Beach club called The Castaways for about 2½ years. A school friend who was a drummer, Lamont, was acquainted with TK recording artist Clarence Reid, and he introduced Rick to him. Soon Rick began spending his after-school free time at the TK studio.

"It was really strange, because they didn't really want anybody hanging around. I could understand that because nobody knew me . . . I might have broken their equipment or something . . ."

Apparently, Steve Alaimo and Willie Clarke didn't consider Rick's curiosity a nuisance. Guiding his education on the console, they thought they were giving a kid a break. What they had done was opened a major door for an electronic wizard. Rick at 16 years of age began engineering Clarence Reid's sessions. Willie Clarke used to take him out of

Today people are . . . spending top dollars for albums that only have one or two singles on them. . . . To me, an album life should be longer than that.

high school to repair electrical malfunctions in the studio. However, the strain of attending classes all day, working at TK after school and performing at the Castaways every night began to take its toll. Rick's health was getting bad and he had to make a choice. Giving up the performing life with 'Ball and Chain,' Rick was able to devote more time to engineering. Tone hired him as a part time engineer for studio maintenance three weeks after he met Harry Casey. The two music enthusiasts met while packing orders in the warehouse. Casey wasn't aware that Rick played bass in the beginning, but soon they were collaborating on song ideas, cutting demos with basic, good concepts. The first demos were cut on Rick's 4-track TEAC in a two bedroom apartment.

But KC's piano and Rick's bass weren't enough sound. Having met Robert Johnson and Jerome Smith at TK, the boys encouraged them to join forces and the Sunshine Band was formed.

Lyric writing is part and parcel of Rick's talents, but the musical production end best suits his creativity.

"I'm more into the chord changes and the beat and the percussion, phrasing and the background voices, too. KC's really good at the lyrics." Casey and Finch put equal effort into the arrangement of those background voices that enhance the quality of the Sunshine Band melodies.

Rick doesn't consider himself a very dynamic performer on-stage. He prefers to be more involved with the sound and if the success of the Sunshine Band has given him star status and financial freedom, it has made little impact.

His honesty is refreshing.

"I never think about it. I don't relate to being the bass player of KC and the Sunshine Band. I at no time think about monetary

values . . . I could be just sitting here freaking out . . ."

But there's too much to do to sit and dwell on material gains. The newly-built Sunshine Sound recording studio affords him the freedom to create at the moment of inspiration. Now Rick has all the time he needs to record the proper feeling. His instrument is a Fender Jazz bass for performing and he possesses Telecaster and Mustang basses as well. He'd like to be adept on numerous instruments and would someday enjoy putting together a school for audio-engineering in the Hialeah area.

A strict vegetarian for the past six years, Rick was one of the few kids who actually enjoyed eating foods that were good for him.

He also cares about his album-buying audience.

"We try to make everything that goes on one of our albums a hit because today people are going out and spending top dollars for albums that only have one or two singles on them and that's ridiculous! To me, an album life should be longer than that. There should be more singles on an album and that's what we're not afraid to do."

The companionship that has developed between Rick and KC is bound together with mutual respect. Finch knows that KC is a friend he can count on, but there's more to it than that. They think along the same lines . . . there's never been a need to define that relationship. More than anything, both men want to give the public happiness through their songs.

"I think everyone should get along like KC and I do. We get along musically and we are pleased that we've been successful together."

Rick considers KC an especially talented and dedicated person.

Though there really isn't enough time for a very active so-

(Continued on page 28)



**KC**  
AND THE  
**SUNSHINE BAND**

# Keep Shinin' On

Congratulations  
Harry Casey, Richard Finch &  
The Sunshine Band  
Queens Litho salutes your phenomenal success.

Ferrimore



# Henry Stone: An Experienced Guiding Hand

■ Henry Stone, TK President, record industry pioneer and international legend, is the man whose soul, attitudes, business experience and ear for music have guided the evolution of the family-styled TK Productions from which KC and The Sunshine Band made their extraordinary rise to superstar status.

## Happy Sound

According to Stone, "KC picked up the up sounds of what's happening out there—the rhythm sound, the happy sound—and put it in his music and Rick always had fantastic feelings for sound. I just provided the place and the atmosphere for them to develop their instinctive talent."

"Since the Beatles," Stone proudly states, "there hasn't been a pop group like KC and The Sunshine Band to come along with so many consecutive hit records—5 #1 singles and 2 consecutive platinum lps. They're superstars in every sense of the word."

## Hanging Out

Back in the early days, KC used to come to the Tone Warehouse and get involved in retail, promotion and sales. He was Betty Wright's secretary, he booked Timmy Thomas, worked the switchboard and hung around the studio.

"KC used to ask a million questions," Stone recalls. "He'd be so enthusiastic, he wanted to know everything and he learned by being there. That's how he takes care of his music, the entire band and his Sunshine Sound Enterprises so well. He's got it all together. He commands it as he does his performances. Rick, who had no formal training, worked as a studio engineer and was masterful at studio maintenance . . . he's a genius in the studio."

## A Second Home

Stone has always run TK with the attitude that people who really want to make it can hang out and be where it's happening; TK has been like a second home to a lot of people, with the studios going almost 24 hours a day.

A street boy from the Bronx, Stone had successfully worked

his own way up through just about every aspect of the business since the early 40s in Los Angeles and since his arrival in Florida in 1946 spanning work as a producer, writer, manager and distributor; with affiliations with the Black and White, Regent, Pan American, Rock, Deluxe, Modern/RPM and Chess/Checker labels; as one of the first to work with such greats as James Brown, Ray Charles, Johnny Otis and John Lee Hooker; and with his successful Hialeah, Florida based Tone Distributors. Tone was, until TK took off, his main business, although Stone always had a hit record in his back pocket, a studio going in his warehouse (he used to pound rhythms on cardboard boxes) and an astute sense to be where the talent is and a magnet to attract it. So, when KC, Rick and all the other artists used to hang around, they'd work with each other until a groove felt right. According to Stone, "KC and Rick's combined talents have always worked perfectly together."

## Distribution

When the major label distribution networks changed, so did the outlook for Stone's then successful Tone Distributorship. In those days, KC used to play the piano in TK's old attic studio, with Stone telling him that he'd save the company when it was down and out. According to Stone KC had told him then, "Someday I'm gonna be big, and I'll make TK become a big record company." "He always used to talk about it and dream about it," remembers Stone, "and he did it. I can honestly say that KC exploded TK."

"One of the best things I have going for me is that I am in this little corner of the world away from all the big city hubbub . . . and inside TK everyone has the personal freedom to do their own thing, which is really the only way music can be created," states Stone.

## Reid Wedding

In January, 1973, KC, Rick and everybody who was then at TK went to Clarence Reid's wedding at Betty Wright's house where music was provided by Reid's father-in-law's Junkanoo Band. The band's unique island sounds



Henry Stone

really clinched the good time sound and rhythms for KC. Two days later KC and Rick recorded "Blow Your Whistle" and "Sound Your Funky Horn," which were r&b charttoppers. The "Queen of Clubs" lp was then recorded; the title single was a smash in England. Henry Stone, known for jumping out of his seat and dancing with the excitement of a new beat, exclaimed, "You could feel their spirit and potential. The music was so up . . . and the rhythms, man . . . I've always been into rhythms. I've always related to KC's music. It just feels good."

A short time later when KC and Stone were in the studio, Stone told KC that his dream was for KC to just keep recording his own brand of up music and to "record a lot of different variations of your up music for KC and The Sunshine Band . . . just stay up there with the up music . . . you really found your groove."

## Second Album

KC and Rick recorded the group's second lp, "KC and The Sunshine Band," with the singles "Get Down Tonight" and "That's The Way I Like It" marking the beginning of #1 million selling international acclaim for KC and The Sunshine Band, while that lp became TK's first #1 and first gold (since turned platinum) album. That burst happened in four months.

## Sunshine Sound

"Through all the early days and to the present," comments Stone, "Sherry Smith, Sunshine Sound's business manager, has stayed behind the scenes helping coordinate things for KC and The Sunshine Band. Through all the hard times and the good times, she's kept everything together. I have utmost respect and admiration for Sherry's talents and dedication."

## Working Together

While the nucleus of the TK

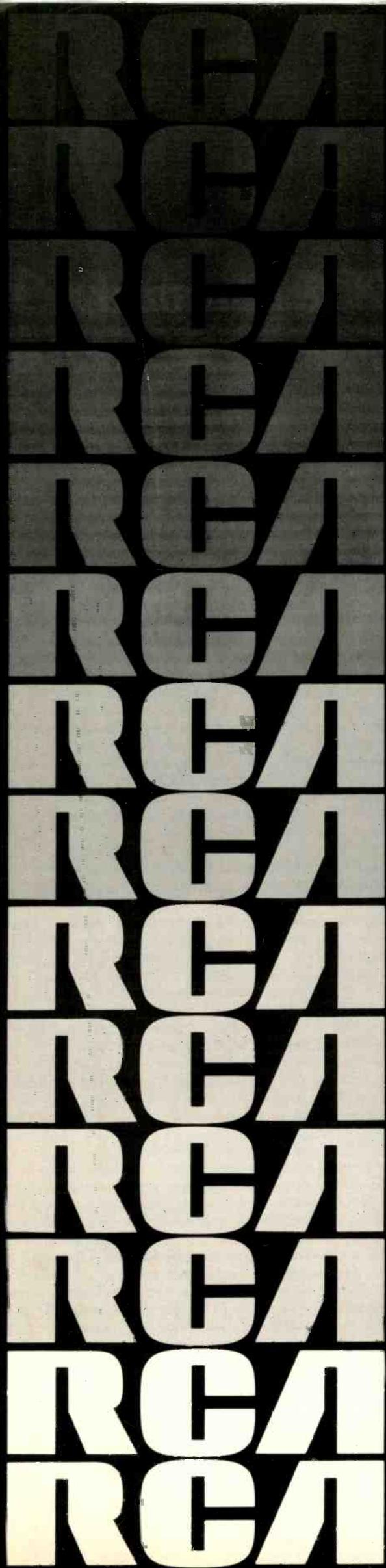
“... Inside TK everyone has the personal freedom to do their own thing.”

"An essential part of TK's success has always been that we distribute our own records," states Stone. "The company was gradually coming into its own when KC and Rick came up with "Rock Your Baby" on George McCrae. That record really got us away and it was their first huge songwriting and production success. "Rock Your Baby" hit #1 in 53 countries with sales at 15 million worldwide."

## Worldwide Scale

"After that, we all kept growing together, fast. We were all experiencing the hit and what we had to do businesswise on such an enormous worldwide scale."

sound continues to flourish, "everybody is still working together, our new people keep bringing in others and Tone is doing great," states Stone. Ever since TK took off, Stone has been giving all his time to the record company because "that's what it takes. It's like an expanding family. We've been growing very successfully into more jazz, disco, r&b, gospel, pop and rock. We're not getting away from our main TK feeling and sound, we're just expanding, and the only way you can expand in the music business is in music, unless you decide to go into real estate. We're staying on top of trends while KC continues to set trends."



To K.C., Finch, and the band,  
Thanks so much  
for the songs that are  
making all our  
futures brighter.

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# Jim Ramos Helps Make It All Happen

By DAVID MCGEE

■ NEW YORK — Having established itself as a top record-selling group, the next step for KC and the Sunshine Band is to become a top concert attraction on its own; for KC and Rick Finch, the band leaders, the goal is to establish their own label (Sunshine Sound) as viable entity in the marketplace; for Jim Ramos, the group's personal manager, the task is to help make it all happen.

## Career Building

"Career building" is what Ramos terms his major responsibility. When he joined KC in April of 1977, the group had already chalked up impressive numbers of record sales. In 1978, Ramos feels KC will cross yet another barrier and become a major headlining attraction. "Concertwise we still have a ways to go," Ramos says in assessing the group's progress. "You start by wanting to sell out small arenas, and then you want to sell out stadiums, I think next summer we'll establish KC as one of the few entities that can sell out stadiums.

"As for KC and Rick Finch, their goal is to build a record company: sign artists, develop artists and put them out on the Sunshine label so that the talents that Rick and KC have as writers and producers can be utilized to establish a whole fleet of artists recording for Sunshine Sound. And to make it a definable sound."

To become part of this grand plan, Ramos gave up his own newly-formed business in Toronto, which he had started after leaving ICM, where he had been the responsible agent for KC. Indeed, Ramos signed KC to the renowned agency. He saw the group at one of its first major concert appearances, in Pittsburgh, and got "a special feeling for them," even though the band members were hardly mature showmen. Two weeks later, Ramos was summoned to Atlanta by a local promoter there, who called him early one morning with information that "KC had burnt the stage in half during an Isleys show." His curiosity piqued, Ramos flew south. He recalls the concert vividly: "There



Jim Ramos

were about 18,000 people at the Omni in Atlanta. It was a real Isleys crowd. I was standing there thinking, 'I don't know if this band from Miami is going to get this thing off.'

"But this same band that had hardly even performed in Pittsburgh came out charging. They were dancing, they were spinning, KC—who had hardly left the clavinet in Pittsburgh—was out there charging up the crowd. In a period of two weeks they were choreographed; they'd gotten in time. But it wasn't just that; it was the total energy. They were out there to become stars. And they just tore the audience apart. So from that day on I just got me a KC Jones, followed every date and took care of it from there."

When KC learned of Ramos' decision to leave ICM, he responded by requesting that Ramos become the band's personal manager. Explains Ramos: "We'd discussed this in the past, but never really seriously or definitively. The minute he asked me I knew I'd have to move to Miami. But I just said yes. It felt like the right thing to do. So I moved, never left, and that was it."

## Room To Grow

Ramos bristles at the suggestion that KC may be nearing the peak of his career. It's just beginning, as he sees it, and numerous avenues remain to be traveled. "You can hardly feel that in two and a half years you've seen the full spectrum of KC's talent or of Richard Finch's. There's always changes; everything grows.

“ People talk about the meteoric rise of KC, but they forget how embryonic his career really is. ”

You get new ideas. You get new feelings for certain things that you're trying to say, and so the music does evolve and change somewhat. People talk about the meteoric rise of KC, but on the other hand they forget how embryonic his career really is."

## Ballad Time

Although KC's music will remain "up" and "happy," Ramos feels that time has come for the group to do a ballad. If successful, such a move would, in Ramos' opinion, "break it wide open and make KC the biggest thing in the world." And to better showcase the band members' considerable talents, future albums will feature a more progressive type of music than KC fans have been used to hearing.

"What everybody comments upon when we tour is how strong the group can play," says Ramos. "They are strong individual musicians. We purposely go out to do a show. With us it's imperative that every night we knock 'em dead. If we don't get 'em standing in a concert with our type of music and energy, it's really a bummer. The band is growing, though, to the point where people are beginning to

realize that not only do we make a lot of hit records, but that we're also really strong musically."

## TV Is Next

Records, concerts and Sunshine Sound. And still there are more areas for KC to conquer, with the primary one being television. Ramos feels that the immediate result of several choice prime time TV offers has been to make KC something of a "television star with a future."

"I think that KC feels television and motion pictures are really the direction that he's going towards, or can go towards, if he chooses to," Ramos elaborates, "whereas Richard Finch is going to become more and more involved in engineering and production. It would seem a hard thing to do both, but I think KC can. I think he can be there as part of the production team of KC and Finch in Miami, lead the Sunshine Band when they're on tour, record for them and still become a motion picture personality. He's really a little reluctant about it now, but I have no doubt that he can do it. That's one of the things that's going to happen in the future."

## KC & ICM: A Strong Relationship

■ NEW YORK—The professional relationship between KC and the Sunshine Band and International Creative Management, the group's booking agency, is likely to remain a strong one, and not only because Jim Ramos, KC's manager, is a former ICM agent. In concert halls, at state fairs or amusement parks, the T.K. Records artists remain one of ICM's most in-demand properties.

Ed Micone replaced Ramos last May as the ICM agent responsible for KC and the Sunshine Band. All offers for the group are funneled through Micone and on to other agents responsible for specific areas of

the country. Micone joined the company after the group's summer tour had already been booked, but was on the scene for KC's major New York-area appearance, at the Westchester Premier Theatre.

"The reaction from the promoters was, it was like Beatlemania all over again," Micone recalled. He called KC "one of the greatest bands to work with."

Working with Micone and Rob Heller of ICM's Los Angeles office on KC and the Sunshine Band bookings is E.O. Stacey, president of ICM Amusements, which handles the company's state fair and amusement park (Continued on page 32)

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# KC Helps Make TK a Major Industry Force

■ "I can honestly say that it was the success of KC and the Sunshine Band which exploded TK," says TK president Henry Stone. A few years ago, Richard Finch and Harry Casey, then fledging producers, promised Stone that someday they were going to make TK a truly major record company. That day has come for TK Productions and no one could be more pleased than Harry Casey and Richard Finch.

TK's Howard Smiley notes that "The success of KC put TK to the test. We were given the opportunity to show that we could capitalize on KC's success, using it as a catalyst to spur our efforts on behalf of our other artists. It was of paramount importance that we establish ourselves as a major factor in the recording industry. I believe we have done that and that we have justified our faith in KC and in ourselves."

In the past few years, hit after hit has been churned out by TK, but TK is not merely a hit factory. Henry Stone has made sure that his Hialeah based operation provides TK artists with all the necessary recording and auxiliary facilities. KC and the Sunshine Band took advantage of all that TK had to offer its artists in their early days. Now, as KC and the Sunshine Band has grown to its superstar status, KC and Rick have contracted their own booking agency (ICM) and their own publicist (Levinson and Associates), but, when they first started out they were cared for by TK's internal management wing, headed by Larry Brahm, who booked the band's first few dates, and Janet Oseroff, director of worldwide publicity for TK, who put together the first publicity campaigns. The joys of success that KC brought to TK Productions have put a greater meaning into the efforts of the TK staff and the other artists the label represents as prospering as a result.

Staff members at TK represent an elite force in the record business. They have been trained and groomed for their positions by serving apprenticeships in every phase of the business, a Henry Stone concept which served Harry Casey and Richard Finch so well when they too were em-



Richard Finch, Henry Stone, Harry Casey

ployed by him. It is a proven success formula, showing people the complete picture so that they can perform their individual tasks with understanding and confidence.

### Size

The size of TK's operation is a great advantage to its artists. You know who you are dealing with at all times and what their specific function is. There is great stability at TK with many of the staff having been a part of the TK family since the pre-KC and the Sunshine Band days. As TK has grown and prospered it became necessary to add to its staff to insure continued efficiency, but it doesn't take anyone very long to get caught in the spirit of TK. Still, it is those professionals who can remember KC and Rick when they first started, who take the greatest pride in

the success of these two home grown talents.

Harry Casey and Richard Finch often go back to their old haunts to say hello, passing by the adjacent Tone distributorship to stock up on the latest releases they need to keep abreast of the music scene. It is comforting for them to see the familiar faces of the people they used to work with and who now work so diligently for them. They'll spend time visiting the TK offices, renewing acquaintances with Dina Dowling, Henry Stone's secretary for many years, push on to pay their respects to Muriel, Lynda and David Stone, Henry Stone's real family, each of whom plays an important role in the running of the companies, then settle into the office at TK that they still maintain to chat with Gary Schaffer, their liaison with TK. From the vantage point of this office



Casey & Finch

they can view the TK operation they know so well, just down the hall from their TK office are the offices of TK promotion men George "C," and Moe Prescall, two true veterans with over 30 years experience between them. They watch as Moe and George coordinate their efforts with the TK field men, Fred Rector, Bill Pfordresher and others. Harry Casey believes in keeping abreast with the efforts of all the people at TK. Most of them he worked with before but he is quick to make everyone feel involved with his career. He wants to know the specific duties of Linda Fine, Katie Kahrs and Toby Raymond for he realizes that their efforts are important and that they would not be there if their efforts and talents weren't equal to the high standards that Henry Stone and Steve Alaimo demand of their staff. He learned from mentor Henry Stone to stay on top of every detail, lend every encouragement, and make everyone feel a part of the big picture.

The staff at TK, through KC and the Sunshine Band, have tasted the sweet smell of success once and are anxious to do it again and again. This is a great benefit to other artists at TK for they know they are working with highly motivated people. This is yet another residual benefit KC and Rick can be proud of. In their own way, through their own success, they have helped the other artists, given them reason to continue their own dreams and hopes, and they have helped the staff of TK by giving them a place in their Cinderella story.

The success of KC and the Sunshine Band is more than just one success story, for with them a record company exploded and a group of deserving professionals got to share in the attention and praise the music world has bestowed upon them. TK Productions, a smooth operating family, big league in every way, but with a personal touch rarely found in the recording industry. There is no operation quite like it, but then, in the annals of the recording business there has never been a success story quite like that of KC and the Sunshine Band. Hen-

(Continued on page 24)

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A large, stylized logo for KC and The Sunshine Band. The letters "KC" are very large and bold, with a wavy, sun-like border around them. Below "KC", the words "AND THE SUNSHINE BAND" are written in a smaller, bold, sans-serif font. At the bottom of the logo, there is a small sunburst graphic.

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# Bill Tanner on KC's Mass Radio Appeal

By **BILL TANNER**

(Bill Tanner is program director of Y-100)

■ I've often asked myself, "Just what is it with this KC? Why do our phones light up like so many Christmas trees for his songs, song after song after song? And why, when I'm cruisin' down the South Florida highways listening to Y-100, why do I feel so comfortable when a KC and the Sunshine Band song dances on to Y-100?"

"Is it because he's a 'South Florida boy,' our 'local' artist, the kid from Hialeah who made good? Is it because I've come to know him personally, and I know the blood and the sweat and the agony and the ecstasy that go into each of his songs? Or is it because he and his band have busted their booties so many times to help the radio station I love so much? The answer is . . . it's all these, but frankly, when you add up every one of those reasons, they come to only a small percentage of the total reason why I think KC and the Sunshine Band are so right for mass appeal radio.

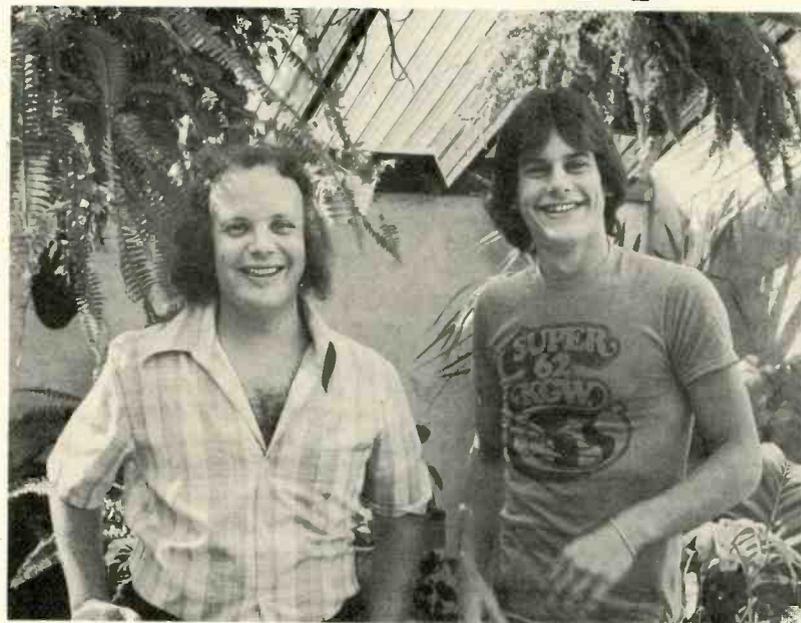
"That's it . . . there's the key! 'M-A,' as we say at the 'Y,' mass appeal! As a program director, mass appeal music is what I want most for our radio station. Music that appeals to black, white, Latin, young, old and in-between. And KC is the essence of mass appeal. The little kids love him. The girls go crazy over him. They guys love to take their ladies dancin' to KC. And the Moms and Dads and Grandmas and Grandpas of America find his music so easy to listen to . . . laugh to . . . love to. So damn mass appeal.

"The radio's on . . . KC's distinctively nasal 'Baaaaby, Baaaby' jumps out of the speaker . . . trumpets shimmer, the bass gets funky, the drum licks are hot . . . and suddenly, there you are, stopped for the red light . . . 'Gettin' Down Tonight.' KC's done it again; he's triggered that 'responsive chord' with the radio listener, something that so few can do."

There are those who'll tell you KC's music is monotonous, and the lyrics are repetitious. Funny.

That's what they say about mass appeal radio, isn't it? Even funnier how many listeners keep on lovin' Top 40 radio, just like they keep on dancin' and singin' to KC, as the hits just keep on comin'. All because Harry Wayne Casey and Richard Finch have their fingers on the pulse of today's popular music.

That "R. Finch" you see on the record labels beside "H. W. Casey" is one of the biggest factors (and most unsung heroes) behind the success of KC and the Sunshine Band. Rick was, and is, the studio "freak," the funky bass player, the genius with sound who calls up and complains when Y-100's technical sound gets one iota off. Rick the gentleman, one of the most polite, helpful, and yes, nicest men in the music business. At 23, a man with a pair of ears that are my own personal envy, and I'm sure are the envy of any PD who believes that a radio



Y100's Bill Tanner with Harry Casey

station's technical sound is vital to its success.

So here we are at two in the morning, and Rick, KC and I are

playing raw rhythm, bass and tambourine tracks to tune up Y-100's audio. Or, it's two in the  
(Continued on page 24)

## Levinson & KC Practice Teamwork

By **BOB LEVINSON**

■ The relationship between KC and the Sunshine Band and Levinson Associates, Inc., began as a combination of accident and common sense.

Harry W. Casey, KC himself, and Bob Levinson, who heads the international PR firm, were sharing a cafeteria table at a TV studio in Hollywood, at a point in time when neither had ever met, and suddenly the subject of image arose.

Levinson volunteered a few generalities between bites of an egg salad sandwich and Casey, dipping into a vegetable plate, wondered how it might apply to KC and the Sunshine Band. Where, he wondered, was their image lacking.

"I love the band," Levinson recalls replying. "Their records make me get up and dance. But I couldn't tell you the first thing about KC and the Sunshine Band and, in fact, I wouldn't know KC if he walked in right now and sat down with us."

"Well, I'm KC," Casey answered almost apologetically.

But, within the week, Casey and his all-purpose partner Rick

Finch had concluded a working public relations relationship with Levinson's organization.

It's been straight ahead ever since, on both professional and personal levels.

Ever since a strategy session in Miami, where the KC crew headquarters, among Casey, Finch, Levinson and Levinson Associates vice president Pete Senoff, any question of image—what or who the band is or what it has achieved in recent times—has been fully answered.

The band has received substantial and continuing mass-media exposure, marked by exceptional visibility in most of the major consumer magazines of meaning, as well as the other elements necessary to confirm the status of KC and the Sunshine Band as a major factor on the contemporary music scene.

Too, the writing and producing prowess of Casey and Finch has gained firm focus while, almost by accidental bonus, the youth segment of their recording-buying, concert-going audience has turned them into picture fixtures in all the fan books.

And, the band itself is well

rewarded with exposure and appreciation while on the concert trail, given the day-by-day attention to this important aspect of pr by the Levinson Associates road staff in New York, headed by senior vice president Mark Stern.

"We're part of a team," Levinson is quick to explain. "We didn't make KC and the Sunshine Band the success it is. A lot of people and a lot of caring helped that to happen.

"We just did our part to let everyone know what, in fact, Casey and Finch have established. And because they're fine people, easy to reach and communicate with, great to work for, we get an extra dimension of pleasure from the relationship."

One recent day, Levinson was reviewing the client roster with pr bon vivant and legend Bob Gibson, who has joined the company as "special guest star."

"KC and the Sunshine Band, eh," Gibson laughed in arriving at that name. "You know, I wouldn't have recognized the guy if he walked through the door to talk pr . . ."

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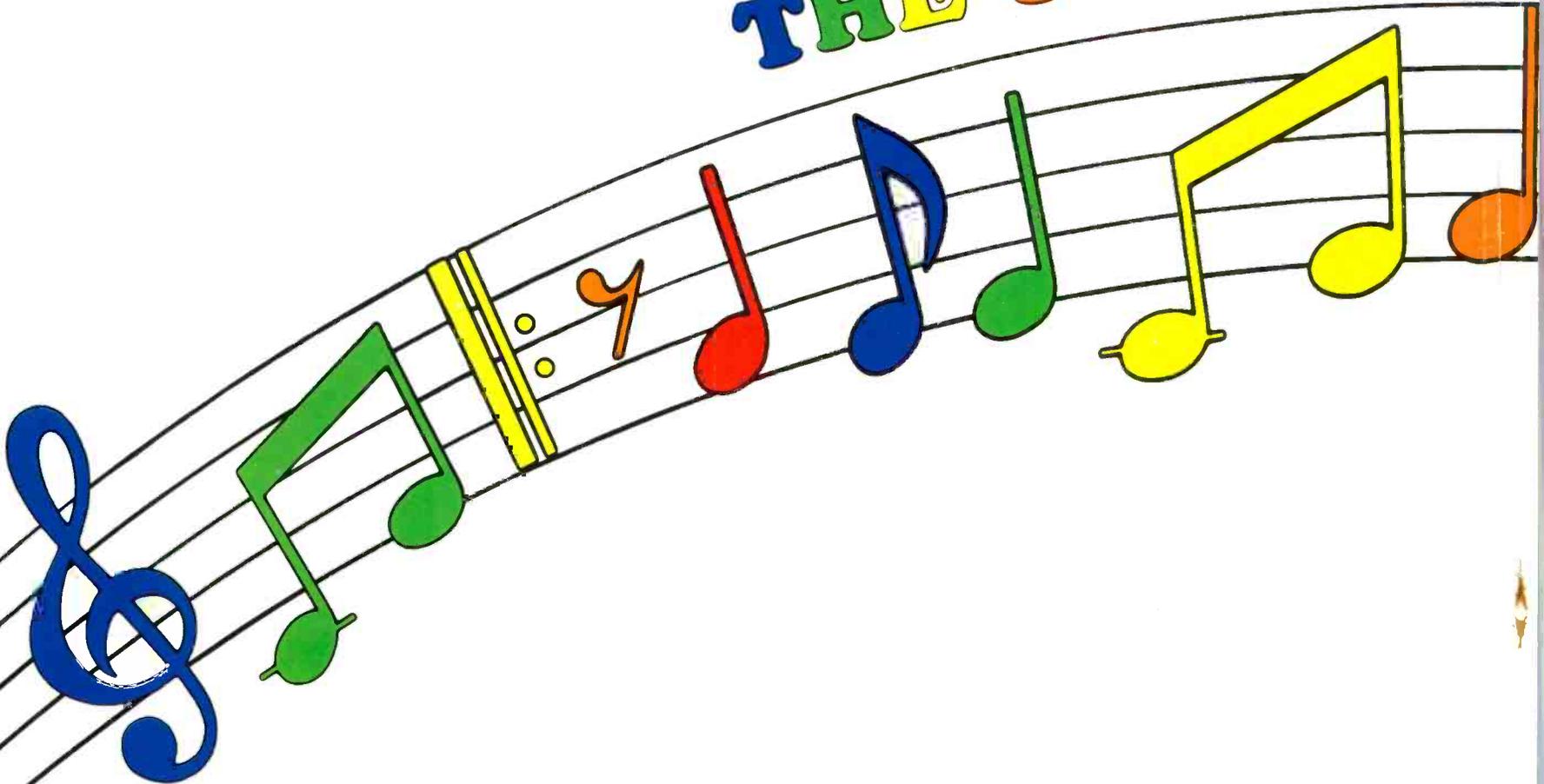
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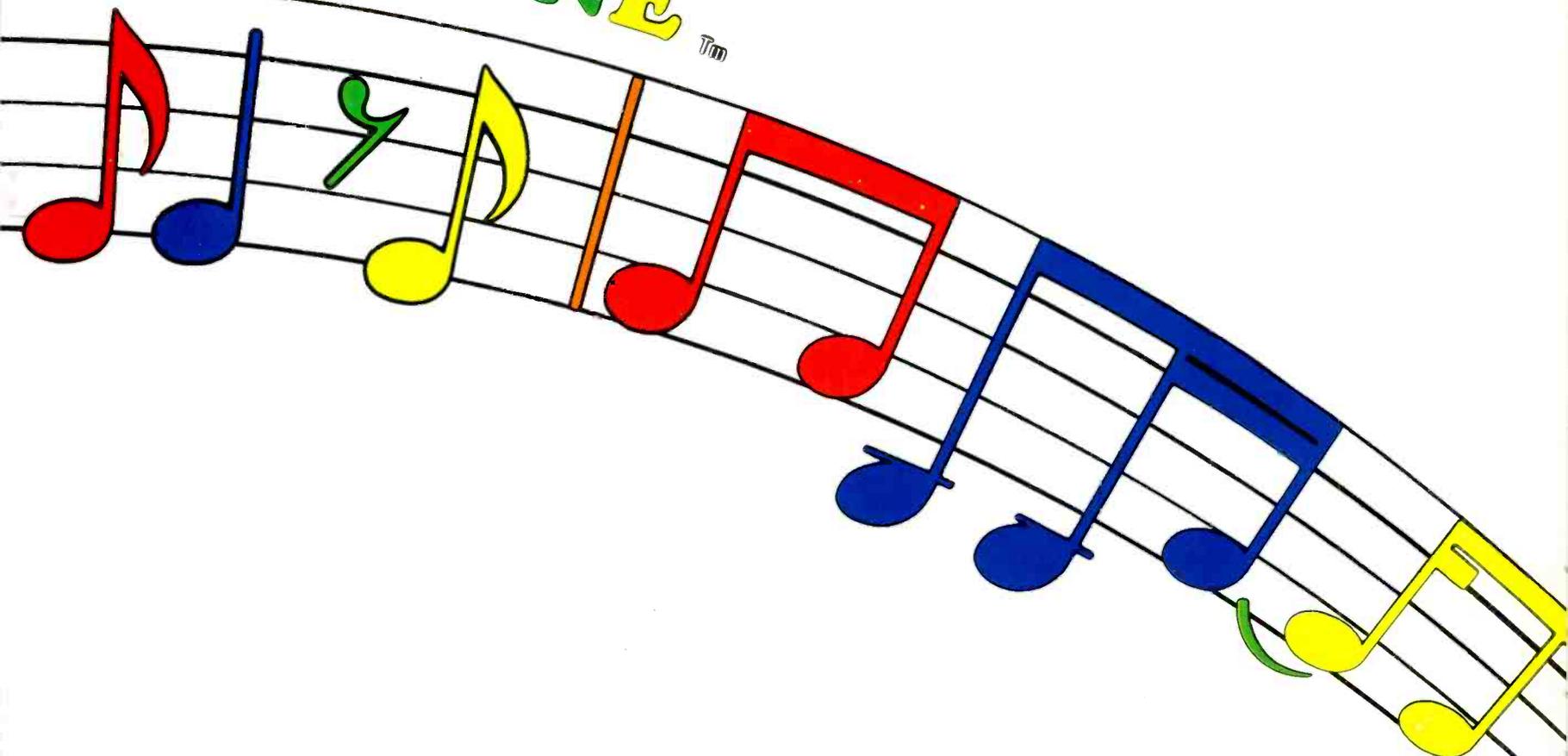




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# Fire Keeps Sunshine Band Hot

■ KC named them Fire and it isn't hard to see why. These two ladies whose high-pitched backing vocals enhance the soulful sound of KC and The Sunshine Band really know how to get things cookin'.

Sweet-singing Jeannette Williams hails from Miami and has a musical background that's rich and colorful. Beginning at the age of 7, Jeannette sang gospel with her family and they called themselves the "Echoes of Joy." She is the sister of songstress Betty Wright. Joining a female backup group called the Twans, at 18 Jeannette went on the road with Sam and Dave ("Soul Man") and performed in Harlem's Apollo Theatre during that theatre's prime time. Twan were one of the first female groups to have recorded at Tone Distributors (now TK) with a song called 'I Can't See Him Again.' After a few years Twan disbanded and Jeannette did solo work around the Miami area. She then formed a group of her own called the Precious Three. For about a year they performed Supremes hits ... standards like the Del-fonics' material or Aretha Franklin. Doing regular backing sessions for TK, she sang for sister Betty Wright, Gwen McCrae, Timmy Thomas, Clarence Reid and even Johnny Nash (at Criteria Recording).

According to Jeannette, "Beverly Champion and I met backstage at an O'Jays concert in '74. We were fooling around, singing some backing vocals together and we just started looking at each other and said, 'hey! We have a sound!' Ever since that night they've been working together."

During the time period when KC and Rick were recording "Get Down Tonight" and "That's The Way (I Like It)," KC, having heard the girls performing at numerous TK sessions, asked them to add their sound to those hits.

"We went into the studio about seven that night and we were in there til about 7 a.m. That was really a night to remember," Jeannette recalls.

Beverly Champion's musical history reads somewhat different. Her family was more educa-

tion-oriented than prone towards musical aspirations. In her house, one did not even hum the blues. When she was 12 she would sneak out to the talent auditions at the Nightbeat. Too young to be hired then, just for the sake of experience, Beverly continued to show her stuff.

Dancing is also one of her many talents. She takes great pride, and rightly so, for having chore-



Beverly Champion (left), Jeannette Williams

ographed the original dance routine performed with their smash-hit "Backstabbers."

Beverly is no less positive about the blending of Fire's two voices.

"With women it's especially difficult to find the right combination of voices that fall together and jell for a special sound. Fire is something that is supposed to be."

The two women design the show outfits themselves, passing the drawings on to costumer Harvey Krantz, whose way with color brightens and beautifies Fire's appearance.

Currently in the studio at Sunshine Sound, recording their first album, Beverly and Jeannette are especially pleased to be performing Casey/Finch material. Rick and KC are responsible for all the production aspects of this lp.

According to both Beverly and Jeannette, performing with KC and the Sunshine Band is expressive and rewarding. They enjoy the freedom that they have to try out new ideas and are thrilled to be a part of the dizzying success that has come their way.

## Stage Set Adds Color To Sunshine Band's Show

■ Designed by the Alpha Organization, a Memphis-based company, the stage set used by K.C. and the Sunshine Band adds another dimension to the brightly colored personality of their live performing. The focal point of this setting is the huge, multi-colored rainbow that rises to a height of 16½ feet in the center, spanning the stage to 32 feet, formed from fiber optics. Fiber optics has, up until now, been virtually unused in stage designing, except for minimal use in Las Vegas shows. Plastic threads used as a medium that picks up colored light from one distinct source (possibly a color wheel over a high intensity light that comes in direct contact with those threads) transmit this changing hue to the tips of the threads. The threads are then formed into whatever shape is necessary to spell either a name, create a rainbow pattern or

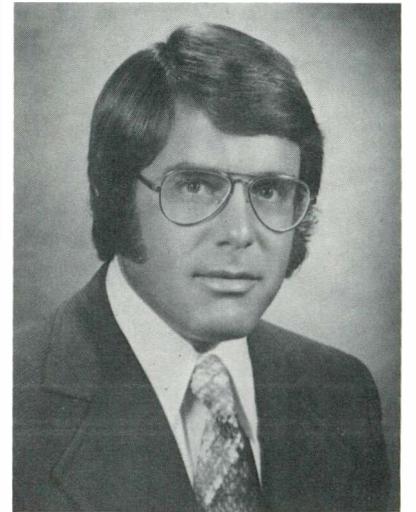
whatever. In the Sunshine Band's particular rainbow, eight different patterns can be created. Above the colored arc hangs the KC logo, also of fiber optics, in a sunburst of color catching the eye of the gyrating, pulsating audience.

The band itself stands on sloping risers and the congas are blocked onto the set so that they remain in position throughout the performance. Another addition to the scenery is the use of interchangeable backdrops, whose curved shapes can be set behind the risers with visions and lighting that create different effects to complement the mood of each song.

The alternating rainbow colors bring another dimension of vitality to 'America's Number One Party Band', and the sparkling, effervescent stage setting enforces their high intensity energy and talents.

## Bill Middleton: Consulting Attorney

■ Bill Middleton has been the consulting attorney for KC and the Sunshine Band since 1975, after the tremendous success of "Rock Your Baby." He has worked closely with KC, Rick and TK Productions in the redrafting of recording and production contracts and has advised KC and Rick on numerous projects.



Bill Middleton

Bill has been observing KC's transition from the days of dreaming and hoping, to having become an established artist and performer within the music industry.

"I've seen KC develop from a relatively confident younger guy to a man that is completely capable of making competent, mature decisions. He is eager to learn and sees to it that everything runs properly—that no one person takes advantage.

"Rick is one of the best listeners I've ever dealt with; I'm impressed by his awareness and excellent instincts. Both men continue to make basic, good decisions that will benefit themselves and those involved with them."

Bill Middleton also represents TK recording artist, Jimmy "Bo" Horne.

### Merger

Beginning January 1 of next year, Middleton will merge his law practice with the firm of Patton, Kanner, Segal, Zeller and King, and will continue assisting in the many facets of KC and the Sunshine Band and Sunshine Sound organization.



# Steve Alaimo Remembers When

■ TK's vice president and creative director Steve Alaimo has been with Henry Stone and TK since its inception.

Alaimo remembers when KC and Rick released "Queen of Clubs" which took off in England long before the group was known in the U.S.: "KC couldn't believe he was so big there and no one knew him here. It was as if he took a plane and became a star."

As a '60s recording and performing artist, Alaimo was able to relate to KC as a performer and traveled with the group on that first English tour.

"On that tour," he said, "KC began to understand what it was like being a star but he had the worst tour because the promoters were bad. It was the first time he'd ever been out of Florida and his first time on stage as a star. It was frustrating to him how much work it took and how press



Willie 'Little Beaver' Hale, Steve Alaimo

could hurt or help. But the bottom line was that the kids loved that tour . . . he amazed everybody everywhere he went.

"I felt that when I went to England with them," continues Alaimo, "I was of great value because I had been a performer and not a manager. I was able to give him a few tips and make a few things easier and I think

he was thankful for that."

"But," Alaimo continues, "there are certain things you have to experience for yourself and now he's gone through it all. On that tour alone, he had to learn how to give his first really big performances, learn how to be a star, a leader, and what it was like to be on the road, eat bad food, ride in buses, sleep in hotel

rooms with no water or plumbing and drive two days straight without sleep. That's a hard thing for a kid of that age to learn."

KC always wanted to be a writer and Finch has always been a musical genius. "Actually," notes Alaimo, "they're both studio freaks and they're listening to music all the time." Alaimo used to watch them when they worked in Tone's warehouse, taking dozens of records home so they'd always know what was going on.

Alaimo produced one of their first songs, "Move Me Baby" with Gwen McCrae. "Since those days," Alaimo reflects, "it's amazing that all their huge international successes haven't put them on a star trip. They've really remained the nice, local Miami boys that they've always been. Seems like they'll always have that sunshine in their personalities.

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# Sunshine Sound-Unpretentious But Busy

■ Off a small, winding dirt road, beneath a busy expressway, an inconspicuous looking complex of beige warehouses sit, appearing sleepy and idle in the Hialeah warmth. The illusion is deliberate . . . for it is an illusion. Inside, there's a magic factory where sunshine is spun into gold and platinum, and a fantasy of rhythms make rainbow music for the masses.

Sunshine Sound Enterprises, Inc. is the recording company built around the productions of its founders, Harry Casey and Richard Finch, president and vice president, respectively. Paving the way and laying down the tracks for KC and the Sunshine Band, Jimmy "Bo" Horne, and the sultry ladies of Fire, Casey and Finch have brought a dream into being. This unit is theirs . . . the freedom to express, the time to

develop new ideas and concepts without pressure, the space to rehearse, mix, master, invent and envision all lay under this rooftop. It is a tribute to their efforts, a monument to integrity and desire. For these dedicated musicians, it is a castle; a kingdom for future ventures, future hopes.

Entering the reception area, the atmosphere is warm and cheerful, with sun color decorating the walls and floors. A multi-colored blown up photo of KC and the Sunshine Band greets visitors with vibrant smiles. They are smiling because they have captured happiness on vinyl . . . because they have millions of people, all over the world, singing catchy street slang, shaking their booty's and jumping to the sound that is theirs and their alone.

Through the doors marked generously with "Thank You For

Not Smoking" signs (just try and find an ashtray) twist the carpeted hallways leading to the brain center of the Sunshine Sound Organization. Upstairs are the business offices where Sherry Smith, manager and Jim Ramos, personal manager for KC and the Sunshine Band, put together the deals and mechanics that keep the show going, on the road and off.

And, as workmen arrive daily to build onto the ever-growing complex, Casey and Finch can be found spending countless hours in their studio, putting it all together for their future releases. There is a rehearsal room, complete with cyclorama and a full length viewing mirror where the choreographed routines are perfected. Upstairs, a loft to store the waiting costumes and downstairs, a lounge for those precious moments of relaxation.

## McRae, KC & Finch: The Tie That Binds

■ "'Rock Your Baby' created a bond between KC, Rick and myself that will always have a special place in my heart," reflected George McCrae. "Our careers and a new sound were launched together all over the world."

"Rock Your Baby" was a number one hit record in 53 countries, sold over 15 million copies throughout the world and marked the beginning of international acclaim for McCrae and the songwriters, producers and arrangers, Harry Wayne Casey and Rick Finch. "KC and Rick were very excited over the success of their first production effort, everyone at TK was too," said McCrae.

TK's vice president and creative director Steve Alaimo suggested to KC and Rick that they use George's voice on "Rock Your Baby" and the record launched the full-scale careers of all three artists.

"KC and Rick really deserve this **Record World** tribute," McCrae concluded. "They started trends in music. KC and Rick are exceptional people and even though we are not working together now, I feel I'm still part of them and I love them both. I'm very happy that KC and The Sunshine Band made it so big and I wish them continued success."

At the heart of it all, is the recording studio, which was predominantly designed by Richard Finch. The facility consists of a 24 Track MCI recorder with an MCI JH5-28 console and light meters.

In the mastering studio, the equipment consists of a custom-designed Scully console and Ortofon cutting head. There are amber meters (a frequency response display) and NTP peak reading meters. "They're just a faster VU meter. The standard VU meter is too slow to read the peaks accurately. When you need to read the transient response, for instance, on a strong bass drum, the VU meter won't read that fast enough—but the lathe will cut it anyway . . . which means the grooves may kiss. It won't show you that the grooves are going to touch together on those standard VU meters. On the peak meter you can see that transient program coming in advance," further explains the well-educated Mr. Finch.

Seth Snyder, the MCI distributor for the Florida area, helped Rick select the equipment and assisted in building the studio. Rick showed the people what he wanted, and if there was a problem or a certain something that couldn't be done then Rick comes in and dwells on the solution.

The studio has a pyramidal shaped roof, and, as Rick would let it be known, it is there for acoustical purposes . . . not superstitious ones, as has been rumored.

The studio is compact and unpretentious. "KC wanted a larger studio, but I like small area," says Richard. "My studio is very small and can only hold four people at one time. I brought myself up in those working conditions and if I changed them, then I would probably change the sound of what I am doing."

Harry Casey and Rick Finch have produced, mixed and mastered all of the KC and the Sunshine Band recordings. They are currently in the process of recording and producing their next album for TK Records. They are also producing albums for the first artists signed to Sunshine Sound, the aforementioned Jimmy "Bo" Horne and Fire.

## TK & CBS Intl.:

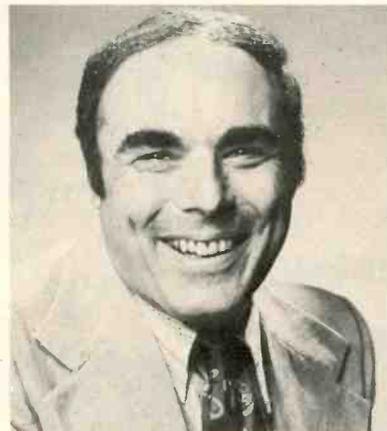
### A Happy and Prosperous Union

By DICK ASHER

(Dick Asher is president,  
CBS International)

■ We at CBS Records International are delighted and enthusiastic about the agreement we've made with TK records for worldwide distribution. We have, in recent years, had the honor and privilege of representing some extremely creative and tasteful labels overseas, which have permitted us to represent their extraordinarily talented artists. TK is definitely in this category. TK has already experienced much success overseas with their artists, and this success will greatly increase. We are grateful for the opportunity to work with them and their artists. TK is an ever-growing company headed by Henry Stone, one of the pioneers of the record industry. We are delighted to be affiliated with this multi-talented man. We're also happy to be associated with Steve Alaimo, TK's vice president and creative director, who does some of the writing and producing for some of TK's finest works.

With this new affiliation, CBS Records International has acquired the international distribution rights to TK's artists,



Dick Asher

which include KC and the Sunshine Band, George McCrae, Betty Wright, Chi Coltrane and a host of other greats. Interestingly enough, CRI and TK's first release will be Chi Coltrane's album. Chi, who first broke in Europe as a CBS recording artist, is now on the Cloud label for TK and is currently on an extensive promotional tour of Europe.

All in all, this marriage between CBS Records International and TK should prove to be a very happy and prosperous union.

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## Charley Williams: Partyman

■ Make no mistake about it—that whirling dervish figure slinging his trombone while meandering near the edge of the stage is none other than “funky” Charles Williams, self-proclaimed ‘partyman’ of KC and The Sunshine Band. The trombone turns him on; the dancing takes him away.

Rockingham, North Carolina is where he lived until age 3 (born November 18, 1954) when the Williams clan shifted to Florida territory. An insatiable appetite for brass instruments since his Junior High School days has made him the artist he now is. Charles played the baritone for two years, three years on the trumpet, and in the school orchestra, he took up the French horn and tuba. Now the slide trombone is his musical messenger. He has three trombones to whom he has given names: Miss King, Miss Blessing, and his first trombone—dubbed simply “the bone.” According to Charles, “Miss King” is covered with ‘fame dents’ from their first English tour, but she never complains.

Wayne Henderson of the Crusaders has been a large influence on the style Charles has acquired. Listening to Wayne on Crusaders recordings tuned his ear and and pointed him in a direction

that he’s delighted to have chosen.

Being with KC and The Sunshine Band has given Charles an outlet for his talent and energy; a chance to “keep the big wheel turnin’.”

With choreographer/trumpet player Ronnie Smith, Charles Williams created a dance called the 440 which is used in the KC and the Sunshine Band live show. It was titled after Charles’ Plymouth 440 GTX (“my ride”) because of its lightning fast pace. When Charles begins to wander around the stage, dancing in a



Charles Williams

trance-like state, it’s because the sound of the Sunshine Band has possessed him.

“I’m gone! When that music hits me, it’s like electricity being pumped into me—I’ve just got to move. I call that ‘the breakdown!’”

Performing with the Sunshine Band is the ultimate for Williams. Knowing that the audience goes home laughing and filled with joy; that older folks as well as the young admirers had a great time and got their money’s worth—is everything to Charles. About the Sunshine Band:

“We’re just like cartoon characters. One person bounces off of the other and the good time just takes off.”

Playing his trombone is something he hopes to do forever—he loves to jam on and on and it’s not just for his own amusement.

“I try to get the funkier, grabbin’ at you horn part that I can think of in this head of mine. I love to pump the crank!”

Vivacious and high-spirited, Charles Williams, armed with his trusty trombone, is going to keep on dancing and giving that party atmosphere that is such an integral part of KC and the Sunshine Band.

## Bill Tanner on KCs Mass Appeal

(Continued from page 16)

afternoon, and KC’s giving away a contest prize at South Miami High School and we’re practically mobbed. Or, it’s late Summer ‘75 when George McCrae was riding high with the Casey/Finch produced “Rock Your Baby.” George was going to do a concert for Y-100, but, the TK folks explained, he was out of the country. Could we use this “KC and the Sunshine Band” who seemed to be developing a hit in England called “Get Down Tonight?” “Put the record on, lemme hear it.” Hmhmhmhm. “Do a little, dance, make a little love, get down tonight ... Whooooooo!” “Let’s hear that again!”

And then ... “Put that record on the air ... sounds like a smash!”

I was in Pittsburgh, responsible for both 13Q and Y-100 at the time “Get Down Tonight” first hit Miami. When Y-100’s PD Robert W. Walker told me about the instant phones the song was getting in Miami, the Pittsburgh people pooh-poohed, “Well, that’s Miami. This is Pittsburgh ... and that’ll never go in Pittsburgh.” Being basically hard-headed and stubborn, I said “To hell with these Pittsburgh experts ... put it on!” Within a week, it was number one on the phones, followed very shortly by number one sales.

And so it went around the country. So it has gone around the country ... five times now. Furthermore, I am convinced Casey and Finch are really onto something. I know they are “in touch” with what America wants to hear. And that’s what it’s all about.

“Keep It Comin’, Love!”

## KC Helps Make TK a Major Force

(Continued from page 14)

ry Stone, Steve Alaimo, Harry Casey and Richard Finch are living proof that dreams do come true and that nice guys, if they have the courage and talent, can finish first.

## KC Road Crew: Dedicated and Trustworthy

■ Ricco Saunders and Eugene Brown (known as BC) have been the sole crew members for the touring KC and The Sunshine Band since the beginning. According to KC, “Some people have bigger crews but BC and Ricco are all I need. Not only do they do the job, but they are people I can trust and respect, which is most important to me.”

This is quite a tribute to the two men, but they have the credentials and background to merit it. They are both former disc jockeys and have vast experience in the record and music business. According to BC, “We go on the road with KC, not so much because we want to make some extra money, but because we love doing it. KC and Rick deserve everything they’ve gotten from this business. They may be super-

stars to the public, but to me they are two really good people who it is a pleasure to be associated with.”

Ricco, the flamboyant one of the two, and BC (“Mr. Stability”), watch other road crews with awe. The two of them do the work of many because they believe in

what they are doing and in themselves. “The most important thing to do is not take yourself seriously but remember to do a serious job,” said Ricco.

When the band is not touring Ricco works for Henry Stone, president of TK, and BC works at Sunshine Sound.



Ricco Saunders



Eugene Brown



# Jerome Smith: Self-Taught Guitarist

■ Whipping out those 16th notes on the guitar is the Sunshine Band's own Jerome Smith. One of the original members of the Oceanliners, Jerome hails from Miami, born on June 18th (the same birthdate as Paul McCartney) 1953. He is the only member of the Sunshine Band's present lineup to have played with Casey and Finch on the single "Rock Your Baby." His guitar skills commendably enhance the Sunshine Band recordings and add immeasurably to their live shows.

Those skills are self-taught. The percussive sounds of drums and congas were his first instrument at age 9, and when he turned 11, he switched to the baritone (bass clef). Having learned to read staff music, Jerome locked himself in his room and within six weeks had developed a proficiency on rhythm guitar. That guitar and

the desire to master that craft have encouraged Jerome to cultivate his present dexterity.

Unlike most budding musicians, Jerome never had an idol; a favorite performer to study and emulate. Appreciative of the changes that popular music has gone through, he enjoys the sounds each transition brought about — he strives for individuality.

"I listened to other musicians, but I wanted to be different. I'm reaching for a different sound, more techniques. I try not to play the same licks as I've heard others play.

"I'm trying to come up with ideas that blend well with our music. When you hear our music you just have to dance. You don't sit down, you get down!"

Jerome aims for perfection and the needs of the band are num-



Jerome Smith

ber one on his list. Feeling that intense communication is the key to success, he believes that if the love keeps happening between the members, the accomplishments will go on and on.

But the Sunshine Band isn't where it stops for Smith. With

his wife, Carolyn, he composes original material in their home, often accompanied by drummer, Robert Johnson. Jam sessions frequently take place at church; whenever there is a free moment.

"I reach for my guitar when I first wake up in the morning. You got to keep your chops up . . . keep the fingers from stiffening."

Though touring keeps Jerome away from Carolyn and his daughter Carlise, 6, more than he'd like, the road has been an education that he delights in. The food isn't always to his liking ("I don't like fried foods — I get lonely for cornbread and stew . . .) and the pace hectic ("I have to have warm milk to sleep at night, like a kid . . .") but those problems are minimal.

The energetic Jerome Smith gives performing his all. He just wants to keep the ideas flowing.

# CONGRATULATIONS KC & THE SUNSHINE BAND

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## Grubman & KC: Strong Relationship

■ Alan Grubman is the attorney for TK Productions in conjunction with his firm Grubman and Indurky, P.C. in New York City.

"As a lawyer in the music business," states Grubman, "I am constantly dealing with record labels and groups. I have found a very unique relationship between KC and TK's Henry Stone.

"In most situations," continues Grubman, "there is a business relationship between the group and his record company which usually, by necessity, develops into a friendly relationship. With TK and KC, it was the opposite.

"When KC was first with TK as a stockboy, he developed a strong personal relationship with Henry Stone, which gave KC the opportunity to go from a stockboy to a recording artist. That strong personal relationship turned into a huge business relationship.

"One of the other unique features," continues Grubman, "was that we saw a record company and an artist grow to maturity at the same time. With the growing successes at TK, KC was able to develop his own talents into a major force in today's music while KC's successes have been a major contributing factor in TK becoming a major force in the music business."

In addition to KC and Rick's personal relationships with the record company, the way they do business internally is also on a highly personal level, according to Grubman. "The people working with KC five years ago are also with KC today—Rick and KC, Sherry Smith, Gary Schaffer. As an artist develops in stature there are very often internal changes in the operation. At Sunshine Sound there have been additions, not subtractions.

"From a lawyer's point of view," states Grubman, "I've been tremendously impressed by KC's very astute business mind. He is equally involved in the business aspects of his career and makes sure that he is aware of every aspect, everything that's going on, in addition to his music. I've seen him over the last three or four years grow with his career, which does not always happen with an artist. There have been no ego problems, nor has his perspective of himself gotten out of proportion. KC has kept a very balanced

outlook; the way in which he's handled his career is indicative of that."

According to Grubman, Sherry Smith, Sunshine Sound's business manager, "is another member of the organization who I've seen grow, as did Gary Schaffer, with the successes. Sherry started off at TK years ago. She takes on many responsibilities in taking care of KC's affairs. I often deal with Sherry, not just KC, which is also unusual. But those in-

involved in KC's success have grown together very effectively."

Jim Ramos became KC and The Sunshine Band's manager back in April, 1977. "His first real project for the group," states Grubman, "was putting together the group's 1977 summer tour and establishing KC and The Sunshine Band as concert headliners. The tour's success is a reflection of the efforts and know-how of Ramos, formerly KC's booking agent at ICM in New York."

## Schaffer Promotes KC

■ Gary "Dutch Holland" Schaffer is the national promotion director for Sunshine Sound and tour manager of KC and the Sunshine Band. His experience in the business covers nearly every aspect on and off-the-air of radio work and record promotion but, he says: "I'm not sure that all my varied experiences prepared me to deal with a hot new American band on the run. The Eagles are right: it's truly 'Life In The Fast Lane.'"

Schaffer has been with the band since the first weekend when "they played their first date in America, a free concert in Miami," he said. "By Tuesday we were in Hollywood performing in 'Midnight Special,' signing with ICM, buying outfits, and equipment and preparing for the first American tour beginning in 10 days.

"From the very beginning KC and Rick insisted that the band fly on commercial airlines, stay in first class hotels and drive in nothing but professionally driven limousines," he continued. "Not just the leaders, mind you, but the whole entourage. The contract riders of most bands call for dressing room booze. Our riders call for fresh fruit and vegetables and fruit juices. Of course, we're not all vegetarians. Therefore, it's not unusual if I dispatch a couple of limos to a nearby McDonald's. If fans want to meet the band 'up close and personal,' they should stake out the best cafeteria in town and watch for a limousine caravan."

Schaffer has seen a change from the time, during the band's first two years, that he, KC and Rick Finch were the only "honkies" at a KC and the Sunshine



Gary Schaffer

Band performance.

"We are male, female, black, white and Cuban," he said. "America loves it. The crowds we draw now are a mirror image of the band. Everybody comes to party. The all black audiences have always accepted 'the white boy out front.' The management of venues that never use black talent have been amazed at our conduct and drawing power. Many nights I've felt that we broke down a few of the last remaining barriers."

His responsibilities as tour manager have grown with the success of the band.

"Now we fly fifteen, have a ground crew of ten, two loaded tractor-trailers, a motor home and matched luggage," he said. "We've progressed from America's best opening act to a true headline attraction. Now, instead of counting folded one dollar bills before the band hits the stage, I can accept a check afterwards. Still, everyday on tour is a whole new adventure. I've been a part of it all from the beginning. It sure makes it easier to justify a life spent tap dancing to the strains of rock and roll."

## K.C.: A Global Star

By MARY ANN FLYNN

(Mary Ann Flynn is vice president, TK International)

■ K.C. & the Sunshine Band have been active from the very beginning, their music itself creating international excitement.

My association with K.C. & the band started when they made their first and only major tour outside the U.S. to England, from then on, with every subsequent release, they have charted and generated great sales in Holland, Italy, Belgium, Canada, Australia, Japan, to name a few countries—their music constantly heard on radio and in clubs, etc. in the four corners of the world.



Mary Ann Flynn

To give you further insight about the impact K.C. & the Sunshine Band project, about a year ago, T.K. held its first international convention at the Americana Hotel in New York, where we took the opportunity to invite our international affiliates, marketing, promotion, key press and radio/TV representatives from all over the world. They interviewed and spent time with our artists, the highlight of the convention—their first opportunity to see KC & the Sunshine Band perform "live" at Madison Square Garden.

It was just awesome to see—industry representatives from all over the world join in the singing, dancing and excitement along with K.C.'s fans at the Garden, and it has continued everywhere they appear. They've broken attendance records both in the U.S. and subsequently, in their first

(Continued on page 30)

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# Ronald Smith-Trumpeter and Choreographer

■ Twenty-five year old Ronald Smith (Ronnie) has been the lead trumpet player and choreographer for KC and the Sunshine Band since the touring band was formed.

Ronnie began playing music in junior high school. At first he played drums and bass, but switched to trumpet in high school, noting that the music teacher had more to offer and paid more attention to the horn players. So talented is this young man from Edison High School in Hialeah, that this transition from rhythm instruments to trumpet proved to be no problem.

While in high school, Ronnie joined the school marching band and helped choreograph the routines. The exciting dance routines that KC and the Sunshine Band are so noted for were mainly choreographed by Ron Smith, utilizing many of the same movements he had created for the Edison High School Band. Small wonder that fans of KC and the Sunshine Band react with so much enthusiasm to the turns, spins, and steps of the band. They are able to relate to the choreography. Ronnie gets additional ideas from going out to discotheques and catching up on the latest steps and movements.

"I don't want the band to look



Ronald Smith

too mechanical," says Ronnie. "That's why I don't always have them doing the same steps all the time. Not all of the dancing is choreographed. A lot of the time the guys are just doing their own thing. This gives the group a funky look. They get a chance to get into their music and express it the way they feel. I try to put in all the latest steps and dances in the show, stuff like The Box, The 440, The Worm, and the Charlie Brown.

"The slick routines that some other bands use wouldn't fit us. We are a get down and boogie band and I think that is what the kids like about us. Some critics don't understand this and they will put us down for not being as slick as some other groups.

## Rick Finch

(Continued from page 8)

cial life, Rick isn't a party person to begin with. Recording will always come first.

His mother saw to it that he had a new car, a Plymouth convertible, a rare possession for a kid in his neighborhood. A Dodge Charger eventually took its place and has been passed on to younger brother, Bobby. Now a Jaguar XJS has stolen his heart and there is plenty of money for gas.

At home Richard has a large collection of tropical birds . . . 5 parakeets, 12 parrots, 4 or 5 paralletes kept outdoors in the aviary. As the story goes, a turquoise parakeet accidentally landed on Rick's shoulder while he was gassing up at an Amoco station. He took it home and a week later, bought it a few companions. A parrot named Rain-

bow conned Rick into purchasing him with a simple "hello." When Rick greets his feathered buddies each morning, Rainbow can be heard to chant without coercion, "I love you, baby." Knowing Richard Finch, it's easy to see why.

The future seems bright for KC and the Sunshine Band, and Richard Finch will continue to see that their sound is fresh and exciting.

People often ask Rick who promotes KC and the Sunshine Band.

His response, "Our records promote us."

With Rick's superior ingenuity and skill at writing, performing, engineering and the mastering of KC and the Sunshine Band product, the continued quality of this entertaining supergroup is guaranteed.

They don't understand. We dance on stage because it is another way to express our music and our groove. It helps the audience really get into the band. They can tell we are having fun and the audiences get off on that."

### Understands Difficulties

He tries to pick up steps that everyone can do. Gathering some of his concepts from observing the dancers on TV's "Soul Train," Ronnie knows the difficulty of playing an instrument and moving simultaneously.

Ronnie and his wife, Beverly are the proud parents of their first born child, daughter Ronshka

Lalara Smith — now two months old. Through the advice of his father, Ron has become an excellent cook who claims as his specialty a dish called 'conch fritters.'

"My father used to say, 'learn how to cook so that if she's poutin' you won't be starvin'—."

Spare time finds Ronnie writing music, as it is his first love. Like all the members of the band, Ronnie is appreciative for the tremendous success of KC and the Sunshine Band and can state with all sincerity that he likes the way everything has turned out.

## Norm Rubin: Promotion Power for KC

■ NEW YORK — Four years in promotion for TK Records has given New York-based Norm Rubin the opportunity to extensively work KC & the Sunshine Band product since the band first broke in Europe with "Get Down Tonight." "KC is the complete opposite of most artists," says Rubin, who is an industry veteran of 26 years, "KC happened in Europe first and came across as an import."

Rubin emphasizes that the band, although a European smash, took a further eight months to happen here. But by following the game-plan laid down by TK president Henry Stone, with whom Rubin has worked for his full 26 years in the business, "Get Down Tonight" began to hit. "It was a long hard pull on Henry's part and his promotional staff down there," adds Rubin, quick to recognize TK's Floridian staff.

The primary thrust behind the success of KC was the large black base of popularity. Initially promotion was aimed strictly at black-oriented radio stations until "almost all the r&b and black stations in America were on the record." Rubin explains the TK strategy as "Henry's belief that to have a single record happen and to have it sell through, it has to be r&b oriented with a broad enough base in the black market to sell 300,000 to 400,000 pieces."

For "Get Down Tonight" to become the huge hit it eventually did, next came the difficult process of getting a new r&b

artist to cross over to pop. With "the hiring of independent people to bolster the staff," pop stations like Y-100 (Miami), WSGA (Savannah), WAYS (Charleston) and WQXI (Atlanta) began to pick up on the record and that was all the momentum it required.

The basic promotional format continued when KC's second single, "That's The Way I Like It," was released. Rubin explains, "Although it was almost an automatic, we still worked it through r&b first. We made sure r&b stations had it before pop ones, and stations like WDAS, WWRL and WBLS went on it faster."

Much of the day-to-day promotional decisions are made by Sherry Smith, part of KC's Florida organization, whom Rubin describes as "the cog in the wheel for KC." All geographical ends of the KC organization are in close touch with each other and form a "family operation similar to the old Atlantic/Chess days when the company worked as a closely knit family."

Rubin shares the credit for KC & the Sunshine Band's success, and he defines his promotional role as "just like everybody else's. We all work together. I go out and try to get records on the songs. I also take care of the trades and some parts of the advertising. In legitimate ways I keep up a good rapport for KC. Things have worked out very well, KC has been very happy and he does everything in his power to help us."



# Fermin Goytisolo's Steady Conga Beat

■ One of the Sunshine Band's key ingredients for success lies with the steady conga beat put down by Latin charmer, Fermin Goytisolo. Born in Havana, Cuba on December 31st, 1951, 25-year old Fermin adds to the Sunshine Band's happy sound and happy temperament. Having moved from Cuba at age 12 to Queens, New York, Fermin attended Military School and was drummer for a performing high school band called "The Fabulous Five." He then moved to Carol City, Florida with his family in 1970 where he attended high school with Rick Finch.



Fermin Goytisolo

"I knew Rick from Carol City High. I used to see him in the halls and we'd ask each other questions about music and cars, and he told me about TK Records, how he hung out there recording . . ."

Fermin has been playing drums

and congas since he was 13, picking up pointers from local Cuban musicians and being influenced by the likes of Santana and various forms of Latin music, as well. He is partial to Afro-Cuban drumming techniques and always tries to create his own variations. Knowing that there is always something else to learn, Fermin is interested in developing his knowledge of Brazilian and African drum rhythms and intends to

add vibes, electric congas and synthesizer drums to the list of percussion instruments that he already plays. Fermin prefers the sound of wooden congas as opposed to fiberglass, but feels that its more practical to take fiberglass congas on the road. Someday he hopes to pick up a set of authentic Cuban congas, made out of barrels with steel rims.

Fermin started playing his congas at TK recording sessions for Little Beaver, Betty Wright, and was part of a TK recording group known as "Peach," well before the release of "Rock Your Baby." He met KC at these recording sessions and played on the early Sunshine Band album, "Do It Good." Fermin moved to Tampa for a year and on his return called KC to let him know he was back in Hialeah. KC asked Fermin to join the Sunshine Band at that time and Fermin is more than

glad that he did.

"I feel very lucky to have been around at the time. I had never had a really good band to play with like this . . . one that moves around so much and yet plays so well."

Gentleman that he is, Fermin admits to possessing a hot Latin temper at times, but the gypsy way of life agrees with him. When he isn't on the road or in the Sunshine Sound studio recording, Fermin can be found on the beaches of Miami, jamming with other conga players and musicians. His good looks have made him a popular member of the Sunshine Band, but it is the skill that he has demonstrated on congas that has gained him the respect of his peers. Fermin admires the theatricality of groups such as Kiss and Parliament and listens to Hancock, Eddie Palmieri, Tito Puente and others.

## KEEP IT COMIN' HARRY & RICK

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## Bo Horne Praises Casey and Finch

Records produced by TK recording artist Jimmy "Bo" Horne are written, produced and arranged by Harry Casey and Richard Finch. "Gimme Some," which Bo Horne recorded with the duo in 1975, launched the artist's career internationally, with a gold record in Canada and command performances in Europe. It is interesting to note that Horne's career parallels that of KC and the Sunshine Band somewhat in that both artists original success came outside of the United States.

Jimmy "Bo" Horne first met KC at TK's studio in 1969 while Jimmy was still in college. In 1971 Bo Horne was headlining at Tampa, Florida's Oasis Club with KC playing with him in the days when KC's extensive black club performances awarded him the nickname "blue eyed soul brothers," according to Jimmy. At that particular show, Horne recalls that "We didn't make much money on the show so the whole band had to sleep in one hotel room. KC told me that his dream was to become a very successful writer and producer ... writing music that would make the world feel happy. Now he's doing it," continues Horne, "and though he never came back to me and said 'I told you I'd do it,' that conversation was the first thing I thought of when he made it."

Commenting further on KC's successful sound, Bo feels that "KC was musically raised in the culture community of funk, brass and sassy syncopation which combined with his spirit, religion, and lack of racial hang-ups. Until you see him perform live, you don't know if he's black or white ... his personality and music transcend color lines."

While involved in a heavy college schedule, Horne was brought to TK in 1967 by WRBD-WCKO station manager Joe Fisher. At college, Horne's innovative spirit brought soul music onto a campus that previously was moved by gospel only. At TK, Horne kept hanging around, as did all of the aspiring TK artists, knowing that eventually the combinations would click. He recorded "Clean Up Man" in 1972, written and produced by Clarence Reid as the answer song



Jimmy Bo Horne

to Betty Wright's million seller "Clean Up Woman." Although Reid and Horne cut a few more tunes together, Reid's studio commitments were working overtime. At the same time that KC and the Sunshine Band's "Queen of Clubs" took off in England, the happy, high blood pressured talents of Horne, KC and Rick were put together at the suggestion of Henry Stone. Because Bo and KC had worked together before, the good feelings were already there.

Commenting on working with Rick and KC, Horne says, "Besides being two of the world's best young music people, they help an artist develop because of their patience, support and confidence in you and their own abilities."

According to Jimmy, the success of KC and the Sunshine Band and TK Productions, "can't be talked about without talking about Henry Stone, the main man whose personality and influence allowed TK to grow. TK was created by everyone working and growing together, with Henry refereeing the game and calling the plays."

"George McCrae and I grew in West Palm Beach together," states Horne, "and I am very happy for his success too. George was the first to successfully carry KC's Sunshine Sound around the world, and we'll just keep spreading the word."

## Mary Ann Flynn

(Continued from page 26) appearance this summer in Canada. Truly the sign of a major international act!

## Jack Kratish:

## Everyone Works Together

Jack Kratish, TK Production's comptroller, has been with the company since 1969, although he's worked with Henry Stone for the past 15 years.

"Our feeling at TK has always been that if we all work together, everyone has the chance to reach their potential," states Kratish, "whether as a recording star or as an executive."

"When KC first started here, we would talk and I'd tell him that if he stuck it out and did all the right things, he'd make it. I always felt a very special magic with him and his music."

"Although my position at TK doesn't help an artist get started musically," continues Kratish, "I've worked with Henry and Steve in giving everyone the same opportunity to use all our facilities—the warehouse, the studios, whatever. When KC was first getting started, he'd work in the warehouse all day and go into the studio at night, often with Betty Wright and Willie Clark—I always tried to give him encouragement, financial advice and help him and the band anyway I could personally and businesswise."

"I've also worked very closely with Sherry Smith, Sunshine Sound's business manager, through the group's rise to success. Like everyone, else here—Henry, Steve Alaimo, Gary Schaffer, everyone, we've all grown together; it's been a real family."



Jack Kratish

affair: I believe that Henry was the most instrumental individual at TK in terms of guiding KC and Rick's careers. He's always had tremendous faith in them. But you could feel it with KC and Rick," states Kratish, "and their first major recording effort, 'Rock Your Baby,' became one of the world's biggest hits."

Kratish remembers visiting KC in the hospital when he had appendicitis, just before the group was to embark on their first tour of England: "KC was very upset about the tour's delay and we discussed how it could be rescheduled. He hopped on the plane the minute his stitches had started to heal."

"I'm very proud of KC and the Sunshine Band's successes," continues Kratish, "and I'm delighted to have been a part of TK during our explosive years."



KC and The Sunshine Band, 1974.

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Arthur Indursky**

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Harry W. Casey  
Richard Finch  
Henry Stone**

**and everyone associated with  
KC & THE SUNSHINE BAND**

**Music Trend of Detroit**



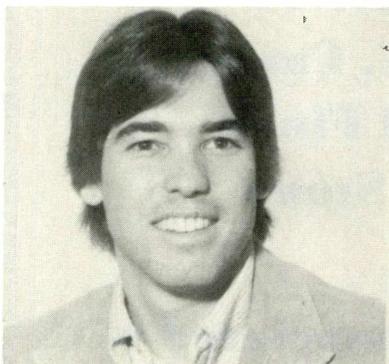
## ICM (Continued from page 12)

bookings. According to Stacey, KC's appeal makes the group particularly appropriate for his kind of venue.

"When a rock group goes out on tour, they're going to get a young audience, maybe 16 to 22 or 23," Stacey said. "When an act plays a state fair, they're going to get people anywhere from four to 80. So there has to be a much wider appeal. He's (KC) adaptable to fair situations, and the audiences love him. It's a very high-class show, very saleable."

Stacey first booked KC and the Sunshine Band at the Allentown (Pa.) fair two years ago, shortly after the group came to ICM. Since, KC has done several more large fairs, and become a top amusement park draw, owing, Stacey said, to the group's "general family appeal." The largest show Stacey has handled for the group was last summer's Ohio State fair, where the KC show drew a crowd of 30,000 people at one o'clock in the afternoon, which Stacey called "unprecedented for that early in the day."

Stacey, for one, has seen firsthand evidence of the excitement potential of KC and the Sunshine Band: "I saw 40 year-olds dancing in the aisles when he was playing. You just don't see that with someone else."



Ed Micone



E. O. Stacey

## KC Fan Club Offers Personal Attention to Admirers

■ Created in July, 1974, upon the band's return from their first English tour, the KC and the Sunshine Band International Fan Club was a natural development for the group, whose popularity was growing stronger across this country and around the world. Casey and Finch decided to handle the development of this fan club themselves in an effort to give more personalized attention to their devoted followers. In the beginning and as it stands today, the fan mail was delivered to Sunshine Sound and KC would read as many as three or four hundred letters a week, feeling a personal commitment that each letter deserved a special answer. Although the volume of mail that arrives each week is now too enormous for KC to answer individually, he still finds time to read some of the more special greetings. That task is not an easy one for KC, as he reads the countless pages for he knows that they are all truly 'special.' Answering the let-

ters personally at the beginning, the volume of mail became so great that Casey's Mother, his sister, Savina and Luz, sister of conga player Fermin Goytisolo, were enlisted to see that the thousands of pieces of mail were properly answered.

### Computerized

Henry Stone, president of TK Records, holds the very first fan club membership card, Number 1001 to coincide with the first KC and The Sunshine Band release, 'Blow Your Whistle.' Today there are approximately 25,000 charter members. An IBM computer system (which has storage capacity for 100,000 members) has been acquired to streamline the operation and to give the loyal members the kind of service and understanding that all the members of KC and the Sunshine Band insist that they receive. Casey and Finch personally absorb the costs created by the fan club, and with the counsel of Sherry Smith, Sunshine Sound office manager, they

see to it that the fans are mailed quarterly newsletters, photos, "mini" posters and the like. This computerized system is also used to maintain the merchandising aspects of the Sunshine Sound Organization.

### Appreciate Fans

Hanging on the walls of the fan club headquarters are paintings and memorabilia sent by the avid fans. Photographs from many of the fans who write to KC and the Sunshine Band are kept in a scrapbook. Stardom has only made this group of hard-working musicians more and more appreciative of the smiling, dancing, sincere fans who have helped make KC and the Sunshine Band the successful entity that they are. They love the abundance of affection being delivered to them, and will continue seeing that the multitude of people writing to them and buying their music know how grateful KC and the Sunshine Band are for their fans' dedicated efforts.

## Harry Casey (Continued from page 6)

a later meeting, not remember their names."

KC's attempts to be open and honest with the press have usually won him good favor, but he is sensitive to misinterpretation. Performing and creating are his first prerequisites, and misleading statements about his attitudes and his lifestyle are negative energy . . . a waste of time.

"I am not depressed. If I do get depressed, it's because someone asks me a million questions and then misquotes me. That's enough to make anyone de-

pressed, or just feel badly. People, playing their games . . ."

He continually expresses an opinion to the press that he feels the term "disco" has been largely distorted. Preferring to call his music "soul music," KC takes a stand for the so-called "disco" sound.

"They call it disco music so you'll know which bins to look for our records in at the store. I believe in disco or whatever you want to call it. I see it as r&b music, but I'm proud to be a disco artist or a country and western artist or whatever is chosen to

tag me with. People look for an excuse to down something. They made the same noises about acid rock."

Especially close to co-writer and friend, Rick Finch, KC is first to compliment his partner. The relationship works.

"To be his age and to know what he knows and to do what's he's done is amazing and unique. We're as different as day and night. Music and health (both are vegetarians) are possibly the only things we agree on, but that's probably why we work so well together."

### Loves Work

Sunshine Sound, KC and Finch's newly-founded recording company, is where he endeavors to spend his creative energy. Success has only increased his desire to produce more material and to expand his musical enterprises beyond the Miami/Hialeah region.

In the cities across the nation, on television, and permeating the air with his special formula, Harry Wayne Casey, the musician, the songwriter/lyricist, the producer, the entertainer—will continue to soar, growing and diversifying to please the public that he loves so much.



Harry Casey signing an autograph



# Robert Johnson-Sunshine's Backbone

■ Hard-hitting drummer Robert Johnson is a mild-mannered young man.

He is now serving as the backbone of the rhythm section for KC and the Sunshine Band and couldn't be happier. Rapping out the rhythm is all he's ever wanted to do.

Drumming since age 13, Miami born Robert (March 21, 1953) attended a boy's school in Lafayette, Louisiana where he got his first cravings to play. The son of Fats Domino, Antoine Domino, led a band at that school and for a solid year, Robert observed its drummer, Kelly, and memorized stroke for stroke the method with which he performed. Being thrown out of classes for drumming on his desk was a regular event in his adolescence. Encouraged to join the school band, the idea just didn't appeal to him. However, he was always at their



Robert Johnson

rehearsals.

Influenced by listening to James Brown, Robert picked up some more education from a man called Steve "Wild Man" Gregory . . . otherwise known as Fat Daddy's band. Johnson would hang out at the Continental Club

where Fat Daddy's band performed and picked up as much technique as he could there.

To make that powerful sound as loud as it is, Robert has to channel a tremendous amount of energy into those drums. He practices relentlessly.

"I'm a pretty easy-going person," Robert confesses, "but I take a lot of my personal tension out on my drums. I wouldn't ever want to take it out on a person and hurt them." His power is reflected within the crowds that jump up to dance to that boogie beat. The music isn't categorized for him . . . Robert sees it as just numbers and grooves.

"Once you get the reaction of the crowd, it makes you want to put out more and more. We work as a very tight unit and I like giving my part."

Robert hopes to attend a progressive jazz school someday to

get down some more technique. He'd like to keep drumming until his far-away retirement days. Herbie Hancock, Grover Washington and Roy Ayers are his preferred artists to listen to. As long as there is something else to learn, Robert isn't going to limit his education.

He'd prefer to spend more time recording than traveling . . . to relax at home with his wife, Loretha (who he claims he can cook circles around . . . uh-huh, uh-huh).

Robert Johnson felt sure from the beginning that there was a place within the world of music for KC and the Sunshine Band. Their good fortune hasn't surprised him. He enjoys the stability of this professional working band.

"I used to be lazy. Now I'm determined. I play my drums as hard as I can. Period."

## CONGRATULATIONS

## KC & THE SUNSHINE BAND

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## SCHWARTZ BROS., INC.

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Philadelphia, Pa.



# KC and the Sunshine Band: A Musical Happening

(Continued from page 4)

to pick up tapes of George McCrae's second album. KC and the Sunshine Band had a few nibbles in England's discotheques so he took a listen to one of their tracks titled "Queen of Clubs." Kasner played it over and over again that day. He was sure it would be a hit. He knew what he was talking about. "Queen of Clubs" went to #4 in Great Britain and became something of a national anthem in popularity. By popular demand it was decided that KC and the Sunshine Band would tour England. Production royalties from "Rock Your Baby" helped them afford the equipment they needed. Everyone was eager and ready to go. On September 22nd, the day before the tour was to begin, Casey had an appendicitis attack. Touring was delayed three weeks. He entered the plane in a wheelchair, but in late October the group left to perform for the British enthusiasts.

KC's pain was so bad at times that he didn't think he could go on. Strapped tightly into a corset so that he could dance onstage, KC (and the Sunshine Band) traveled to 48 cities in 24 days. Appearing in one city and driving hundreds of miles to the next town for a second gig each evening, they were dripping wet and exhausted but the packed, responsive audiences kept them going. People kept telling them that the clubs had never seen such turnouts before. The music trades in England, however, didn't give the band the break that they so justly deserved.

Returning to the United States in November, they continued to record and added more members. "Get Down Tonight" wasn't as big of a hit in England as was "Queen of Clubs," but another Casey/Finch collaboration, "That's the Way (I Like It)" took off like a shot. And, as in all good fairy tales, "Get Down Tonight," having died a premature death in America, was reborn . . . suddenly climbing the charts with a pace not to be ignored. The record had gone nowhere fast in Febru-

ary . . . now it was July and KC and Rick were in England, unable to feel the excitement generating around their first number one hit record. Exploding across the states with "Get Down Tonight" still on the charts, "That's the Way (I Like It)" gave them their second smash single. Two number one hits in a row . . . the "KC and the Sunshine Band" lp went platinum. Five Grammy nominations were bestowed in 1976 (best new artist, best R&B vocal by a duo or group for "Get Down Tonight" and in the category of best R&B song of the year, Casey and Finch received three of the five nominations in that category as songwriters for "Get Down Tonight," "That's the Way (I Like It)," and Betty Wright's "Where is the Love").

KC and the Sunshine Band's timeliness could not be denied. Millions of people were chanting "uh-huh, uh-huh" while beckoned to "do a little dance, make a little love and get down tonight." In 1976, they would have those same millions and more, bouncing to the rockin' rhythm of their third number one single, "Shake, Shake, Shake (Shake Your Booty)."

The hits haven't stopped for this dynamic recording group. KC's lucid vocals and personal charm have captured the record

## Alan Grubman

(Continued from page 26)

Regarding the partnership between KC and Finch, Grubman states, "A perfect partnership is made when each person is very strong in their own areas. KC is a strong, vibrant performer, Rick is brilliant in the studio. It's a rare combination: everytime they're in the studio, they come out with magic.

"In handling their legal affairs," according to Grubman, "they have always had a very forthright and honest approach: KC would always decide what is fair . . . his sense of morality is very high and doesn't manipulate a situation just to his benefit. He judges what he considers to be fair and I've always experienced that what



KC and The Sunshine Band live.

buying public, radio-station listening audience, along with those who attend the concerts. 1977 brought out their fourth single to reach number one status, "I'm Your Boogie Man." Soon after, "Keep It Comin' Love" was released and climbed to the number 2 position on the pop charts and number 1 on the r&b charts. That single has now gone gold and the "KC and The Sunshine Band—Part III" album is nearing double-platinum status. Their recent release from that same lp, "Wrap Your Arms Around Me," shows signs of being yet another smash single for

KC and the Sunshine Band.

### Recording

Currently in their self-built recording studio, putting the finishing touches on the tracks for their next album, Casey and Finch have every intention of keeping the string of hits flowing. Utilizing their creative forces, this powerful team remains uninhibited in trying new concepts.

### New Package

Included in this package of happy, spirited tunes will be KC's first performance on a ballad, further demonstrating this superstar's versatility.

was fair always turned out to be right. KC makes very determined decisions and that quality combines with his tremendous sense of morality so that even if he feels the position he takes might hurt him, he'll live by it if he feels that's the position he should take."

Grubman remembers his conversation with Henry Stone just prior to TK's explosion with "Rock Your Baby": "I had decided to start my own law practice in May 1974, just about the time 'Rock Your Baby' was released. I called Henry from Atlanta where I had been meeting with a client. Up till that point, TK was just hanging in. When I called Henry in Miami from the airport in Atlanta, he said, 'Alan, I have a present for you, a good luck present for

you, a good luck present for going into business.' I said, 'What is it?' Henry said, 'A hit record, 'Rock Your Baby' . . . George McCrae's singing it, Casey and Rick wrote, produced and arranged it.' I said, 'Henry, how do you know it's a hit?' Henry answered, 'Alan, if I've ever been right in my entire life in the record business, this is a #1 worldwide hit . . . and that's the best present I can give you.' It became #1 worldwide, and from that point forward, the company went right up.

"I attribute whatever success I have had as a lawyer in this business," states Grubman, "to what's happened at TK and how it affected me and my practice. It's been the most significant thing that ever happened with me and my career. When TK started going to the top, I did too."

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*Bill Middelthon*

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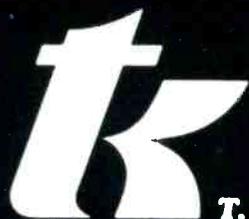
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# Christmas Singles

- BARRY MANILOW**—Arista SP-11  
**IT'S JUST ANOTHER NEW YEAR'S EVE**  
 (prod. by Barry Manilow & Ron Dante) (writers: Manilow-Panzer) (Kamakazi, BMI) (4:20)
- BILL COSBY**—Capitol 4523  
**MERRY CHRISTMAS MAMA**  
 (prod. by Stu Gardner) (writers: Gardner-Cosby) (Turtlehead, BMI) (3:07)
- EVIE**—Word 761  
**COME ON, RING THOSE BELLS**  
 (prod. not listed) (writer: Culverwell) (Manna, ASCAP) (3:02)
- VIBRA CORPORATION**—Arista 7910  
**SNOW WHITE ROCK CHRISTMAS**  
 (prod. by Stephan Galfas & Marty Scott) (writers: Scott-Galfas-Scance) (Venerable) (3:28)
- BUBBA DAVIS**—Lightning 771124  
**HOME FOR A LITTLE WHILE**  
 (prod. by Tony Romeo) (writer: Romeo) (Wherefore, BMI) (3:30)
- JOANIE SOMMERS**—Peppermint Choo Choo 302  
**THE PEPPERMINT ENGINEER**  
 (prod. by Bill Marx) (writer: Bushey) (Peppermint Choo, BMI) (2:10)
- BOB LUMAN**—Polydor 14444  
**A CHRISTMAS TRIBUTE**  
 (prod. by Jim Vienneau) (writers: Foster-Rice) (Jack and Bill, ASCAP) (3:07)
- JIM ED BROWN/HELEN CORNELIUS**—RCA 11162  
**FALL SOFTLY SNOW**  
 (prod. by Bob Ferguson) (writer: Surrey) (Acuff-Rose, BMI) (3:07)
- LENNY BAUMAN**—Snapp 104  
**GRANDPAS AND CHILDREN**  
 (prod. not listed) (writer: Bauman) (Brockway, BMI) (4:00)
- FREDDY FENDER**—ABC Dot 17734  
**CHRISTMAS TIME IN THE VALLEY**  
 (prod. by Huey P. Meaux) (writer: Huerta) (Crazy Cajun, BMI) (2:22)
- DAWN VANDEPITTE**—Buddah 550 (Arista)  
**CHRISTMAS ISN'T CHRISTMAS**  
 (prod. by Dalton-Vitti-Steinberg-Parsons) (writer: Dalton) (Kama Sutra/Dalpar, BMI) (2:12)
- C.W. McCall**—Polydor 14445  
**SING SILENT NIGHT**  
 (prod. by Don Sears & Chip Davis) (writers: McCall-Fries-Davis) (American Gramophone, SESAC) (2:58)
- MARTIN MULL**—Capricorn 0282 (Phonodisc)  
**SANTAFLY/SANTA DOESN'T COP OUT ON DOPE**  
 (prod. by Martin Mull) (writer: Mull) (Rear Exit, ASCAP) (2:36/2:23)
- CHRIS DE BURGH**—A&M 1998  
**A SPACEMAN CAME TRAVELLING**  
 (prod. by Robin Geoffrey Cable) (writer: de Burgh) (Big Secret/Almo, ASCAP) (3:28)
- MAGNOLIA**—Pinnacle 2005  
**CAROL OF THE DRUM**  
 (prod. by Rex Collier & Bob Solomon) (writer: Davis) (B. F. Wood, ASCAP) (3:59)
- NEW DAWN**—CYMA 101  
**BROTHERS WE, BROTHERS ALL**  
 (prod. by Tanden Heyes & Marty Wilson) (writer: Heyes) (Marty Wilson, BMI) (2:56)
- CHEEK & TONG PLAYERS**—Gesundheit 0000  
**THE LIGHT BEFORE CHRISTMAS**  
 (prod. by Randy Hilman & Steve Baron) (writer: Baron) (Chapter Eight, BMI) (3:17)
- THE RAVERS**—Zombie 7683 (Ariola America)  
**(IT'S GONNA BE A) PUNK ROCK CHRISTMAS**  
 (prod. by Harold Bronson) (writers: Bronson-Daddy-Maxfield) (Kinko, BMI/Daddy Maxfield, ASCAP) (3:19)

# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

- DESIREE**—Neil Diamond—Col (7)  
**EMOTION**—Samantha Sang—Private Stock (7)  
**SHORT PEOPLE**—Randy Newman—WB (5)  
**GOODBYE GIRL**—David Gates—Elektra (4)  
**UNTIL NOW**—Bobby Arvon—First Artists (4)  
**NEVER MY LOVE**—Addrisi Bros.—Buddah (3)  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent. (3)  
**SWINGTOWN**—Steve Miller Band—Capitol (3)  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB (3)

## WSAR/FALL RIVER

- EMOTION**—Samantha Sang—Private Stock  
**WHAT A NIGHT**—Tom Jones—Epic

## WMAL/WASHINGTON

- EMOTION**—Samantha Sang—Private Stock  
**I GO CRAZY**—Paul Davis—Bang  
**LOVE IS THICKER THAN WATER**—Andy Gibb—RSO  
**25th OF LAST DECEMBER**—Roberta Flack—Atlantic

## WKBC-FM/ WINSTON-SALEM

- DESIREE**—Neil Diamond—Col  
**EMOTION**—Samantha Sang—Private Stock  
**NEVER MY LOVE**—Addrisi Bros.—Buddah  
**WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**—Ronnie Milsap—RCA

## WSM/NASHVILLE

- DESIREE**—Neil Diamond—Col  
**NEVER MY LOVE**—Addrisi Bros.—Buddah  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent.

## WMPS/MEMPHIS

- BABY COME BACK**—Player—RSO  
**COME SAIL AWAY**—Styx—A&M  
**EMOTION**—Samantha Sang—Private Stock  
**SHORT PEOPLE**—Randy Newman—WB

## WSB/ATLANTA

- A CHILD IS BORN**—Johnny Mathis—Col  
**ACHING KIND**—Michelle Phillips—A&M  
**CHRISTMAS WON'T BE THE SAME**—Lindsay Crosby—Ariola America  
**DESIREE**—Neil Diamond—Col  
**GOODBYE GIRL**—David Gates—Elektra  
**LADY LOVE**—Lou Rawls—Phila. Intl.  
**RAINSTORM**—Merilee Rush—UA  
**UNTIL NOW**—Bobby Arvon—First Artists

## WFTL/FT. LAUDERDALE

- ACHING KIND**—Michelle Phillips—A&M  
**UNTIL NOW**—Bobby Arvon—First Artists

## WJBO/BATON ROUGE

- STILL THE LOVIN' IS FUN**—B. J. Thomas—MCA  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB

## WGAR/CLEVELAND

- AS**—Stevie Wonder—Tamla  
**RUNAROUND SUE**—Leif Garrett—Warner/Curb  
**SHORT PEOPLE**—Randy Newman—WB  
**SWINGTOWN**—Steve Miller Band—Capitol  
**YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH**—Meatloaf—Cleve. Intl.

## WLW/CINCINNATI

- HOW CAN I LEAVE YOU AGAIN**—John Denver—RCA  
**YOU'RE IN MY HEART (THE FINAL ACCLAIM)**—Rod Stewart—WB  
**(YOU'RE MY) SOUL & INSPIRATION**—Donny & Marie—Polydor

## WTMJ/MILWAUKEE

- FALL SOFTLY SNOW**—Helen Cornelius & Jim Ed Brown—RCA  
**SOMETIMES WHEN WE TOUCH**—Dan Hill—20th Cent.  
**THE WAY I FEEL TONIGHT**—Bay City Rollers—Arista  
**(YOU'RE MY) SOUL & INSPIRATION**—Donny & Marie—Polydor

## WCCO/MINNEAPOLIS

- DESIREE**—Neil Diamond—Col

## KMBZ/KANSAS CITY

- GOODBYE GIRL**—David Gates—Elektra  
**LADY LOVE**—Lou Rawls—Phila. Intl.  
**LET ME DOWN EASY**—Cristy Lane—GRT  
**LIGHT OF THE STABLE**—Emmylou Harris—WB  
**LOVE IS THICKER THAN WATER**—Andy Gibb—RSO  
**ONE OF A KIND**—Tammy Wynette—Epic  
**STORYBOOK CHILDREN**—Bette Midler—Atl.  
**WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE**—Ronnie Milsap—RCA

## KOY/PHOENIX

- SWINGTOWN**—Steve Miller Band—Capitol  
**UNTIL NOW**—Bobby Arvon—First Artists

## KVI/SEATTLE

- DESIREE**—Neil Diamond—Col  
**SWINGTOWN**—Steve Miller Band—Capitol  
 Also reporting this week: WBAL, WNEW, WBZ, WHDH, WCCO-FM, KMOX, 21 stations reporting.

# AL GREEN

## THE BELLE ALBUM



HLP 6004

# Al Green's The Belle Album

HLP 6004

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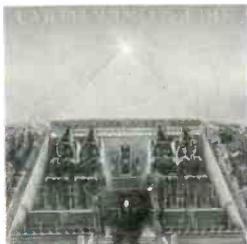
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**SALESMAKER OF THE WEEK**



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

**TOP SALES**

- ALL 'N ALL—Earth, Wind & Fire—Col
- NEWS OF THE WORLD—Queen—Elektra
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col

**ABC/NATIONAL**

- BORN LATE—Shaun Cassidy—Warner/Curb
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GREATEST HITS—Bay City Rollers—Arista
- 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
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- TURNIN' ON—High Inergy—Gordy

**CAMELOT/NATIONAL**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BORN LATE—Shaun Cassidy—Warner/Curb
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- I WANT TO LIVE—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- ONCE UPON A TIME—Donna Summer—Casablanca
- OUT OF THE BLUE—ELO—Jet
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- YOU LIGHT UP MY LIFE—Debbie Boone—Warner/Curb

**HANDLEMAN/NATIONAL**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BORN LATE—Shaun Cassidy—Warner/Curb
- GREATEST HITS—Bay City Rollers—Arista
- 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
- MUPPET SHOW—Arista
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet

**KORVETTES/NATIONAL**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BORN LATE—Shaun Cassidy—Warner/Curb
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- GREATEST HITS—Bay City Rollers—Arista
- NEWS OF THE WORLD—Queen—Elektra
- SECONDS OUT—Genesis—Atlantic
- SHOW SOME EMOTION—Joan Armatrading—A&M
- SOMETHING TO LOVE—LTD—A&M

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE STRANGER—Billy Joel—Col

**MUSICLAND/NATIONAL**

- BROKEN HEART—The Babys—Chrysalis
- EXPECT NO MERCY—Nazareth—A&M
- GREATEST HITS—Bay City Rollers—Arista
- HEAVEN'S JUST A SIN AWAY—Kendalls—Ovation
- I WANT TO LIVE—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- MUPPET SHOW—Arista
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- TURNIN' ON—High Inergy—Gordy

**RECORD BAR/NATIONAL**

- BORN LATE—Shaun Cassidy—Warner/Curb
- COMMODORES LIVE—Motown
- ELVIS IN CONCERT—Elvis Presley—RCA
- FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
- GALAXY—War—MCA
- GREATEST HITS—Joe Cocker—A&M
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- NEVER MIND THE BOLLOCKS—Sex Pistols—WB
- SECRETS—Con Funk Shun—Mercury
- THANKFUL—Natalie Cole—Capitol

**SAM GOODY/EAST COAST**

- FANDANGO—RCA
- FRENCH KISS—Bob Welch—Capitol
- I WANT TO LIVE—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- LEVON HELM & THE RCO ALL-STARS—ABC
- NEWS OF THE WORLD—Queen—Elektra
- SHOW SOME EMOTION—Joan Armatrading—A&M
- THE STRANGER—Billy Joel—Col
- WE MUST BELIEVE IN MAGIC—Crystal Gayle—UA
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**RECORD WORLD-TSS STORES/NEW YORK**

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GALAXY—War—MCA
- GREATEST HITS—Bay City Rollers—Arista
- GREATEST HITS—Captain & Tennille—A&M
- GREATEST HITS, ETC.—Paul Simon—Col
- I WANT TO LIVE—John Denver—RCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- NEWS OF THE WORLD—Queen—Elektra
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THANKFUL—Natalie Cole—Capitol

**RECORD & TAPE COLLECTOR/BALTIMORE**

- ALL 'N ALL—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- ELVIS IN CONCERT—Elvis Presley—RCA
- GREATEST HITS, ETC.—Paul Simon—Col
- HARDNESS OF THE WORLD—Slave—Cotillion
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
- THANKFUL—Natalie Cole—Capitol
- TRAMMPS III—Atlantic
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

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

- ACTION—Blackbyrds—Fantasy
- ALL 'N ALL—Earth, Wind & Fire—Col
- COMMODORES LIVE—Motown
- FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
- FUNK BEYOND THE CALL OF DUTY—Johnny Guitar Watson—DJM
- GALAXY—War—MCA
- HARDNESS OF THE WORLD—Slave—Cotillion
- I WANT TO LIVE—John Denver—RCA
- THANKFUL—Natalie Cole—Capitol
- TRUE TO LIFE—Ray Charles—Atlantic

**PLATTERS/PHILADELPHIA**

- ALREADY FREE—Nick Jameson—Bearsville
- BROKEN BLOSSOM—Bette Midler—Atlantic
- HERE TO TEMPT YOU—Temptations—Atlantic
- IT TAKES ONE TO KNOW ONE—Detective—Atlantic
- L.A. BOUND—King Erisson—Westbound
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- LIVE—1 Occ—Mercury
- PORTRAIT OF MELBA—Melba Moore—Arista
- SPINNERS—Atlantic
- THANKFUL—Natalie Cole—Capitol

**NATL. RECORD MART/MIDWEST**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BORN LATE—Shaun Cassidy—Warner/Curb
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- PAUPER IN PARADISE—Gino Vannelli—A&M
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**RECORD REVOLUTION/CLEVELAND**

- ALL 'N ALL—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- EARLY YEARS—Al Stewart—Janus
- MAGIC—Billy Cobham—Col
- MONTREUX SUMMIT, VOL. I—Various Artists—Col
- MY AIM IS TRUE—Elvis Costello—Col
- RICK DANKO—Arista
- SECONDS OUT—Genesis—Atlantic
- SLOWHAND—Eric Clapton—RSO
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**MUSIC STOP/DETROIT**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BORN LATE—Shaun Cassidy—Warner/Curb
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- 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
- ROCKETS—RCA
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**ROSE RECORDS/CHICAGO**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BORN LATE—Shaun Cassidy—Warner/Curb
- BROKEN HEART—The Babys—Chrysalis
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB

- GALAXY—War—MCA
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- ONCE UPON A TIME—Donna Summer—Casablanca
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**LIEBERMAN/MINNEAPOLIS**

- ALL 'N ALL—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- GALAXY—War—MCA
- GREATEST HITS, ETC.—Paul Simon—Col
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- OUT OF THE BLUE—ELO—Jet
- OUTSIDE HELP—Johnny Rivers—Big Tree
- SECONDS OUT—Genesis—Atlantic
- SLOWHAND—Eric Clapton—RSO
- THANKFUL—Natalie Cole—Capitol

**DISCOUNT RECORDS/ST. LOUIS**

- HERE TO TEMPT YOU—Temptations—Atlantic
- IT TAKES ONE TO KNOW ONE—Detective—Atlantic
- ON STAGE—Lily Tomlin—Arista
- OUTSIDE HELP—Johnny Rivers—Big Tree
- POMPEII—Triumvirat—Capitol
- RICK DANKO—Arista
- ROCKETS—RCA
- STAR WARS—20th Century (Soundtrack)
- THANKFUL—Natalie Cole—Capitol
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**TURTLE'S/ATLANTA**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BEST OF ZZ TOP—London
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- GREATEST HITS, ETC.—Paul Simon—Col
- LET'S GET SMALL—Steve Martin—WB
- MANORISMS—Wet Willie—Epic
- MIDNIGHT WIND—Charlie Daniels Band—Epic
- RICK DANKO—Arista
- SLOWHAND—Eric Clapton—RSO
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**EAST-WEST RECORDS/CENTRAL FLORIDA**

- A WHOLE NEW THING—Billy Preston—A&M
- ALL 'N ALL—Earth, Wind & Fire—Col
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GREATEST HITS, ETC.—Paul Simon—Col
- NEWS OF THE WORLD—Queen—Elektra
- TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
- THANKFUL—Natalie Cole—Capitol
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**POPLAR TUNES/MEMPHIS**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BEST OF ZZ TOP—London
- COMMODORES LIVE—Motown
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- LONGER FUSE—Dan Hill—20th Century
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SUNSHINE—Stax—Emotions
- THANKFUL—Natalie Cole—Capitol

**MUSHROOM/NEW ORLEANS**

- ALL 'N ALL—Earth, Wind & Fire—Col
- COME GO WITH US—Pockets—Col

- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- I CRY, I SMILE—Narada Michael Walden—Atlantic
- MY AIM IS TRUE—Elvis Costello—Col
- OUT OF THE BLUE—ELO—Jet
- REACH FOR IT—George Duke—Epic
- SECONDS OUT—Genesis—Atlantic
- SLOWHAND—Eric Clapton—RSO

**INDEPENDENT RECORDS/DENVER**

- ALICE COOPER SHOW—WB
- BLST OF ZZ TOP—London
- BORN LATE—Shaun Cassidy—Warner/Curb
- CRIMINAL RECORD—Rick Wakeman—A&M
- GREATEST HITS, ETC.—Paul Simon—Col
- I WANT TO LIVE—John Denver—RCA
- ODYSSEY—RCA
- SECONDS OUT—Genesis—Atlantic
- TEQUILA MOCKINGBIRD—Ramsey Lewis—Col
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

**ODYSSEY/SOUTHWEST & WEST**

- BEST OF ARLO GUTHRIE—Reprise
- EARLY YEARS—Al Stewart—Janus
- GOING BANANAS—Side Effect—Fantasy
- GREATEST HITS—Joe Cocker—A&M
- GREATEST HITS, ETC.—Paul Simon—Col
- PLAYER—RSO
- SECONDS OUT—Genesis—Atlantic
- STORY OF STAR WARS—20th Century
- THANKFUL—Natalie Cole—Capitol
- TRUE TO LIFE—Ray Charles—Atlantic

**LICORICE PIZZA/LOS ANGELES**

- ALL 'N ALL—Earth, Wind & Fire—Col
- COMMODORES LIVE—Motown
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- I'M GLAD YOU'RE HERE WITH ME TONIGHT—Neil Diamond—Col
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

**TOWER/LOS ANGELES**

- GOING BANANAS—Side Effect—Fantasy
- GREATEST HITS—Captain & Tennille—A&M
- I WANT TO LIVE—John Denver—RCA
- PLAYER NOT THE GAME—Jess Roden—Island
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- SECONDS OUT—Genesis—Atlantic
- THE JOY—Toni Brown & Terry Garthwaite—Fantasy
- TOM PETTY & THE HEARTBREAKERS—Shelter
- WHOLE NEW THING—Billy Preston—A&M

**EVERYBODY'S RECORDS/NORTHWEST**

- ALL 'N ALL—Earth, Wind & Fire—Col
- BEST OF ZZ TOP—London
- DECADE—Neil Young—Reprise
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- EARLY YEARS—Al Stewart—Janus
- MY AIM IS TRUE—Elvis Costello—Col
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- SLOWHAND—Eric Clapton—RSO
- WORKS, VOL. II—Emerson, Lake & Palmer—Atlantic

# 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. 10 DEC. 3



WKS. ON CHART

1	1	<b>RUMOURS</b> FLEETWOOD MAC Warner Bros. BSK 3010 (28th Week)	42	G
2	2	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	13	G
3	13	<b>KISS ALIVE II</b> KISS/Casablanca NBLP 7076	4	I
4	4	<b>STREET SURVIVORS</b> LYNRYD SKYNYRD/MCA 3029	6	G
5	7	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	24	F
6	11	<b>COMMODORES LIVE</b> /Motown M9 894A2	6	I
7	3	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2537	8	K
8	9	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118 (WB)	7	F
9	8	<b>YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK)</b> /Arista AB 4159	8	G
10	5	<b>AJA STEELY DAN</b> /ABC AB 1006	10	G
11	10	<b>STAR WARS (ORIGINAL SOUNDTRACK)</b> /20th Century 2T 541	26	H
12	19	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	4	G
13	12	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929 (CBS)	8	G
14	25	<b>ALL 'N ALL EARTH, WIND &amp; FIRE</b> /Columbia JC 34905	2	G
15	18	<b>OUT OF THE BLUE</b> ELO/Jet JTLA 823 L2 (UA)	3	I
16	16	<b>GREATEST HITS, VOL. II</b> ELTON JOHN/MCA 3027	9	G
17	6	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428	22	G
18	14	<b>FOREIGNER</b> /Atlantic SD 19109	37	G
19	15	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	11	G
20	29	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	4	G
21	22	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> /MCA 3028	6	G
22	23	<b>IN FULL BLOOM</b> ROSE ROYCE/Whitfield WH 3074 (WB)	16	F
23	20	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	10	F
24	17	<b>MOONFLOWER</b> SANTANA/Columbia C2 34914	7	H
25	21	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> BARRY WHITE/20th Century T 543	13	G
26	26	<b>FOGHAT LIVE</b> FOGHAT/Bearsville BRK 6971 (WB)	14	G
27	51	<b>DOWN TWO THEN LEFT</b> BOZ SCAGGS/Columbia JC 34729	2	G
28	28	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	29	G
29	30	<b>BOSTON</b> /Epic 34188	63	G
30	31	<b>BARRY MANILOW LIVE</b> /Arista 8500	28	I
31	67	<b>I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND/ Columbia JC 34990	3	G
32	37	<b>THE GRAND ILLUSION</b> STYX/A&M 4637	20	G
33	35	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34987	10	G
34	24	<b>CHICAGO XI</b> /Columbia JC 34860	11	G
35	45	<b>NEWS OF THE WORLD</b> QUEEN/Elektra 6E 112	3	G
36	33	<b>TOO HOT TO HANDLE</b> HEATWAVE/Epic PE 34761	18	F
37	38	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/ United Artists LA771 G	7	G
38	32	<b>I ROBOT</b> ALAN PARSONS PROJECT/Arista 7002	23	G
39	41	<b>LOVE SONGS</b> THE BEATLES/Capitol SKBL 11711	6	G
40	27	<b>ANYTIME . . . ANYWHERE</b> RITA COOLIDGE/A&M SP 4616	31	G
41	47	<b>REACH FOR IT</b> GEORGE DUKE/Epic PE 34883	6	F
42	52	<b>A PAUPER IN PARADISE</b> GINO VANNELLI/A&M SP 4664	5	G
43	40	<b>SOMETHING TO LOVE</b> LTD/A&M 4646	19	G
44	44	<b>ODYSSEY</b> /RCA APL1 2204	7	F
45	49	<b>LITTLE CRIMINALS</b> RANDY NEWMAN/Warner Bros. BSK 3079	8	G
46	53	<b>TURNIN' ON</b> HIGH INERGY/Gordy G6 978S1 (Motown)	6	F
47	39	<b>WELCOME TO MY WORLD</b> ELVIS PRESLEY/RCA APL1 2274	15	F
48	48	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658	6	G
49	34	<b>HEROES</b> DAVID BOWIE/RCA AFL1 2522	5	G
50	50	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105	93	G
51	54	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum 6E 103	51	G
52	36	<b>SPECTRES</b> BLUE OYSTER CULT/Columbia JC 35019	6	G

53	57	<b>SHOW SOME EMOTION</b> JOAN ARMATRADING/A&M SP 4663	7	G
54	42	<b>COMMODORES</b> /Motown M7 884R1	37	G
55	43	<b>BABY IT'S ME</b> DIANA ROSS/Motown M7 890R1	10	G
56	55	<b>CSN CROSBY, STILLS &amp; NASH</b> /Atlantic SD 19104	23	G
57	46	<b>HERE AT LAST—BEE GEES LIVE</b> BEE GEES/RSO 2 3901 (Polydor)	28	I
58	65	<b>ACTION</b> BLACKBYRDS/Fantasy F 9535	11	G
59	62	<b>ELVIS' GOLDEN RECORDS, VOL. I</b> ELVIS PRESLEY/RCA LSP 1707	14	F
60	56	<b>JT JAMES TAYLOR</b> /Columbia JC 34811	23	G
61	77	<b>GREATEST HITS, ETC.</b> PAUL SIMON/Columbia JC 35032	3	G
62	66	<b>KARLA BONOFF</b> /Columbia PC 34762	10	F
63	59	<b>CAT SCRATCH FEVER</b> TED NUGENT/Epic 34700	26	G
64	64	<b>REJOICE</b> THE EMOTIONS/Columbia PC 34762	25	F
65	58	<b>LIVIN' ON THE FAULT LINE</b> DOOBIE BROTHERS/ Warner Bros. BSK 3045	14	G
66	61	<b>PASSAGE</b> CARPENTERS/A&M SP 4703	9	G
67	72	<b>BROKEN HEART</b> THE BABYS/Chrysalis CHR 1150	5	G
68	71	<b>ONE MORE FROM THE ROAD</b> LYNRYD SKYNYRD/MCA 2 8016	5	F
69	73	<b>BRASS CONSTRUCTION III</b> /United Artists LA775 H	5	G
70	91	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521	2	G
71	74	<b>COME GO WITH US</b> POCKETS/Columbia PC 34879	10	F
72	87	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030 (Polydor)	3	G
73	85	<b>GALAXY WAR</b> /MCA 3030	2	G
74	80	<b>ONCE UPON A TIME</b> DONNA SUMMER/Casablanca NBLP 70782	3	I
75	79	<b>DECADE</b> NEIL YOUNG/Reprise 3RS 2217 (WB)	4	I

CHARTMAKER OF THE WEEK

76 — **THANKFUL**  
NATALIE COLE  
Capitol SW 11708



77	60	<b>BRICK</b> /Bang BLP 409	14	G
78	99	<b>WORKS, VOL. II</b> EMERSON, LAKE & PALMER/Atlantic SD 19147	2	G
79	69	<b>STAR WARS AND OTHER GALACTIC FUNK</b> MECO/ Millennium MNLP 8001 (Casablanca)	16	F
80	70	<b>IN CITY DREAMS</b> ROBIN TROWER/Chrysalis CHR 1148	11	G
81	63	<b>SONG BIRD</b> DENIECE WILLIAMS/Columbia JC 34911	5	G
82	84	<b>TWILLEY DON'T MIND</b> DWIGHT TWILLEY/Arista AB 4140	7	G
83	93	<b>FLYING HIGH ON YOUR LOVE</b> BAR KAYS/Mercury SRM 1 5004	2	F
84	94	<b>BING CROSBY'S GREATEST HITS</b> /MCA 3031	2	G
85	90	<b>PART 3</b> KC & THE SUNSHINE BAND/T.K. 605	31	G
86	88	<b>LET IT FLOW</b> DAVE MASON/Columbia PC 34680	5	F
87	95	<b>HEADS</b> BOB JAMES/Tappan Zee JC 34896 (CBS)	2	G
88	89	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	5	F
89	92	<b>RUBY, RUBY</b> GATO BARBIERI/A&M SP 4655	4	G
90	98	<b>SECRETS</b> CON FUNK SHUN/Mercury SRM 1 1180	2	G
91	75	<b>LITTLE QUEEN</b> HEART/Portrait JR 34799	29	G
92	97	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544	2	G
93	107	<b>SECONDS OUT</b> GENESIS/Atlantic SD 2 9002	1	G
94	78	<b>LOVE YOU LIVE</b> ROLLING STONES/Rolling Stones COC 2 9001 (Atlantic)	10	I
95	96	<b>WE ARE ONE</b> MANDRILL/Arista AB 4144	3	G
96	82	<b>LIVE</b> CROSBY/NASH/ABC AA 1042	4	G
97	76	<b>NEVER LETTING GO</b> PHOEBE SNOW/Columbia JC 34875	7	F
98	86	<b>THE DEVIL IN ME</b> THELMA HOUSTON/Tamla T7 358R1 (Motown)	4	G
99	81	<b>I'M IN YOU</b> PETER FRAMPTON/A&M SP 4704	25	G
100	68	<b>LUNA SEA</b> FIREFALL/Atlantic SD 19101	18	G



# Dan Hill is Dynamite!

DAN HILL LONGER FUSE



His Canadian Platinum Album is  
**"LONGER FUSE"** T 547

His New Single  
**"Sometimes When We Touch"**  
*is exploding up the charts, a Direct Hit. \** TC 2355

\* Record World \* 62  
Cashbox \* 60  
Billboard \* 64



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# 101 THE ALBUM CHART 150

DECEMBER 10, 1977

DEC. 10	DEC. 3	ARTIST	ALBUM	RECORDING COMPANY
101	100	ENIGMATIC OCEAN	JEAN-LUC PONTY	Atlantic SD 19100
102	101	STREISAND SUPERMAN	BARBRA STREISAND	Columbia JC 34830
103	102	BAT OUT OF HELL	MEATLOAF	Epic PE 34974
104	104	FLEETWOOD MAC	Reprise MSK 2281 (WB)	
105	109	EXPECT NO MERCY	NAZARETH/A&M SP 4666	
106	103	NIGHT AFTER NIGHT	NILS LOFGREN/A&M SP 3707	
107	106	FINALE	LOGGINS & MESSINA/Columbia J6 34167	
108	108	OXYGENE	JEAN-MICHEL JARRE/Polydor PD 6112	
109	—	GREATEST HITS	BAY CITY ROLLERS/Arista AB 4158	
110	112	SEND IT	ASHFORD & SIMPSON/Warner Bros. BS 3088	
111	110	RIGHT ON TIME	BROTHERS JOHNSON/A&M SP 4644	
112	122	FEELIN' BITCHY	MILLIE JACKSON/Spring SP 16715 (Polydor)	
113	111	RAIN DANCES	CAMEL/Janus JXS 7035	
114	114	ROUGH MIX	PETER TOWNSHEND/RONNIE LANE/MCA 2295	
115	83	A FAREWELL TO KINGS	RUSH/Mercury SRM 1 1184	
116	115	THE QUINTET	V.S.O.P./Columbia C2 34976	
117	113	I REMEMBER YESTERDAY	DONNA SUMMER/Casablanca NBLP 7056	
118	129	DON'T LET ME BE MISUNDERSTOOD	SANTA ESMERALDA/Casablanca NBLP 7080	
119	121	ENCORE	TANGERINE DREAM/Virgin PZG 35014 (CBS)	
120	125	HAVANA CANDY	PATTI AUSTIN/CTI 7 5006	
121	132	THE BEST OF ZZ TOP	ZZ TOP/London PS 706	
122	118	STICK TO ME	GRAHAM PARKER AND THE RUMOUR/Mercury SRM 1 3706	
123	105	GOIN' PLACES	THE JACKSONS/Epic JE 34835	
124	123	THUNDER IN MY HEART	LEO SAYER/Warner Bros. BSK 3089	
125	116	CITADEL	STARCASTLE/Epic 34935	
126	133	ALOHA FROM HAWAII VIA SATELLITE	ELVIS PRESLEY/RCA LSP 3758	
127	139	SATURDAY NIGHT FEVER	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS2 4001 (Polydor)	
128	138	RICK DANKO	Arista AB 4141	
129	—	FUNK BEYOND THE CALL OF DUTY	JOHNNY GUITAR WATSON/DJM DJLPA 714 (Amherst)	
130	120	DAYTIME FRIENDS	KENNY ROGERS/United Artists LA754 G	
131	128	NETHER LANDS	DAN FOGELBERG/Full Moon PE 34185 (CBS)	
132	117	THE BEST OF TAVARES	Capitol ST 11701	
133	127	IN COLOR	CHEAP TRICK/Epic PE 34884	
134	140	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL	LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	
135	126	LOVE GUN	KISS/Casablanca 7051	
136	119	BEAUTY ON A BACKSTREET	DARYL HALL & JOHN OATES/RCA AFL1 2300	
137	—	JOE COCKER'S GREATEST HITS	A&M SP 4670	
138	131	GOING FOR THE ONE	YES/Atlantic SD 19106	
139	143	TRUE TO LIFE	RAY CHARLES/Atlantic SD 19142	
140	148	HOW GREAT THOU ART	ELVIS PRESLEY/RCA LSP 3758	
141	135	ELVIS, A LEGENDARY PERFORMER, VOL. 1	ELVIS PRESLEY/RCA CPL1 0341	
142	124	CARELESS	STEPHEN BISHOP/ABC ABCD 954	
143	134	BEST OF THE DOOBIES	DOOBIE BROTHERS/Warner Bros. BSK 3112	
144	150	THE JOY	TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538	
145	—	TEQUILA MOCKINGBIRD	RAMSEY LEWIS/Columbia JC 35018	
146	—	CAPTAIN & TENNILLE'S GREATEST HITS	A&M SP 4667	
147	147	DIAMANTINA COCKTAIL	LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	
148	146	FRAMPTON COMES ALIVE	PETER FRAMPTON/A&M 3703	
149	—	MY AIM IS TRUE	ELVIS COSTELLO/Columbia JC 34037	
150	149	OL' WAYLON	WAYLON JENNINGS/RCA APL1 2317	

# 151-200 ALBUM CHART

151	NEW VINTAGE	MAYNARD FERGUSON/Columbia JC 34971
152	MENAGERIE	BILL WITHERS/Columbia JC 34903
153	PLAYER	RSO 1 3026 (Polydor)
154	LOVE AT THE GREEK	NEIL DIAMOND/Columbia KC 2 34402
155	MAGIC	BILLY COBHAM/Columbia JC 34939
156	CHASING RAINBOWS	JANE OLIVOR/Columbia PC 34917
157	ELVIS AS RECORDED LIVE AT MADISON SQUARE GARDEN	ELVIS PRESLEY/RCA LSP 4776
158	DREAMBOAT	ANNIE HEART/Mushroom MRS 5005
159	HEAVEN'S JUST A SIN AWAY	KENDALLS/Ovation OV 1719
160	LIVESTOCK	BRAND X/Passport PB 9824 (Arista)
161	MONTREUX SUMMIT	VARIOUS ARTISTS/Columbia JC 35005
162	TOM PETTY AND THE HEARTBREAKERS	ABC SR 52006
163	LOOKING FOR MR. GOODBAR	VARIOUS ARTISTS/Columbia JS 35029
164	RECKLESS	ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540
165	DON'T LOOK DOWN	OZARK MOUNTAIN DAREDEVILS/A&M SP 4662
166	EDDIE MONEY	Columbia PC 34909
167	CRIMINAL RECORD	RICK WAKEMAN/A&M SP 4660
168	TOUCH AND GONE	GARY WRIGHT/Warner Bros. BSK 3137
169	HERE TO TEMPT YOU	TEMPTATIONS/Atlantic SD 19143
170	ON STAGE	LILY TOMLIN/Arista AB 4142
171	12 GREATEST HITS	NEIL DIAMOND/MCA 2106
172	NEVER MIND	THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/Warner Bros. BSK 3147
173	THE OSMONDS	GREATEST HITS KOLOB PD 2 9005 (Polydor)
174	ONLY THE STRONG SURVIVE	BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
175	SINGER OF SONGS, TELLER OF TALES	PAUL DAVIS/Bang 410
176	GREATEST HITS	CHICAGO/Columbia PC 33900
177	THE SPINNERS	Atlantic SD 19146
178	MANORISMS	WET WILLIE/Epic JE 34983
179	REPEAT-THE BEST OF JETHRO TULL VOL. II	JETHRO TULL/Chrysalis CHK 1135 (WB)
180	IT TAKES ONE TO KNOW ONE	DETECTIVE/Swan Song SS 8504
181	THE EARLY YEARS	AL STEWART/Janus 2JX 7026
182	LEVON HELM & THE RCO	ALL-STARS ABC AA 1017
183	THE TRAMMPS III	Atlantic SD 19148
184	LIVE AT THE BIJOU GROVER	WASHINGTON, JR./Kudu KUX 3637 (Motown)
185	SUNSHINE EMOTIONS	Stax STX 4100 (Fantasy)
186	YOU'RE THE ONLY DANCER	JACKIE DeSHANNON/Amherst AMH 1010
187	AMERICA LIVE	Warner Bros. BSK 3136
188	OUTSIDE HELP	JOHNNY RIVERS/Big Tree BT 76004 (Atlantic)
189	PORTFOLIO	GRACE JONES/Island 1LPS 9470
190	MAXIMUM STIMULATION	THE JIMMY CASTOR BUNCH/Atlantic SD 1911
191	GOIN' BANANAS	SIDE EFFECT/Fantasy F 9537
192	SENIOR BLUES	URBIE GREEN/CTI 7079
193	ANNIE IN WONDERLAND	ANNIE HASLAM/Sire SR 6046 (WB)
194	THE MUPPET SHOW	Arista AB 4152
195	I CRY, I SMILE	NARADA MICHAEL WALDEN/Atlantic SD 19141
196	STARTING ALL OVER	PHILIPPE WYNNNE/Cotillion SD 9920 (Atlantic)
197	PUTTING IT STRAIGHT	PAT TRAVERS/Polydor PD 1 6121
198	IN CONTROL	CONTROLLERS/Juana 200-001 (T.K.)
199	SKY ISLANDS	CALDERA/Capitol 11658
200	TERRENCE BOYLAN	Asylum 7E 1091

# ALBUM CROSS REFERENCE

JOAN ARMATRADING	53	KC & THE SUNSHINE BAND	85
ASHFORD & SIMPSON	110	KISS	3, 135
PATTI AUSTIN	120	RAMSEY LEWIS	145
THE BABYS	67	LITTLE RIVER BAND	147
GATO BARBIERI	89	NILS LOFGREN	106
BAR KAYS	83	LOGGINS & MESSINA	107
BAY CITY ROLLERS	109	LTD	43
BEATLES	39	LYNYRD SKYNYRD	4, 68
BEE GEES	57	MANDRILL	95
STEPHEN BISHOP	142	CHUCK MANGIONE	48
BLACKBYRDS	58	BARRY MANILOW	30
BLUE OYSTER CULT	52	STEVE MARTIN	86
KARLA BONOFF	62	DAVE MASON	103
DEBBY BOONE	8	MEATLOAF	79
BOSTON	29	MECO	28
DAVID BOWIE	49	STEVE MILLER BAND	105
BRASS CONSTRUCTION	69	NAZARETH	45
BRICK	111	RANDY NEWMAN	21
BROTHERS JOHNSON	144	OLIVIA NEWTON-JOHN	63
TONI BROWNE & TERRY GARTHWAITE	113	TED NUGENT	44
CAMEL	146	ODYSSEY	127
CAPTAIN & TENNILLE	66	ORIGINAL SOUNDTRACK:	
CARPENTERS	5, 20	SATURDAY NIGHT FEVER	11
SHAUN CASSIDY	139	STAR WARS	9
RAY CHARLES	133	YOU LIGHT UP MY LIFE	122
CHEAP TRICK	34	GRAHAM PARKER & THE RUMOUR	38
CHICAGO	72	ALAN PARSON PROJECT	92
ERIC CLAPTON	137	DOLLY PARTON	71
JOE COCKER	76	POCKETS	101
NATALIE COLE	6, 54	JEAN-LUC PONTY	141
COMMODORES	90	ELVIS PRESLEY	7, 17, 47, 59, 126, 140, 141
CON FUNK SHUN	40	QUEEN	35
RITA COOLIDGE	149	LOU RAWLS	134
ELVIS COSTELLO	84	KENNY ROGERS	130
BING CROSBY	96	ROLLING STONES	94
CROSBY/NASH	56	LINDA RONSTADT	2, 88
CROSBY, STILLS & NASH	128	ROSE ROYCE	55
RICK DANKO	70	DIANA ROSS	115
JOHN DENVER	31	RUSH	118
NEIL DIAMOND	65, 143	SANTA ESMERALDA	24
DOOBIE BROTHERS	41	SANTANA	124
GEORGE DUKE	50, 51	LEO SAYER	27
EAGLES	14	BOZ SCAGGS	61
EARTH, WIND & FIRE	15	PAUL SIMON	97
ELECTRIC LIGHT ORCHESTRA	78	PHOEBE SNOW	125
EMERSON, LAKE & PALMER	64	STARCASTLE	10
EMOTIONS	100	STEELY DAN	12
FIREBALL	1, 104	ROD STEWART	102
FLEETWOOD MAC	131	BARBRA STREISAND	32
DAN FOGELBERG	26	STYX	74, 117
FOGHAT	18	DONNA SUMMER	119
FOREIGNER	99, 149	TANGERINE DREAM	132
PETER FRAMPTON	93	TAVARES	60
CRYSTAL GAYLE	37	JAMES TAYLOR	114
GENESIS	136	PETER TOWNSHEND/RONNIE LANE	80
DARYL HALL & JOHN OATES	91	ROBIN TROWER	82
HEART	46	DWIGHT TWILLEY	42
HEATWAVE	98	GINO VANNELLI	116
HIGH INERGY	112	V.S.O.P.	129
THELMA HOUSTON	123	JOHNNY GUITAR WATSON	73
MILLIE JACKSON	87	WAR	23
JACKSONS	108	BOB WELCH	25
BOB JAMES	150	BARRY WHITE	81
JEAN-MICHEL JARRE	33	DENIECE WILLIAMS	138
WAYLON JENNINGS	16	YES	75
BILLY JOEL	13	NEIL YOUNG	121
ELTON JOHN		ZZ TOP	
KANSAS			

# Quad Controversy Heats Up

(Continued from page 4)

gest, the very absence of a broadcasting format suggests clear precedents in both AM and FM broadcasting—as well as earlier slowdowns in technological development resulting from intra-industry competition and FCC procedural delays. They further insist that those scenarios contradict a final death for four-channel in general and discrete formats weakened in the FCC's findings, and add that the added delay caused by an adoption of the matrix (4-2-4) system — which needs no new broadcast standards, since program material is encoded and later decoded outside a conventional multiplex FM transmission approach—could reverse much of the commercial momentum gained by FM radio since a stereo broadcast standard was achieved in the '60s. The advent of stereo AM, they explain, would narrow the technical gap between the two bands; discrete (4-4-4) standardization would add more room for technological growth on the FM band without altering conventional mono and stereo (and matrix four-channel in the 4-2-4 or 4-3-4 modes) signal integrity.

Miller points to the early '70s four-channel battle as a source of both disappointment and consumer confusion that served to undermine the new technology's momentum as a viable commercial proposition for both hardware and software manufacturers. Like Gorren, he points to the formation of the National Quadraphonic Radio Committee (on which he serves as "the only representative from the software side") and their subsequent four-year, \$10 million dollar testing program, as an early victory partially nullified by the recent FCC report, as well as by the matrix/discrete competition between participants.

"There were seven participating members on the committee, and 40 overall members involved," Miller reported. "These included QSI (Gorren's operation), RCA, General Electric, Zenith, Motorola, Nippon-Columbia and CBS."

"We went through the initial stages of laying groundwork as a group," Gorren recalled. "Of any group I've ever been associated with, where each was touting its own system, this was one that really tried to make those damn tests fair, from every technical and subjective standpoint." Stringent demographic needs were built into the field tests later conducted in San Francisco and Schenectady, he noted, adding that the FCC's recent study—charac-

terized by Miller as "a poor sister effort"—failed to integrate either those demographic considerations, or close scrutiny of the auditors chosen. The NQRC tests had specified hearing tests, while the FCC's considerably smaller sample didn't; that oversight, Goren points out, was particularly glaring, since the FCC group was a demographically narrow sample with a substantially older median age. Hearing loss, he says, is a chronic complement to aging, and reduces subjective distinctions between different tests.

"The idea was to get a wide demographic selection with good minority penetration, good female penetration, and a useful spread of age groups," said Gorren of the original NQRC tests in the early '70s. "There were about 200 auditors in each field test location, compared with a total of 38 in the FCC tests. But just before we could start the tests, CBS (which had adopted the SQ matrix format for its recorded software, and was thus supporting matrix FM) withdrew. The reason they gave was that their system was already the standard, because it was in use."

"Thus, we were not allowed to solicit sales on any equipment involving discrete broadcasting," Miller noted, "while the matrix manufacturers could." The resulting confusion between formats, a comparative scarcity of software due to the infancy of the movement, and consumer disillusionment due to the incompatibility of systems all conspired to cripple the new industry, he added, while the FCC continued to delay its deliberation on the NQRC tests and the 4,000 page summary released in their wake. "Then last summer we get a no-

tice of inquiry," Miller commented. "In effect, the Commission was really asking, 'Now that quad is dead, let's see if there's any interest.' The slowdown, which was due to a variety of factors, as well as other Commission activities, had already helped injure the field."

Dorren, Miller and Kusisto all stress that last summer's engineering report, while lacking the NQRC's experimental controls, differed less in content than degree. Miller states that the FCC effort "neither proved nor disproved any of the scientific conclusions reached by the NQRC study. In fact, the Commission's report pointed out that specific programs could actually be mixed in such a way as to enhance any particular four-channel system's performance, to the detriment of another's. What a hell of a way to reach a learned conclusion."

## Earlier Battles

For Kusisto, those inconsistencies suggest parallels with the earlier battles fought to set broadcast standards for mono FM, color coding systems and, in a more general sense, any major broadcast standard change. Like Miller, the retired executive who is serving as a consultant to Matsushita and the discrete camp in general "because I want to, not because I have a large commercial stake"—asserts today's stereo software would not enjoy its current economic growth without the mid-'60s advent of FM stereo, which offered consumers an education in the new technical format.

A former Motorola exec involved in the development of both stereo and quad eight-track hardware through his tenure as VP and general manager of the corporation's automotive prod-

ucts division, Kusisto points to the FCC's approval of an electro-mechanical color standard in the early '50s as a clear analogy to the current four-channel situation. "Initially, in the mid-'40s, the FCC established black and white TV, low high-band standards," he recalled. "6.5 megacycles was the allotted band width per TV channel. (When) the FCC approved an electro-mechanical color standard . . . the majority of the electronic industry refused to adopt (it). Earlier . . . it was assumed that, based on the state-of-the-art technology, 12 to 18 megacycles would have to be allocated for electronic color transmission. The NTSC standards that followed were developed by pooling industry technology."

Those standards, he added, were finally adopted by the FCC, with the NTSC's all-electronic standards achieving their results within the original 6.5 megacycle allocation. Even then, "We took a bath financially," Kusisto said, "and millions of dollars were lost" when the new color format initially failed to achieve the anticipated commercial impact. "Needless to say, color had to come," he said of the medium's eventual success, "just as discrete quad will have to come to the market."

The current round of demonstrations and briefings, which will have stopped off in Boston, Washington, Detroit and Chicago, ends on December 16—the deadline for commentary on the Commission's findings. In the off-air programming being demonstrated, the Matsushita seminars, led by Kusisto and Vic Goh of JVC America, along with Dorren, demonstrate both regular and the new Q-biphonic discrete formats through 50-millivolt wireless transmissions. While the program doesn't address the disputed technical modifications a 4-4-4 standard will employ, including some "shaving" of allocated bandwidth (which Dorren and Miller say has been overly stressed when compared with both NQRC and European field tests), the discrete camp clearly hopes the hardware and software industries, along with broadcasters, will reconsider the apparent moratorium on a discrete broadcast standard.

Although the FCC will continue to accept outside commentary for as much as a month after the December 16 deadline, Kusisto is urging interested parties to file prior to that date, by contacting Commission secretary Vincent Mullins, and addressing all fillings to Docket 21310 at the PCC base in Washington, D. C.

## Chilliwack Celebration



Vancouver-based group Chilliwack's Los Angeles concert debut was occasion for a gala pre-concert party hosted by Mushroom Records, the band's label. Chilliwack is currently on tour in the United States to support the newly-released single "Baby Blue," from the album, "Dreams, Dreams, Dreams." Chilliwack's second album for Mushroom will be released in January. From left (front row): Shelly Siegel, Mushroom Records vice president and general manager (who was also celebrating his birthday); Jimi Fox, program director of radio station Ten-Q; Susie Gershan, Mushroom national promotion director; (back row) Portia Giovino of Record World; Howard Froese, Chilliwack guitarist/vocalist; Bill Henderson, guitarist/lead vocalist; Glenn Miller, bass; Mike Falcon of RW; Ross Turney, Chilliwack drummer; Sam Graham and Sam Sutherland of RW; Buck Davis, Mushroom production manager.

# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Do You Love Somebody" — Luther Ingram (KoKo). This particular tune will insure the growth of this label. Both the production and arrangement enhance the lyric content.

**DEDE'S DITTIES TO WATCH:** "Wrap Your Arms Around Me" — KC and the Sunshine Band (TK); "I Can't Stop Loving Her" — Anacostia (MCA); "Johnny Porter" — Garnet Mimms (Arista).

It is that time of the year when many transitions are being made within record companies. New promotion persons are being hired for new slots. One change is Earlean Fisher, who was affiliated with Motown and ABC, and who has been hired to handle regional r&b at Mercury Records.

Radio Station WXVI-AM (Montgomery) has a new line up which is as follows: 12-6 a.m. — Sammy Stephens; 6-10 — Kenny Mack; 10-noon — Herman Kelly (gospel); 12-4 — Soul Leader; 4-8 — Lee Cross; 6-midnight — Roscoe Miller. Weekends consist of Tony Black; Jack the Playboy; Leroy Wheeler; Jerry Jackson and Bill Black, operations manager. December 1 this station will celebrate their second anniversary.

Ms. Grace Spann will be going to ABC as a regional promotion person. Ms. Spann has had an excellent history in promotion.

A new record company on the horizon in New York is Mahony Records. Ms. Brenda Lomax will be heading up national promotion for that company. John Brown, who left New York for a position with ABC, is rumored to be leaving there for a couple of hot prospects.



Shown here is pretty Carole Carper who has been appointed Community Relations Director for KKT Radio, Los Angeles. She had been the news director for WESL in East St. Louis and KADI. She knows her business with reference to news and community relations.

The Apollo theatre will reopen Christmas week with a star-studded show. The Manhattans, Harold Melvin & The Bluenotes, and Millie Jackson will be on hand to reopen the theatre that is a landmark in Harlem. The population of New York has missed the nite spot for a long time.

## Chic Chat



The principals of Atlantic recording group Chic met with the company's chief executives in New York recently in order to finalize marketing and promotion strategies behind the rush-release of "Chic," the debut album. "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)," Chic's pop-r&b-disco crossover single released earlier this autumn, was also Atlantic's first commercially-issued 12-inch DiscoDisc, and is included on the album at its full 8:30 length. Current plans call for Chic to embark on a full-scale U.S. tour in the near future, featuring many of the same musicians and singers heard on the recording. Shown in Atlantic's conference room are, from left: (standing) Tom Cossie of MK Productions; Atlantic Records senior vice president/general manager Dave Glew and president Jerry Greenberg; MK Productions attorney Dennis Katz; vice president/director of special markets Hillery Johnson; and (seated) Chic's producers/arrangers/composers Bernard Edwards and Nile Rodgers, who play bass and guitar, respectively, in the group.

## New York, N.Y. (Continued from page 18)

... Cy Coleman will appear as a guest artist with the Baltimore Symphony Orchestra on December 17, in a concert of his own music. Coleman will also be appearing with symphony orchestras in Sacramento, Buffalo, San Antonio, Fort Worth and Edmonton, Canada... Epic has live albums by Crawler, Cheap Trick and Meat Loaf set for industry-only (primarily d.j.'s) release in the next two months. The Crawler and Meat Loaf albums were due on December 4. No date has been set for the release of the Cheap Trick album.

## Greeting Freda



Capitol recording artist Freda Payne recently played a six-night stand at Studio One's Backlot, a club in Beverly Hills. Pictured backstage after the closing night's show are, from left: Greg Abbott, Ms. Payne's husband; Ms. Payne; Larkin Arnold, Capitol's vice president and general manager, soul division; and Don Zimmermann, Capitol's newly-appointed president.

## R&B PICKS OF THE WEEK

SINGLE



**SYL JOHNSON**, "Fonk You" (Jec Publishing, BMI). The rhythm warrants strong airplay at r&b stations. In this single he reaches great heights; each and every lyric makes its own story, and he handles them well. Listen to sweetness put in the grooves by Syl Johnson, Memphis style. Hi H-77507 (Cream).

SLEEPER



**SWEET CREAM**, "I DON'T KNOW WHAT I'D DO" (Bach-To-Rock / Wig Out Music, BMI). Get the cream from the top! An explosive introduction gives added interest to the content by way of the lyric expressiveness. A fantastic track with good singers—a great match. Watch out for this new group! Bareback BBR 538.

ALBUM

**AL GREEN**, "THE BELLE ALBUM." Something new! The Al Green style should make for a new gathering of fans for this artist. His handling of each and every cut is superb. Highlighting this lp are cuts that should appeal to everyone—young and old alike. Hi LP 6004 (Cream).



# 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**



# THE R&B SINGLES CHART

DECEMBER 10, 1977

DEC. 10	DEC. 3	1	2	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)
2	3	3	1	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625
3	1	1	1	<b>(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/A&M 1974
4	6	4	6	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463
5	4	4	4	<b>IF YOU'RE NOT BACK IN LOVE BY MONDAY</b> MILLIE JACKSON/Spring 175 (Polydor)
6	7	7	5	<b>NATIVE NEW YORKER ODYSSEY</b> /RCA 11129
7	5	5	5	<b>IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME</b> BARRY WHITE/20th Century TC 2350
8	8	8	8	<b>GOIN' PLACES</b> JACKSONS/Epic 8 50454
9	13	9	13	<b>SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE</b> CONTROLLERS/Juana 3414 (T.K.)
10	9	10	9	<b>DUSIC BRICK</b> /Bang 734
11	10	11	10	<b>DON'T ASK MY NEIGHBORS</b> EMOTIONS/Columbia 3 10622
12	19	12	19	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435
13	14	13	14	<b>SEND IT</b> ASHFORD & SIMPSON/Warner Bros. 8453
14	11	14	11	<b>DO YOUR DANCE (PART I)</b> ROSE ROYCE/Whitfield WHI 8440 (WB)
15	17	15	17	<b>IF IT DON'T FIT, DON'T FORCE IT</b> KELLEE PATTERSON/Shadybrook SB 45 1041
16	22	16	22	<b>FFUN</b> CON FUNK SHUN/Mercury 73959
17	15	17	15	<b>BOOGIE NIGHTS</b> HEATWAVE/Epic 8 50370
18	24	18	24	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627
19	12	19	12	<b>KEEP IT COMIN' LOVE</b> KC & THE SUNSHINE BAND/T.K. 1023
20	16	20	16	<b>DO YOU WANNA GET FUNKY WITH ME</b> PETER BROWN/Drive 6258 (T.K.)
21	21	21	21	<b>ANY WAY YOU WANT ME</b> SYLVERS/Capitol 4493
22	18	22	18	<b>BRICK HOUSE</b> COMMODORES/Motown M 1425 F
23	25	23	25	<b>I'M HERE AGAIN</b> THELMA HOUSTON/Tamla T 54287 (Motown)
24	23	24	23	<b>"STAR WARS" THEME/ CANTINA BAND</b> MECO/Millennium MN 604
25	20	25	20	<b>SHAKE IT WELL</b> DRAMATICS/ABC 12299
26	29	26	29	<b>GETTIN' READY FOR LOVE</b> DIANA ROSS/Motown M 1427F
27	26	27	26	<b>FLOAT ON</b> FLOATERS/ABC 12284
28	28	28	28	<b>I GOT TO HAVE YOUR LOVE</b> FANTASTIC FOUR/Westbound 55403 (Atlantic)
29	35	29	35	<b>OOH BOY</b> ROSE ROYCE/Whitfield WHI 8491 (WB)
30	33	30	33	<b>DO DO WAP IS STRONG</b> CURTIS MAYFIELD/Curtom CMS 0131 (WB)
31	37	31	37	<b>BELLE</b> AL GREEN/Hi 77505 (Cream)
32	36	32	36	<b>SORRY DOESN'T ALWAYS MAKE IT RIGHT</b> GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)
33	32	33	32	<b>JOY TO HAVE YOUR LOVE</b> PATTI LABELLE/Epic 8 50445
34	34	34	34	<b>YOU DON'T HAVE TO SAY YOU LOVE ME</b> FLOATERS/ABC 12314
35	41	35	41	<b>IN A LIFETIME</b> TEMPTATIONS/Atlantic 3436
36	39	36	39	<b>BOP GUN (ENDANGERED SPECIES)</b> PARLIAMENT/Casablanca NB 900
37	27	37	27	<b>JUST FOR YOUR LOVE</b> MEMPHIS HORNS/RCA 11064
38	47	38	47	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509
39	45	39	45	<b>COME GO WITH ME</b> POCKETS/Columbia 3 10632
40	46	40	46	<b>KISS ME (THE WAY I LIKE IT)</b> GEORGE McCRAE/T.K. 1024
41	31	41	31	<b>DOCTOR LOVE</b> 1ST CHOICE/Gold Mind 4004 (Salsoul)
42	49	42	49	<b>GALAXY</b> WAR/MCA 40820
43	44	43	44	<b>LET ME LIVE THE LIFE I LOVE</b> LATIMORE/Glades 1744 (T.K.)
44	48	44	48	<b>RUNNIN' FOR YOUR LOVIN'</b> BROTHERS JOHNSON/A&M 1982
45	54	45	54	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283
46	53	46	53	<b>AS</b> STEVIE WONDER/Tamla T 54291 F
47	58	47	58	<b>ON FIRE</b> T CONNECTION/Dash 5041 (T.K.)
48	51	48	51	<b>FUNKY MONKEY</b> MANDRILL/Arista 2074
49	50	49	50	<b>WHAT I DID FOR LOVE</b> INNER CITY JAM BAND/Bareback 535
50	56	50	56	<b>MORE THAN A WOMAN</b> TAVARES/Capitol 4500
51	60	51	60	<b>SHOUTING OUT LOVE</b> EMOTIONS/Stax STX 3200 (Fantasy)
52	59	52	59	<b>TAKE ME AS I AM</b> PHILLIPE WYNNE/Atlantic 44227
53	57	53	57	<b>COCOMON</b> EL COCO/AVI 147 S
54	55	54	55	<b>MELODIES</b> MADE IN U.S.A./De-Lite DE 900
55	30	55	30	<b>WE NEVER DANCED TO A LOVE SONG</b> MANHATTANS/Columbia 3 10486
56	62	56	62	<b>CHEATERS NEVER WIN</b> LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
57	64	57	64	<b>EASY COMIN' OUT</b> WILLIAM BELL/Mercury 73961
58	66	58	66	<b>WRAP YOUR ARMS AROUND ME</b> KC & THE SUNSHINE BAND/T.K. 1022
59	65	59	65	<b>BABY, BABY MY LOVE'S ALL FOR YOU</b> DENIECE WILLIAMS/Columbia 3 10648
60	68	60	68	<b>WITH PEN IN HAND</b> DOROTHY MOORE/Malaco 1047 (T.K.)
61	70	61	70	<b>WIDE STRIDE</b> BILLY PRESTON/A&M 1980
62	—	62	—	<b>TOO HOT TA TROT</b> COMMODORES/Motown 1432
63	61	63	61	<b>GET YOUR STUFF OFF</b> INGRAM/H&L 9689
64	67	64	67	<b>YOU NEED TO BE LOVED</b> JERMAINE JACKSON/Motown 1409
65	—	65	—	<b>LOVE HAVING YOU AROUND</b> FIRST CHOICE/Gold Mind 4009 (Salsoul)
66	72	66	72	<b>DANCE TO THE MUSIC</b> MUSCLE SHOALS HORNS/Ariola America 7674
67	69	67	69	<b>HAVING A PARTY</b> POINTER SISTERS/ABC Blue Thumb 275
68	—	68	—	<b>DON'T TAKE AWAY YOUR LOVE</b> HODGES JAMES & SMITH/London 5N 260
69	—	69	—	<b>I LOVE YOU</b> DONNA SUMMER/Casablanca 907
70	—	70	—	<b>25th OF LAST DECEMBER</b> ROBERTA FLACK/Atlantic 3441
71	73	71	73	<b>I'M GONNA MAKE YOU MY WIFE</b> WHISPERS/RCA SB 11139
72	—	72	—	<b>LOVE ME RIGHT</b> DENISE LA SALLE/ABC 12312
73	75	73	75	<b>A PIECE OF THE ACTION</b> MAVIS STAPLES/Curtom CMS 0132 (WB)
74	—	74	—	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825
75	—	75	—	<b>LE SPANK</b> Le PAMPLEMOUSSE/AVI Avis 153

## The Coast

(Continued from page 14)

Dusty Springfield, Elton John and Patti Labelle herself . . . Elvin Bishop broke the house attendance record during his recent stint at the Aquarius in Seattle. However, things got out of hand at the second night's show, and the law had to be called in to restore order. "Just raisin' hell," said Elvin . . . Chuck Mangione celebrated his birthday during his two day appearance at the Roxy (the actual day was November 29); among the listeners were Gil Friesen, Jerry Moss and Herb Alpert, A&M's braintrust, as well as Cindy Williams, Doc Severinsen and Hall Bartlett, producer of "The Children of Sanchez" film, for which Mangione did the score.

FURTHERMORE: Action Delivery and Messenger Service has moved, according to firm's pres., Arthur Ruben; they're now located at 9028 Sunset, suite 300 (278-8680) . . . According to Sylvers manager Al Ross, Hustler publisher Larry Flynt is now praying to Charles "Chuck" Colson . . . Turns out that when Tower Records was closed for "FM" filming, the group that all the girls were screaming for was REO Speedwagon; the band's "Ridin' The Storm Out" was played in the background . . . We were interested to see that Bishop, a local outfit, was given some coverage in Rock Around The World, making them one of the few bands to be given national press without a record deal. Leader Michael Bishop is obviously a modest fellow, having named the band after himself, and he describes his appeal as "a synthesis of the style of Astaire, the sensuality of Tyrone Power and Valentino and the vocal charisma of Sinatra and Presley, combined with the raw power of rock and roll."

## AM Action

(Continued from page 22)

is doing very well on the album chart (31). It was added this week at 96X, WPGC, WLAC, WDRQ, WOKY, KSTP, KJR, KRBE, WPEZ, 14ZYQ, KYNO, WRFC, WCGQ, and KAFY. It is already on WKBW, KFRC, WHBQ, CKLW, WSAI, KHJ, KLIF, WZUU, 10Q, KFI, WICC, WTIC-FM, WGSV, WFLB, and KTOQ.

Con Funk Shun (Mercury). "Ffun." There is solid activity on this single in the R & B charts where it is in the top 20 (#16) and showing good crossover activity with adds this week at Y100, WHBQ, WRFC and is already on 96X, KRBE and WFLB.

## R&B REGIONAL BREAKOUTS

### Singles

### Albums

#### East:

Emotions (Stax)  
Deniece Williams (Columbia)  
Commodores (Motown)  
Donna Summer (Casablanca)

#### South:

Emotions (Stax)  
KC & The Sunshine Band (TK)  
Dorothy Moore (Malaco)

#### Midwest:

Phillipe Wynne (Atlantic)  
KC & The Sunshine Band (TK)  
Deniece Williams (Columbia)

#### West:

T Connection (Dash)  
Billy Preston (A&M)  
Commodores (Motown)

#### East:

Natalie Cole (Capitol)  
Temptations (Atlantic)  
Spinners (Atlantic)  
Saturday Night Fever (RSO)  
Trammps (Atlantic)

#### South:

Natalie Cole (Capitol)  
Santa Esmeralda (Casablanca)  
Johnny Guitar Watson (DJM)  
Trammps (Atlantic)

#### Midwest:

Natalie Cole (Capitol)  
Johnny Guitar Watson (DJM)  
Spinners (Atlantic)

#### West:

Natalie Cole (Capitol)  
Santa Esmeralda (Casablanca)  
Johnny Guitar Watson (DJM)

DECEMBER 10, 1977

1. **ALL 'N ALL**  
EARTH, WIND & FIRE/Columbia JC 34905
2. **COMMODORES LIVE**  
Motown M9 894A2
3. **IN FULL BLOOM**  
ROSE ROYCE/Whitfield WH 3074 (WB)
4. **SOMETHING TO LOVE**  
LTD/A&M SP 4646
5. **TOO HOT TO HANDLE**  
HEATWAVE/Epic JE 34761
6. **FEELIN' BITCHY**  
MILLIE JACKSON/Spring SP 1 6715  
(Polydor)
7. **BARRY WHITE SINGS FOR SOMEONE  
YOU LOVE**  
BARRY WHITE/20th Century T 543
8. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
9. **BRICK**  
Bang BLP 409
10. **TURNIN' ON**  
HIGH INERGY/Gordy G6 978S1  
(Motown)
11. **REJOICE**  
EMOTIONS/Columbia PC 34762
12. **BABY IT'S ME**  
DIANA ROSS/Motown M 7890R1
13. **ODYSSEY**  
RCA APL1 2204
14. **SECRETS**  
CON FUNK SHUN/Mercury SRM 1 1180
15. **ONCE UPON A TIME**  
DONNA SUMMER/Casablanca  
NBLP 70782
16. **COME GO WITH US**  
POCKETS/Columbia PC 34879
17. **BRASS CONSTRUCTION III**  
United Artists LA775 H
18. **MENAGERIE**  
BILL WITHERS/Columbia JC 34903
19. **FLYING HIGH ON YOUR LOVE**  
BAR KAYS/Mercury SRM 1 5004
20. **ACTION**  
BLACKBYRDS/Fantasy F 9535
21. **WHEN YOU HEAR LOU, YOU'VE  
HEARD IT ALL**  
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
22. **GALAXY**  
WAR/MCA 3030
23. **WE ARE ONE**  
MANDRILL/Arista AB 4144
24. **PATTI LABELLE**  
Epic PE 34847
25. **COMMODORES**  
Motown M7 884R1
26. **SONG BIRD**  
DENIECE WILLIAMS/Columbia JC 34911
27. **SEND IT**  
ASHFORD & SIMPSON/Warner Bros.  
BS 3088
28. **THANKFUL**  
NATALIE COLE/Capitol SW 11708
29. **STAR WARS AND OTHER GALACTIC  
FUNK**  
MECO/Millennium MNLP 8001
30. **MOONFLOWER**  
SANTANA/Columbia C2 34914
31. **HERE TO TEMPT YOU**  
TEMPTATIONS/Atlantic SD 19143
32. **DON'T LET ME BE MISUNDERSTOOD**  
SANTA ESMERALDA starring LeROY  
GOMEZ/Casablanca NBLP 7080
33. **FUNK BEYOND THE CALL OF DUTY**  
JOHNNY GUITAR WATSON/DJM  
DJLPA 7 (Amherst)
34. **HEADS**  
BOB JAMES/Tappan Zee JC 34896 (CBS)
35. **ONLY THE STRONG SURVIVE**  
BILLY PAUL/Phila. Intl. PZ 34923 (CBS)
36. **THE DEVIL IN ME**  
THELMA HOUSTON/Tamla T7 358R1  
(Motown)
37. **PORTFOLIO**  
GRACE JONES/Island 1LPS 9470
38. **THE SPINNERS**  
Atlantic SD 19146
39. **SATURDAY NIGHT FEVER**  
VARIOUS ARTISTS/RSO RS2 4001  
(Polydor)
40. **TRAMMPS III**  
Atlantic SD 19148

RECORD WORLD DECEMBER 10, 1977

By ROBERT PALMER

■ The most significant new jazz release of the season, and undoubtedly one of the most significant of the past several years, is the series of **Duke Ellington** Carnegie Hall concerts on Prestige. The January, 1943 concert, a three-record album, is the most important because it represents the first authorized and complete release of the original "Black, Brown and Beige," which here takes up two of the album's six sides. This was unquestionably one of Ellington's masterworks, and although it was preserved only on acetate discs, the sound quality on these new reissues is quite acceptable. What music! **Johnny Hodges** is in top form on "Black, Brown and Beige" and on the shorter pieces as well, and **Ben Webster**, **Rex Stewart**, **Tricky Sam Nanton** and **Lawrence Brown** were still with the band. This album belongs in the home of any jazz lover.

There are three more albums, each containing two discs, which document the 1944, 1946 and 1947 concerts. The 1944 concert includes "The Perfume Suite" and features for the great trombonists Nanton and Brown. In 1946 Ellington premiered "A Tonal Group" and a reworking of his extended composition for the 1930s, "Diminuendo and Crescendo in Blue." At the 1947 concert "The Liberian Suite" was premiered and several compositions which were rarely heard were brought out, including "Mella Brava" and "The Clothed Woman." Again, these are invaluable collections that belong in any library.

The week has brought three other historic treasures. In the blues department, Herwin Records (P.O. Box 306, Glen Cove, N.Y. 11542) presents what looks like a final collection of the recordings of seminal Mississippi Delta bluesman **Charley Patton**, "Patton, Sims and Bertha Lee." The first side of the album consists of the only Patton performances which remain unissued, and they are a strong lot, not at all leftovers. One coupling, "Joe Kirby" and "Jim Lee Blues," was discovered for the first time this year in Lynchburg, Virginia. Only the one copy is known to exist. On the album's second side are four selections each by vocalist-violinist **Henry Sims** and vocalist **Bertha Lee**, both of whom are backed by Patton's guitar. These country blues classics were previously available on several anthologies, mostly on the OJL label, but since OJL's themselves are relatively scarce now Herwin has been of service by collecting them all here. Detailed notes and complete lyric transcriptions are included in the package.

The other historic treasures are the two **Charlie Parker** collections coughed up by Columbia's pressing plant, completing the first release in the new Contemporary Masters Series. "One Night at Birdland" is a two-record set by a remarkable Parker quintet, with **Bud Powell** on piano and **Fats Navarro** on trumpet. This material has been available before, most notably in the Le Jazz Cool series, but this collection has much improved sound quality and includes Parker's introductions to tunes and verbal dialogues with disc jockey **Symphony Sid**. "Bird with Strings" consists of more live takes, this time by Parker's with-strings ensemble. Especially impressive are the performance of "Repetition" which features Candido on congas, and a beautiful "Laura."

Pablo has released eight more albums from the 1977 Montreux Jazz Festival, bringing the total of Pablo 1977 Montreux discs to an incredible 15. The classic here is clearly "Roy Eldridge 4," with the trumpeter in blazing form backed by **Oscar Peterson's** trio. The other albums are "Ray Bryant" (solo piano), "Tommy Flanagan 3," "Benny Carter 4" (including a rare Carter trumpet performance on "Body and Soul"), "Ella Fitzgerald with the Tommy Flanagan Trio," "Count Basie Big Band," "Oscar Peterson and the Bassists," featuring **Ray Brown** and **Niels Pederson**, and "Eddie 'Lockjaw' Davis 4," with Peterson and Brown.

Columbia continues its fall jazz avalanche with guitarist **Eric Gale's** "Multiplication," produced by **Bob James**; **Ramsey Lewis'** "Tequila Mockingbird;" and "Montreux Summit," volume one of an all-star big band date that places fusion figures — James, **Billy Cobham**, **George Duke** — alongside straight-heads like **Stan Getz**, **Dexter Gordon**, and **Woody Shaw** . . . Pianist **John Coates, Jr.**, a fine but reclusive artist who is usually heard near his home at the Deer Head Inn in Pennsylvania, has recorded a second solo piano album for the Omniscand label (Delaware Water Gap, Pa. 18327). It's called "Alone and Live" . . . Latest of the partners in Antisia music to release a solo record following the successes of **Ralph McDonald** and **William Salter**, is **William Eaton**, whose "Struggle Buggy" (Marlin) is an unusual blend of voices, instrumental jazz, and drama. Soloists include **Tom Scott**, the **Brecker Brothers**, and **Eric Gale**.

DECEMBER 10, 1977

1. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
2. **HEADS**  
BOB JAMES/Tappan Zee JC 34896 (CBS)
3. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
4. **ENIGMATIC OCEAN**  
JEAN-LUC PONTY/Atlantic SD 19110
5. **ACTION**  
BLACKBYRDS/Fantasy F 9535
6. **RUBY, RUBY**  
GATO BARBIERI/A&M SP 4655
7. **MAGIC**  
BILLY COBHAM/Columbia JC 34939
8. **BLOW IT OUT**  
TOM SCOTT/Ode BL 34966 (CBS)
9. **NEW VINTAGE**  
MAYNARD FERGUSON/Columbia  
JC 34971
10. **LIFELINE**  
ROY AYERS UBIQUITY/Polydor  
PD 1 6108
11. **NIGHTWINGS**  
STANLEY TURRENTINE/Fantasy F 9534
12. **BRIDGES**  
GIL SCOTT-HERON & BRIAN JACKSON/  
Arista ABC 4147
13. **FREE AS THE WIND**  
CRUSADERS/ABC Blue Thumb BT 6029
14. **SPELLBOUND**  
ALPHONSO JOHNSON/Epic JE 34869
15. **LOOK TO THE RAINBOW**  
(AL JARREAU LIVE IN EUROPE)  
AL JARREAU/Warner Bros. 2BZ 3052
16. **TRUE TO LIFE**  
RAY CHARLES/Atlantic SD 19142
17. **BUNDLE OF JOY**  
FREDDIE HUBBARD/Columbia JC 34902
18. **LIFESTYLE (LIVING AND LOVING)**  
JOHN KLEMMER/ABC 1007
19. **HAVANA CANDY**  
PATTI AUSTIN/CTI 7 5006
20. **BYABLU**  
KEITH JARRETT/ABC Impulse AS 9331
21. **THE QUINTET**  
V.S.O.P./Columbia C2 34976
22. **COMING THROUGH**  
EDDIE HENDERSON/Capitol ST 11671
23. **PICCOLO**  
RON CARTER QUARTET/Milestone  
M 55004
24. **MANHATTAN SPECIAL**  
TERUO NAKAMURA & THE RISING SUN/  
Polydor PD 1 6119
25. **TEQUILA MOCKINGBIRD**  
RAMSEY LEWIS/Columbia JC 35018
26. **MONTREUX SUMMIT, VOL. I**  
VARIOUS ARTISTS/Columbia JG 35005
27. **OXYGENE**  
JEAN-MICHEL JARRE/Polydor PD 6112
28. **FRIENDS AND STRANGERS**  
RONNIE LAWS/Blue Note BN LA730 H  
(UA)
29. **SENIOR BLUES**  
URBIE GREEN/CTI 7079
30. **SKY ISLANDS**  
CALDERA/Capitol 11658
31. **SOPHISTICATED GIANT**  
DEXTER GORDON/Columbia JC 34989
32. **THE SURVIVOR'S SUITE**  
KEITH JARRETT/ECM 1 1085 (Polydor)
33. **BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK 3111
34. **CTI SUMMER JAZZ AT THE  
HOLLYWOOD BOWL, VOL. 2**  
CTI 7007
35. **SOMETHING YOU GOT**  
ART FARMER/CTI 7080
36. **TIGHTROPE**  
STEVE KAHN/Columbia JC 34857
37. **MULTIPLICATION X ERIC GALE**  
ERIC GALE/Columbia JC 34938
38. **I CRY, I SMILE**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19141
39. **ONE OF A KIND**  
DAVE GRUSON/Polydor PD 16118
40. **LIVE AT THE BIJOU**  
Kudu KUX 3637 (Motown)

## Doobies, Pablo Cruise Do The Summit Proud

■ HOUSTON—The Summit here is without question one of the finest buildings in the country. Had the quality of the music provided by the Doobie Brothers (WB) and Pablo Cruise (A&M) during their Oct. 28 appearance there not been as high as it was, the concert would nonetheless have been well worth attending, simply in view of the venue's marvelous facilities.

A beautiful structure in the first place, The Summit (which is also used for Houston's basketball and hockey franchises, as well as for various special events) is equipped with a complete color video system that projects images of the musicians—in individual close-ups or at a distance, with the use of superimpositions, still shots, replays and other techniques — on two large screens throughout the performances. The camera work is very superior, especially considering that the technicians are presumably working with the artists for the first time. During intermissions, the audience itself is the subject of the cameras' wanderings, with the result that the usually interminable lapses between sets are both entertaining and, it seems, over in a flash. The conditions are obviously attractive to the artists, too, as the Doobies' guitarist Pat Simmons acknowledged when he called The Summit "the nicest auditorium we've seen."

The Doobie Brothers' show certainly gives the audience what it pays for. All of the hits from their stellar career are included in their seamless set, from the early "Listen To The Music," "Long Train Runnin'" and "China Grove" (following the "retirement" of guitarist Tom Johnston, these songs are now sung, and effectively so, by Simmons and keyboardist Michael McDonald) through "Black Water," "Take Me In Your Arms" and the recent "Little Darlin' (I Love You);" they also worked on a few of their popular album cuts, like "Jesus Is Just Alright," Sonny Boy Williamson's "Don't Start Me To Talkin'" and McDonald's "It Keeps You Runnin'."

Still the band refuses to follow the line of least resistance by simply playing the hits. Worked in among the old songs and the various theatrical effects

—explosions of fireworks, drummer John Hartman's flaming mallets, etc.—are a number of selections from their latest Warner Bros. release, "Livin' On The Fault Line." Songs like "Chinatown," "Echoes of Love," "You're Made That Way" and the title track are indicative of the Doobies' current direction towards more restrained, less hard-rocking material with tangible traces of jazz and r&b. And while the Houston audience clearly preferred the more familiar, high-powered rockers, the group is to be commended for its conscious avoidance of the stagnation that usually results from playing the same set tour after tour. Their live show strikes a natural balance between the old and the new.

Opener Pablo Cruise's 50-minute set was tight and tasteful. Playing under conditions which weren't the most favorable —Houston is not one of their stronger markets, and show-

opener is an unenviable role for anyone—the quartet won over its audience with material drawn from its three A&M albums. Each member is an accomplished musician, especially guitarist Dave Jenkins and pianist Cory Lerios. Bassist Bruce Day, the newest addition, acquits himself admirably playing and singing songs that were recorded without him; his lead vocal on the title track from the "A Place In The Sun" album was confident and strong. The band's commercial numbers such as the "Whatcha Gonna Do" hit were effectively countered by "Ocean Breeze," a piece introduced by Lerios' fine, fluid tended instrumental section with piano and followed by an extended instrumental section with touches of jazz, soul and even classical (Lerios, aware of the risks involved in an opening act's playing so long a song, thanked the crowd "for sitting through that one").

Sam Graham

## Coop Coup



The Ramones recently completed an in-store appearance at the Harvard Coop in Cambridge in conjunction with their latest Sire album, "Rocket To Russia," and their "Rockaway Beach" single. Greeting customers behind the counter were (from left) Joey, Tommy, Dee Dee and Johnny, Ramones all.

## Glickman/Marks Taps Volturo

■ CLEVELAND—Vincent Volturo has joined Glickman/Marks Management Corporation as general manager. In announcing the appointment, Carl D. Glickman, chairman of the board, said Volturo will be responsible for the daily operation of the company.

Volturo has been active in the accounting and financial management field for 17 years, specializing in the music industry. Most recently, he was controller at De-Lite Records.

## Springboard Intl. Taps Vinnie Pisano

■ RAHWAY, N.J. — Springboard International Records, Inc. president Dan Pugliese has named Vinnie Pisano director of the company's newly formed import/export division.

### Duties

Ms. Pisano, who will report directly to Pugliese, is responsible for the company's international operation, with the exception of licensing, and has announced that particular emphasis will be placed on seeking foreign product to import for distribution in the U.S. market.

### Background

Ms. Pisano comes to Springboard from Pickwick International, Inc. where she was export manager, working directly with Cy Leslie and Ira Moss.

## Pang Joins Island

■ NEW YORK — May Pang, former personal assistant to John and Yoko Lennon, has joined the staff of Island Records as assistant to the president, Charles Nuccio.



May Pang

Ms. Pang started in the music business with Abkco Industries, Inc. in 1969 working in the areas of music publishing and copyrights.

She started with the Lennons in 1971 and was involved with all aspects of operations of the Apple group of companies including public relations, publishing and record and film production.

## C.E. Hooper Inc. Taps Mel Phillips

■ NEW YORK — Mel Phillips has been appointed general manager of C. E. Hooper, Inc., a division of Starch INRA Hooper, Inc. Phillips comes to Hooper from WNBC, New York, where he was program manager.

In his new position, Phillips will direct Hooper radio sales nationally from New York. Prior to WNBC, he was program director of WRKO, Boston for six years. He was also program director at KQV Pittsburgh and was instrumental in changing WOR-FM's oldie format to contemporary when the New York outlet changed call letters to WXLO (currently 99X).

Phillips also spent two years in the record business including the position of associate director of national promotion for CBS Records.

## CBS Promotes Bisset

■ NEW YORK—Floyd L. Kershaw, vice president, inventory management, CBS Records, has announced the promotion of Douglas Bisset to the newly created position of director, inventory and production planning.

The establishment of Bisset's position contributes to the realization of improvements in the quality and contributions of the inventory management department in the areas of inventory investment, product forecasting and production planning. He will report to Kershaw.

Bisset joined the CBS operations department in October, 1973.

### 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

# Holiday Season Tests TV Advertising

(Continued from page 3)

also makes the advertisers' competition for consumer attention more problematic than at any other time. "You're getting half of your value out of television campaigns right now. The rates are twice as high now as they are at other times in the year, so that the effectiveness of your media dollars shrinks," he added, "and the competition for consumer interest is the keenest of any time in the business year."

Thus, Reitman explains A&M's current video spots as mandated by sales growth for selected titles, rather than any general seasonal marketing push. Buys are focusing on around 50 markets, dominated by secondaries, and are made by an independent media buyer; Reitman notes that inhouse buying is clearly a dangerous risk for labels, since television is "a totally different ball of wax, and much more intricate a science than people in our business sometimes like to believe."

Indicative of the industry's more aggressive overall stance regarding video exposure is RCA's current television activity. According to a label spokesman, this quarter witnesses a higher saturation of video buys than last year; in contrast to the majority of labels who place spots on a local market basis, RCA is making national buys on all three networks, with time bought through the label's agency. All are single-product ads featuring key artists whose current market strength supports the high cost of using the medium.

At ABC Records, Herb Wood, director of advertising and a comparative veteran of television advertising, having helped launch Motown's earliest video campaigns during his tenure there, agreed that his company's current television buys aren't necessarily seasonally influenced. "The season is obviously playing a part in it," Wood said, "in that we want to get our spots out while we know consumers are in the stores."

But Wood, like other sources, sees the primary motives behind current spots for Steely Dan, McCoo & Davis, The Floaters and Jimmy Buffett as non-seasonal marketing factors. All are single title spots, newly-produced for current releases by the designated acts, with different markets bought for each. "For example, we're buying into 24 markets for Jimmy Buffett, and perhaps a total of 35 different markets altogether. We're basing those buys solely on where market strength is the greatest for that act," he noted. "We're not trying to break into

new markets at this time."

Like most labels, ABC is handling its video buys through an independent media buyer, which Wood agrees is virtually mandatory for record companies at this point. "We have a service doing it, and they handle clients like Chevrolet and Coca-Cola," he explained. "So it's not difficult getting the spots out or locking up the right kind of buys for the particular records we're advertising."

At Warner Bros., director of advertising Shelley Cooper reported that the label is planning two television campaigns, the first, for Whitfield label act Rose Royce, currently underway, while the second is set to kick-off the day after Christmas in behalf of Shaun Cassidy. In contrast to Warners' successful multi-product, seasonally-themed video campaign conducted last year at this time, Cooper describes the two current single-title programs as act-oriented. "Last year, the campaign was tied into the season," she noted, "but this year, our campaigns are more or less coincidental with the season, although with Cassidy, we are assuming a lot of kids will have holiday gift money to spend."

The two campaigns are using "totally different buys in terms of markets," she noted, with the first aimed at 14 markets

over a two-week period, while the second will be a 16-market, one-week campaign that will employ heavier saturation. Both are based on ARB demographic profiles, with the Rose Royce buys keying in on black markets across the board, with crossover exposure added, while the Cassidy campaign will be teen-oriented, based on past market performance.

At Elektra/Asylum, Stan Marshall, vice president, sales, was among those respondents prefacing his label's current TV profile with some wariness regarding more seasonal buys. "I can't say of fourth-quarter video. 'I'd say it's not necessarily the see pluses and minuses,'" Marshall said of a single artist spot, one emphasizing the artist's image. But merchandising spots that feature multiple titles are practical for a variety of reasons."

While admitting that seasonal volume is a consideration for E/A's campaigns, Marshall remained cautionary about overly stressing holiday buys. His own campaigns, for Judy Collins and Bruce Roberts, are separate single-title buys based more on current marketing strategy independent of the season.

At United Artists, ELO will receive national spot exposure throughout this month, according to Iris Zurawin, director of

advertising. Like an increasing number of record/tape spots, the ELO spot reflects the industry's more recent willingness to underwrite the steep production costs that more elaborate spots can hike critically.

"We've used television throughout the year," she commented, "but we feel that this animated spot is extremely high in quality and equally effective in appeal." Thus, she views the production hike as necessary, particularly for a national market buy such as the one being set.

"Television time is being bought on Kiss, as well as for Meco, assuming the Meco spot is completed on time," said Larry Harris, Casablanca's executive vice president. Both spots are act-oriented, the Meco spot featuring two different lps while the Kiss ad features one title. Production costs are being kept "roughly the same" as last year. "We don't feel it's a necessity to do television advertising right now," Harris said, "but Meco's had a number one hit and we need to have people identify with that as well as the new one. And Kiss is a supervisory act, making it a natural for the medium."

Television spots for Phonogram/Mercury will be concentrated in secondary markets, according to Harry Losk, national sales manager. "Major markets are very effective for television exposure for certain acts," observed Losk, "but we've found that there are some secondary stations in the South, West and Midwest that can give us tremendous amounts of exposure, particularly with our country acts."

Motown will use "a few" different television ads during the holiday season, each featuring multiple titles keyed to the demographics of the television audience viewing the productions. An independent buyer makes the time purchases for Motown, and the production of the commercials is done by an indie as well. According to Mike Lushka, vice president of sales, the production costs for the new spots are relatively the same as last year.

While marketing executives at CBS Records could not be reached for comment, Columbia records is already on the air with a multiple-title spot in some major markets. Like most labels, Columbia has not utilized a seasonal hook for that campaign.

Capitol Records is also making time buys for the Beatles "Love Songs" package, and is already on the air with buys for the current Steve Miller lp.

## Meeting Mandrill



Mandrill recently brought their music to the Bottom Line for a special one night appearance. Among the backstage visitors after the show were their Arista label-mate Eddie Kendricks and Jeff Lane, who produced Mandrill's new "We Are One" lp and is currently producing Kendricks' first for Arista. Gathered together in celebration are (standing, left to right): Carlos Wilson, Mandrill; Coffee Ccve, Mandrill; Eddie Kendricks; Elliot Goldman, executive vice president and general manager, Arista; Wolf Wilson, Mandrill; Ric Wilson, Mandrill; Leon Burnett, road manager; Vernon Gibbs, r&b a&r director, Arista; Artie Patsiner, director, product management, Arista; (seated, left to right): Juuquin Jessup, Mandrill; Neftali Santiago, Mandrill; Doug Cameron, Mandrill; Jeff Lane.

## 20th Releases Four

■ LOS ANGELES—Jack Hakim, VP, international, 20th Century Fox Records, has announced the following multi-album release for early 1978, for Fox's foreign licenses; "Barry White Sings for Someone You Love;" Dan Hill's "Longer Fuse;" "Star Wars;" and "The Story Of Star Wars."

## ABC Names McElwee

■ LOS ANGELES—Gary Davis, vice president sales/promotion, ABC Records, has announced the appointment of B.J. McElwee to the position of director, national sales, ABC.

McElwee was formerly an assistant to the president of ABC Record Distributors, Inc.

## Conozca a su Disc Jockey

By VILO ARIAS SILVA

■ MEXICO—"Soy un enamorado de la música, de mi trabajo y siento que cada día me entrego más; con todas las fuerzas y la voluntad posible. Estoy y vivo en una constante búsqueda de temas e ideas nuevas para entregarle a mi público oyente." Esta fué la primera declaración del inquieto y caballeroso **Elias Cervantes Gonzalez**, nuevo Director de Programación de Radio Variedades, la emisora del género moderno en español que acapára el primer lugar del rating en México.

El nombramiento de **Elias Cervantes**, ha venido a cristalizar una carrera profesional que se inició en 1959 en la estación XETJ de Torreón en donde se desempeñaba como operador-discotecario. Su dedicación y profesionalismo que fueron sus primeras armas, le dieron la oportunidad para que lo invitaran a trabajar en la Capital de la República; y fué así que en 1965 debutó en el Distrito Federal como auxiliar de la Dirección Artística de Radio Exitos. Posteriormente, su inquietud lo llevó en 1968 a integrarse al equipo de profesionales que fueron seleccionados al lanzarse al aire el canal 13 de televisión teniendo la responsabilidad de ser el musicalizador de las telenovelas, noticieros y las producciones comerciales. Pero, con la franqueza que lo caracteriza manifiesta que no se sintió satisfecho. Sentía que su vida profesional estaba definitivamente en la radio. Con este convencimiento, Elias solicitó en 1969 su reingreso a la Organización Radio Centro y le dieron una nueva oportunidad, ingresando como auxiliar de Radio Variedades, cargo que desempeñó hasta el 8 de Julio de 1977, fecha en que los directivos de la Organización Radio Centro le confiaron la responsabilidad de la Dirección Artística de Radio Variedades.

Las etapas que han transcurrido en la vida profesional de **Elias Cervantes**, le han dado la madurez que necesitaba para tomar la titularidad de la emisora de mayor rating; y con esa experiencia de los años vividos en la industria musical radial, dá sus puntos de vista sobre el cargo que desempeña:

**RW:** Al tener la responsabilidad de dirigir musicalmente la emisora de mayor rating del género moderno en español . . . ¿Cuál es el plan que has trazado para mantener ese rating ó elevarlo?

**Elias:** Mira, sin cambiarle la



Elias Cervantes

política al sistema ni a su estilo, yo considero que el camino a seguir para mantener la supremacía en audiencia con relación a las demás emisoras de la competencia, es definitivamente actuar con agresividad musical. Con esto quiero decirte, que Radio Variedades debe ser siempre, la emisora que lance al aire antes que ninguna otra el producto nuevo y lo convierta en éxito; dándole oportunidad a los autores e intérpretes nuevos.

**RW:** ¿Tú consideras que un programador radial debe estar probando constantemente la mayor cantidad posible de temas nuevos?

**Elias:** Indiscutiblemente que sí. Hay que darle oportunidad a todas las producciones nuevas, pero tenemos en contra las limitaciones del tiempo y las cifras tan elevadas de novedades que llegan diariamente.

**RW:** Al probar elevadas cifras de temas nuevos . . . ¿No consideras que se arriesga el rating de la emisora?

**Elias:** Efectivamente, cuando uno prueba temas nuevos se arriesga el rating, ya que el público enciende sus radios con la esperanza de escuchar las melodías que ya gustan y son éxitos completos, y si escucha un tema nuevo se desconcierta y cambia de estación; con mayor razón si estos temas nuevos son numerosos. Pero, a pesar de este riesgo, yo considero que hay que darle la mayor oportunidad posible a las producciones nuevas. Un Director Artístico musical no debe trabajar con temor, esperando que otras estaciones radiales programen un tema nuevo y cuando el número va pintando para hit recien programarlo.

Y para finalizar, **Elias Cervantes** manifiesta que todos los productores de Hispanoamerica la pueden hacer llegar sus novedades discográficas a la siguiente dirección: Artículo 123 No. 90 México 1 D.F.

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Todavía no se ve nada claramente cierto en el cambio de **Julio Iglesias** de sello discográfico. Unos dicen una cosa, otros dicen otra, unos inventan y otros aseguran, pero en el fondo, nada queda definido. Lo que sí está definido, sin lugar a dudas, es el deterioro en la promoción de **Julio Iglesias** en todos los mercados. Lo que otrora fué brillante, planeado y energético, se ha convertido en ligero, desorganizado y falta de peso, lo cual asegura una inminente disminución en

la popularidad del cantante español. Por supuesto, detrás de todo el fenómeno Iglesias, siempre hubo un hombre con gran capacidad promocional y amigo de todos los que pueden motivarse a favor de un intérprete determinado: **Enrique M. Garea**.

**Blanca Villa**, intérprete española de gran fuerza interpretativa, está irrumpiendo en los mercados internacionales con energía impresionante, a través de su interpretación de "Por eso y por muchas cosas más" de **Manuel Alejandro** y **Ana Magdalena**, con arreglos de **Manuel Alejandro** y **Manuel Gas**, en producción de **Manuel Alejandro**. El larga duración soldado por Beverly de España al mercado internacional tiene otros temas de gran fuerza tales como "Anoche yo Soñé," (Paco Cepero) "Con ese beso" (Bazan García Tejero) y "Alguien"

(Pio Navarro). En este larga duración, con arreglos de **Manuel Alejandro**, **Eddy Guerin**, **Manuel Gas** y **J. J. Almela**, se han incluido muy comerciales y fuertes temas, que aseguran que aun cuando a **Blanca Villa** se le cubran algunos de los temas, en línea general, existe la gran posibilidad de que la española se sitúe fuertemente. Es cuestión de tiempo.



Juan Bau

La débil programación de grabaciones CBS-Columbia (latinas) por Caytronics y "los movimientos no detectables por el oído humano," pero sí por el periodístico, en las oficinas de CBS de Coral Gables, me hacen pensar que "algo se está cocinando" con muy diferentes ingredientes. Parece que Philips Polydor efectuará cambios drásticos en la distribución de sus productos en Estados Unidos y Puerto Rico . . .

Va tomando fuerza la distribución y promoción de sellos latinoamericanos dentro del mercado español. Melody va recibiendo promoción a través de su artista **Angelica María**, en distribución CBS y los sellos Discomoda de Venezuela, Onix de Ecuador, Flamboyán de Puerto Rico, Leon de Venezuela y otros, comienzan a recibir atención en ese mercado . . . Mientras España sigue inundando al mundo latino con baladas, que casi todas suenan a lo mismo, vemos como la grabación **Santa Esmeralda**, presentando a **Leroy Gómez**, en ritmo disco, y con una guitarra acústica totalmente española, tanto en sonido como en interpretación, que llena todo, el corte de un aire clásicamente español y producida en Italia por Fauves Puma Production, va tomando gran fuerza dentro del mercado norteamericano y el internacional. Se he convertido "Don't Let Me Be Misunderstood" por **Santa Esmeralda**, lanzado por Casablanca al mercado norteamericano, en un preferido en las "discotecas," comenzando a acumular grandes e importantes cifras de ventas a su favor. Es simplemente una cuestión de creatividad oportuna.

Hizo una excelente presentación del nuevo long playing de **Juan Bau**, titulado "Juan Bau 5," la firma Zafiro en Valencia. En las mesas del local habian situados microfónos y se entabló



Nohemi

(Continued on page 101)

# LATIN AMERICAN HIT PARADE

## Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **DOS TARDES DE MI VIDA**  
RIGO TOVAR/Melody
2. **REGRESA YA**  
LOS BABYS/Peerless
3. **PILARES DE CRISTAL**  
BROWN EXPRESS/Fama
4. **ERES TODA UNA MUJER**  
RAUL VALE/Melody
5. **TODO POR AMOR**  
MARIO QUINTERO/Orfeon
6. **SI TU NO ESTAS**  
TRINI LOPEZ/Gala
7. **LA VENUS DE ORO**  
ROSA FELIX "LA SULTANA"/Orfeon
8. **SABOR DE ENGANO**  
LOS SOLITARIOS/Peerless
9. **LUZ DE LUNA**  
ALBERTO VAZQUEZ/Gas
10. **EN ESTE MOMENTO Y A ESTAS HORAS**  
MARIO ECHEVERRIA/Latin

## Pomona, Cal.

By KKAR (BARDO SANCHEZ)

1. **REGRESA YA**  
LOS BABYS/Peerless
2. **UNA LAGRIMA DIJO ADIOS**  
ANGELICA MARIA/Melody
3. **DESNUDATE**  
MIGUEL GALLARDO/Latin Intl.
4. **PACTO DE AMOR**  
LUPITA D'ALESSIO/Orfeon
5. **RESPETA MI DOLOR**  
COSTA CHICA/Fama
6. **CON EL VIENTO A TU FAVOR**  
CAMILO SESTO—Pronto
7. **NO ME TENGAS LASTIMA**  
CHAYITO VALDES/Cronos
8. **DOS CARAS**  
VALIENTE DEL CAMPO/Romar
9. **PERO ESA VEZ, LLORE**  
LEO DAN/Caytronics
10. **LAS VIEJAS CANCIONES**  
RITMO 7/Fama

## Tacoma

By KTOY (MARIO BRIONES)

1. **LA NUEVA LEY**  
ROSENDA BERNAL/Latin Intl.
2. **LLANTO, DOLOR Y TRISTEZA**  
LOS FELINOS/Musart
3. **EL POETA APRENDIZ**  
WILKINS/Velvet
4. **GUATEQUE DE CHOMBO**  
GRACIELA Y MARIO/Coco
5. **DOS TARDES DE MI VIDA**  
RIGO TOVAR/Mericana
6. **SE SUFRE PERO SE APRENDE**  
GERARDO REYES/Caytronics
7. **LA CANCION DEL TE QUIERO**  
CARLOS TORRES VILA/Microfon
8. **FUE UN PLACER CONOCERTE**  
MARIELLA/Safari
9. **POR CULPA DEL REFERENDUM**  
JOVENES DEL HIERRO/Jaguar
10. **DE QUERERTE ASI**  
LOS HERMANOS ARRIAGADA/Audiorama

## Deming, N.M.

By KOTS (RAUL A. DELGADO)

1. **HOMBRE**  
NAPOLEON/Raff
2. **SIEMPRE EN MI MENTE**  
JUAN GABRIEL/RCA
3. **EL TESTAMENTO**  
RIGO TOVAR/Nova Vox
4. **GAVILAN O PALOMA**  
JOSE JOSE/Ariola
5. **VIVAN LOS MOJADOS**  
LOS TIGRES DEL NORTE/Fama
6. **MI VENGANZA**  
GRUPO SOL/Peerless
7. **PARA QUE**  
JUAREZ 4/Fono Rex
8. **CUANDO TE PERDI**  
KING CLAVE/Orfeon, Melody
9. **AMOR A PRIMERA VISTA**  
LOS FELINOS/Musart
10. **PAJARILLO**  
NAPOLEON/Raff

## El Salvador

By MARIO MELENDEZ

1. **HOTEL CALIFORNIA**  
EAGLES/Dicesa
2. **NO LLORES POR MI ARGENTINA**  
JULIE COVINGTON/Leo
3. **HELLO STRANGER**  
YVONNE ELLIMAN/Dideca
4. **SUPERMAN**  
CELI BEE & THE BUZZY BUNCH/Dicesa
5. **EL VECINO DE ALICIA**  
SMOKIE/Dideca
6. **GAVILAN O PALOMA**  
JOSE JOSE/Dicesa
7. **MONEY, MONEY, MONEY**  
ABBA/Dicesa
8. **ANGEL DISFRAZADO**  
ALAN O'DAY/Dicesa
9. **CARTAS MARCADAS**  
VARIOS INTERPRETES

## Los Angeles

By KWKW (PEPE ROLON)

1. **ECHAME A MI LA CULPA**  
LAS PALMAS 77/Al Records
2. **LA SEGUNDA**  
HECTOR MENESES/Melody
3. **MI CAFETAL**  
GEORGIE DANN/Caytronics
4. **LUZ DE LUNA**  
ALBERTO VAZQUEZ/Gas
5. **HAY UN MOMENTO**  
CHELO/Musart
6. **VENENO**  
MONA MAYO/Fogata
7. **SI TE VAS, TE VAS**  
HUGO BLANCO Y CONJ./WS Latino
8. **PREGONES**  
SONORA VERACRUZ/Gas
9. **COPA VACIA**  
EL JEFE Y SU GRUPO/Cronos
10. **EL MANICERO**  
OSCAR D'LEON/Top Hits

## Mexico

By VILO ARIAS SILVA

1. **PAJARILLO**  
NAPOLEON/Cisne RAFF
2. **DOS TARDES DE MI VIDA**  
RIGO TOVAR/Melody
3. **GAVILAN O PALOMA**  
JOSE JOSE/Ariola
4. **TARDE**  
ROCIO DURCAL/Ariola
5. **ERES TODA UN MUJER**  
RAUL VALE/Melody
6. **QUE HAY EN TU MIRADA**  
JUAN ERASMO/Polydor
7. **LA DERROTA DE DAMASCO**  
MARIACHI MEXICO/Peerless
8. **MENTIRA**  
HECTOR LAVOE/Fania
9. **SERENATA SIN LUNA**  
LOS ANGELES NEGROS/EMI Capitol
10. **DINERO, DINERO**  
LOS LUNATICOS DE JUAN/Disco Disco

## Spain

By JOSE CLIMENT

1. **CISNE CUELLO NEGRO**  
BASILIO/Zafiro
2. **MI BUEN AMOR**  
CAMILO SESTO/Ariola
3. **CREDO**  
ELSA BAEZA/CBS
4. **DESNUDATE**  
MIGUEL GALLARDO/EMI
5. **LINDA**  
MIGUEL BOSE/CBS
6. **UN PASO MAS**  
JUAN BAU/Novola
7. **LA ULTIMA VEZ**  
TONY FRONTIERA/EMI
8. **TENER UN HIJO TUYO**  
BETTY MISIEGO/Columbia
9. **HIJOS DEL AGOBIO**  
TRIANA/Movieplay
10. **TE QUIERO CON LOCURA**  
MARI TRINI/Hispavox

## Nuestro Rincon (Continued from page 100)

una rueda de prensa muy efectiva. Entre copa y copa, pregunta y pregunta, **Juan Bau** obsequió a todos los asistentes con varias de las canciones que componen esta nueva grabación... Bella la grabación que Microfón acaba de lanzar al mercado por la singular **Fetiche**. Los temas "Hilos de Lluvia" y "Con Locura" crecen enormemente en la interpretación de la cantante peruana... Exitosa la actuación de **José Vélez** en el programa de televisión MOT de Hamburgo, donde actuó con **Adamo**, **Duo Baccara**, dos españolas que triunfan por Europa y comienzan a hacerse notar en el mercado norteamericano, **Pepe Lienhard Band** y otros. **José Vélez** interpretó "Romántica," en alemán... Viajará **Nohemi** de Venezuela en el próximo mes de Febrero a Perú, para recibir el trofeo "Tumy de Oro" y asistir como invitada al Festival de Ancón... Lanzará este mes Microfón de América un sencillo de **Los Pasteles Verdes** con "Mi Amor Imposible" y "Quizás, Quizás, Quizás"... Y ahora... ¡Hasta la próxima!

A lot of rumors have been flying around regarding the fact that **Julio Iglesias** will switch to a new label. But the real truth is that up to this minute, nobody has officially clarified what his next move will be. What is certainly sure is that his promotion has been declining dangerously lately, which in a way will affect his popularity. Of course, Julio always had a great promoter behind him, backed by a lot of top people in the industry, who know very well how to move all forces in favor of an artist. That man is **Enrique M. Garea**.

One of the latest Spanish female singers that is gaining popularity all over the Latin markets is **Blanca Villa**, with her interpretation of "Por eso y por muchas cosas más," by **Manuel Alejandro** and **Ana Magdalena**, with orchestral arrangements by **Manuel Alejandro** and **Manuel Gas**, and produced by **Manuel Alejandro**. This lp, released and distributed to all international markets by Beverly of Spain, has songs such as "Añoche yo soñé" (Paco Cepero), "Con un beso" (Bazán García Tejero) and "Alguien" (Pío Navarro). Also in this package there are some very commercial songs with arrangements by **Manuel Alejandro**, **Eddy Guerin**, **Manuel Gas** and **J. J. Almela**. Many of the tunes she performs in this album will probably be covered by other artists, but there is a great chance that **Blanca Villa** will get to the top with some of these themes. It's only a matter of time.

Since Caytronics' new releases of CBS Latin production in the States have been somewhat weak, plus a series of studies and researches

(Continued on page 102)

## Record World en Los Angeles

By EUNICE VALLE

Con una mentalidad de triunfo en todo su elenco y un lema del General **De Gaulle** la Compañía de Discos Orfeon experimenta un nuevo cambio en la administración: El señor **Oswaldo Venzor** renunció a su cargo como Vice-Presidente y ahora el puesto lo ocupa el "Over Sea Manager" de la Compañía, señor **Angel Rota**. Nos entrevistamos con el señor Rota quien nos dijo: "En Orfeon necesitamos hacer "hits" y los vamos a hacer todos juntos," agregando: "Debemos proporcionar-nos aquí en Los Angeles nuestros propios productos que den resultado, ya sean de México, locales, de Centro o Sur América o hasta de Sur Africa, si es necesario, pero nuestra mentalidad es de triunfo, trabajando juntos por una causa." Ejemplo de sus declaraciones son un Conjunto Nicaraguense llamado **Los Bistrices Armonicos**, quienes se están dando a conocer con "Son Tus Perju-menes Mujer," tema que está como número uno en España y es de matices folklóricos. Como valores locales están dándole una fuerte promoción a **Rosa Felix** "La Sultana" y a **Joe Flores** "El Avileno." De México han contratado a un baladista muy bueno llama-do **Baldo Correo** y la última contratación de la Compañía se llama **Lester**, un canino de solamente un año que interpreta "El Bimbo"

y "Gingle-Bells"... El conjunto **Los Humildes** (Fama) integrados por 4 jóvenes Michoacanos, han logrado colocarse como uno de los mejores vendedores en California con su éxito "Besitos" de **Memo Lugo**, tema que ha sido incluido en el más reciente LP. **Los Humildes** fueron premiados por la emisora KOXR de Oxnard, como el grupo más taquillero del Año. ¡Felicidades!... El conjunto **Los Solitarios** (Peerless), ganadores recientemente del trofeo "Estrella Paladin De Hollywood" en Los Angeles, se encuentra de viaje artístico y promocional por México... El "Shrine Auditorium" reporto haber tenido menos de 3 mil personas en la Caravana Artística que presentó a estrellas de gran popularidad como son **Juan Gabriel**, **Lucha Villa**, **Felipe Arriaga**, **Leo Dan** y otros. La poca asistencia del público a este evento contrasta con la reciente presentación del concierto de **Julio Iglesias** en el mismo local con un lleno de más de 6 mil personas. Qué es lo que está pasando con las promociones de estas Caravanas, que van declinando cada vez más?... Discos RAFF nos reporta que auguran grandes ventas para el próximo LP del cantautor **Napoleon**, quien se ha consagrado como Super-Estrella con su triunfo en el "Festival Oti" con

(Continued on page 102)

## Nuestro Rincon (Continued from page 101)

conducted by the CBS Latin American operation on the Latin market of the States, which is based in Coral Gables, Florida, is forcing me to think that "something is cooking," even though I do not know what... It looks like Philips Polydor will make changes in its distribution in the States and Puerto Rico... Latin labels are starting to be distributed and promoted more intensively in Spain. Some artists like **Angélica María** (CBS) are starting to be noticeable in that market. Product from Latin American labels such as Discomoda and Leon from Venezuela. Onix from Ecuador and Flamboyán from Puerto Rico is starting to move... While Spain keeps flooding the Latin American markets with ballads, which in most cases sound alike, other countries are releasing material in which the classic sound of Spain is present and making smash hits out of them in the whole world, including the United States. That is the case of a Fauve Puma Production (produced in Italy) by **Santa Esmeralda**, starring **Leroy Gómez**, in which the classical Spanish guitar is present constantly. Rhythm goes disco, but the general sound of the record, "Don't Let Me Be Misunderstood," goes Spanish 100 percent. Casablanca is distributing this production in the States and sales are going pretty good. It is a matter of creativeness.

Zafiro made an excellent presentation of the latest album, "Juan Bau 5," in Valencia, Spain, for newspaper men. Between drinks and questions, Bau performed some of the songs from his new album... The latest album that Microfón has released with the extraordinary Peruvian talent **Fetiché** is beautiful. Her renditions of the tunes "Hilos de Lluvia" and "Con Locura" are really superb... The performance of **José Vélez** in a special program through MOT-TV of Hamburg, Germany, had great success. In the same program were presented **Adamo** and **Duo Baccara**, two Spanish girls that have great popularity in Europe and are starting to be known here in the U.S. **José Vélez** sang the song "Romántica" in German... **Nohemí**, from Venezuela, will travel to Perú next February, to receive the "Tummy de Oro" trophy, and to participate as a guest in the "Ancon Festival"... Microfón will start promoting this month a single by "Los Pasteles Verdes" containing "Mi amor imposible" and "Quizás, quizás, quizás"... And that's it for the time being!

## En Los Angeles (Continued from page 101)

su bella melodía "Hombre," que es el título de ese LP. Las discotecas reportan también la buena venta de "Pajarillo" en sencillo y LPs, y el público Angelino podrá admirar en persona a **Napoleon**, quien se presentará en el Teatro Million Dollar del 18 al 27 de Noviembre... **Edmundo Pedroza**, gerente de Discos GAS nos reporta que ellos se encargarán de la distribución de una nueva etiqueta establecida hace poco en México llamada Discos Chapultepec y cuyo presidente es

**Edgardo Obregon**, muy conocido en el medio musical de México. Los primeros sencillos bajo ese sello serán interpretados por **Sonia Lopez** y **Enrique Guyman**. El "hit" de **Sonia** es "Vida Vida" de corte sabroso y tropical muy a su estilo. Enrique se luce con el tema de **Napoleón** "Pajarillo," el cual tiene un Super-arreglo con Mariachi... **Pedroza** también nos informa que están muy fuertes las ventas del más reciente éxito de **Alberto Vasquez**, "Luz De Luna," la que está ocupando los primeros lugares en las listas de éxito de las emisoras a lo largo de California, felicitaciones Alberto!!... Discos Anahuac reportan Super-ventas del último LP en Español del fallecido cantante norteamericano **Bing Crosby**... El simpático y versátil promotor de Discos Coco, Gala y Zafiro, **Willie Marin**, nos comunicó que el popular y gustado grupo español **Mocedades** se presentará el próximo 26 de Noviembre en Concierto en el "Shrine Auditorium" junto con el "Ruisenor de Linares," el triunfador **Raphael**. Ya sabemos que todas las presentaciones de este gran baladista están siempre revestidas de éxito y no dudamos que ésta llegue a constituirlo. Detrás de este evento se encuentran los promotores **Federico Rodriguez** y **Roberto Rivera**.

## Tennis, Anyone?



Fania Records president Jerry Masucci (left) and tennis star Vitas Gerulaitis are pictured at Giorgio's disco discussing plans for the Princess Tennis Ball to be held this week at Le Club and Studio 54. The Ball will kick off a fund drive for the Vitas Gerulaitis Foundation for the underprivileged children of New York. The foundation will provide tennis equipment and facilities. Among those joining Masucci on the committee, honorarily chaired by Billie Jean King, are Mick and Bianca Jagger, Chris Evert, Andy Warhol and the entire N.Y. Yankees team.



# LATIN AMERICAN ALBUM PICKS



### POR ESO Y POR MUCHAS COSAS MAS

**BLANCA VILLA**—Beverly L 30.016 B

Con altas ventas acumuladas en España, salta Blanca Villa al mercado internacional con su arrollador éxito "Por eso y por muchas cosas más" (M. Alejandro-Magdalena). También de gran impacto interpretativo "Anoche yo soñé" (P. Cepero), "Con ese beso" (B. García Tejero) y "Cuando estoy lejos de tí" (A. Jaen). Arreglos de E. Guerin, M. Gas, M. Alejandro y J. Almela.

■ With great sales in Spain with "Por eso y por muchas cosas más," Blanca Villa is starting to move in the international market. Also superb in this package are her performances of "Cuando estoy lejos de tí," "Con ese Beso," "Alguien" (P. Navarro) and "Hay que callar" (J. J. S. Almela).



### THE BEST OF — LO MEJOR DE

**JUSTO BETANCOURT**—Fania SLP 00513

Repertorio integrado por temas muy vendidos y populares en la voz de Justo Betancourt. Se incluyen entre otros "Pa Bravo Yo" (I. Miranda), "Lágrimas y Tristezas" (A. Daly), "Sigo Bravo" (C. Alonso) y "De cara a tu vida" (Venzelini-Quirós).

■ Superb package of the "Best Of Justo Betancourt" in which are included some of his top selling tunes, such as "Lágrimas y Tristezas" (A. Daly), "Sigo Bravo," "Pedregal" (C. Alonso), "Corazón Herido" (D.R.) and "No me vayas a engañar" (D.R.).



### TRULLANDO CON LA

**CORPORACION LATINA**—Coco CLP 144X

Paquete de temas navideños en la interpretación de la salsa Corporación Latina que venderán muy bien en estas festividades. Producción de Pat Laino. "Trulla Navideña" (J. R. Cruz), "Despierta" (E. Farrait), "Fiesta Navideña" (J. Millán) y "Salsa Navideña" (V. Sancu-V. Muñoz).

■ Christmas package of very danceable salsa music by Corporación Latina. Will sell nicely in the holidays. "Estoy sin Mujer" (E. Farrait), "Nadie me Coje" (F. Silva), "Navidades sin Madre" (E. Farrait) and "Salsa Navideña."



### TODO LO QUE TENGO ES MI CIUDAD

**TITO FERNANDEZ**—RCA XXLP1-023

Uno de los talentos más extraordinarios del momento en sus muy diferentes interpretaciones en las cuales mezcla el canto y la recitación con maestría. "Todo lo que tengo es mi ciudad" (T. Fernández), "Como cada día" (Fernández), "Después de tantos años" (J. Fernández) y "Viejos Actores" (T. Fernández).

■ Great talent from Chile that could make it real big all over. Different! Astonishingly good! "Todo lo que tengo es mi ciudad," "Como cada día," "Viejos Actores," "De la buena María" and "El Parque" (T. Fernández). Deserves the best of promotion!

## Syntonic Research Names Two Distributors

■ NEW YORK—The record division of Syntonic Research, Inc., producer of the "Environments" series, has appointed two new distributors as of November 30. Kinnara Distributing, 4323 North Elston Avenue, Chicago, Illinois and Associated Distributors, Inc., 3803 North 36 Avenue, Phoenix, Arizona have been added.

## Stubenrauch Joins Cream/Hi Records

■ LOS ANGELES — Bob Stubenrauch has been named midwest regional marketing representative of Cream/Hi Records, working both promotion and sales.

Stubenrauch started out ten years ago warehousing for R&R Records in Chicago. For the past eight years he has been with London Records.

# Retail Sales Booming As Christmas Season Begins

(Continued from page 3)

November, coincide with the well-timed release of several major rock, MOR, black and greatest hits albums.

While the rock and greatest hits albums are predictable successes, the resurgence of black product, along with an across-the-board pickup in product by MOR artists, accounts for much of the flurry of sales action this early in the season.

To the retailers' delight, the notable and unprecedented weakness of black releases throughout most of 1977 ended abruptly this month, as is proven by this week's Album Chart, which lists a dozen bulleted black albums. Among these, "Commodores Live" (#6) and Earth, Wind & Fire (#14 in its second week) are showing the sort of strength normally displayed by major rock acts. Natalie Cole's new album, "Thankful,"

debuts this week at a bulleted 76 and could become her biggest album to date, considering its crossover potential.

On the pop-MOR side, Shaun Cassidy's two albums continue their bulleting ways, as do new albums by John Denver and Neil Diamond. Debby Boone's "You Light Up My Life" remains a top ten album, while Barry Manilow (with "Live") and Crystal Gayle have albums in the top 40.

Quality and quantity of new product aside, well-timed release schedules and a marked diversity in consumers' tastes are cited as positive factors affecting record sales. Bill Blankenship of For The Record in Baltimore, in noting that business has been up 20 percent over last November's, says the only thing he could ask for at this point is a new Stevie Wonder album. "We did not have a good Christmas last year," he

elaborates. "Everything came out in September and October, and by December everybody had those albums. It certainly isn't going to be hard to beat last year's Christmas."

Record Bar, according to head buyer Fred Traub, has tripled its sales on MOR product following Elvis Presley and Neil Diamond TV specials. Traub feels that sales of "secondary lines of product" reflect the changing buying habits of older consumers. "We're seeing something new as a result of Elvis's and Bing Crosby's deaths. People are coming in and buying their albums, and then shopping around and buying more MOR albums. That never used to happen. There's just been as significant change in the pattern of our MOR sales."

## More Titles Selling

As well, retailers are selling a greater number of titles than at any time in recent history. Record Bar, for example, tracked 600 pieces of product on its best seller chart a year ago. This year, the chain is tracking 1200 titles. "We've doubled the number of pieces of product we're selling in the stores," says Traub. "There's more product in the middle levels now worth tracking. Tape sales continue to move up too every month. Those are now at 35 to 36 percent of our total sales, with cassettes accounting for 11 percent of the sales. Even with some of the delays we've experienced in getting secondary product, we're still doing exceptional business in all of our stores."

Tom Keenan of Everybody's Records in Portland says sales are up "20 to 40 percent over last

year" as a result of the wide variety of product being sold. "Things that used to move in the ones or twos a week are now up to four and five or more pieces a week; and the more popular the release, obviously, the higher the figures. We don't cater to blacks, but we're finding this product crossing over a lot more in our stores. 'Commodores Live' was top 20 here and I don't recall ever doing that kind of business on a black album."

A "dramatic increase" in business the day after Thanksgiving boosted sales 20 percent over last year's at Rose Records in Chicago. A full-line store, Rose, according to Jim Rose, is selling even more titles than expected in its stalwart lines—classics and pop. "Christmas pulls everyone out of the hole," says Rose, "but if this holds up our business is going to increase significantly over last year's. Even with a touch of bad weather over Thanksgiving, we were up a lot. It looks like nothing is going to stop consumers from buying records this year."

Rose's last comment is echoed by John Guarnieri of Mushroom Records and Tapes in New Orleans. Guarnieri, though, differs from his colleagues in that he feels the credit for the current sales boom should go to something other than the quality of new product. "Yeah, there's a lot more records out now, and everything is picking up all the way across. But I don't think the music's any better. People are just spending more money this year; they're interested in buying records again."

## Variety for the Christmas Stocking

(Continued from page 37)

than Caruso, the sound of the voice is not basically different from what has been heard before. But how rarely has his music been so clearly recorded? The record also groups together some of the most famous records: the famous "Il mio tesoro" from *Don Giovanni* with the long run in one breath and the coloratura strong, clean and absolutely easy; the aria from Bizet's *Pearl Fishers* spun out with a filligree of gold, the bel canto aria from *La Fille du Regiment* that makes most other tenors in this music seem vocally clumsy.

In the Irish group, there is that wonderful "Ah, Moon of My Delight," which was commented on in this space a few weeks ago in connection with Robert White's "I Hear You Calling." It is a wonderful song, and McCormack's ease with the long line is simply staggering. It is interesting to hear the same song sung in the same style, more than 50 years a part.

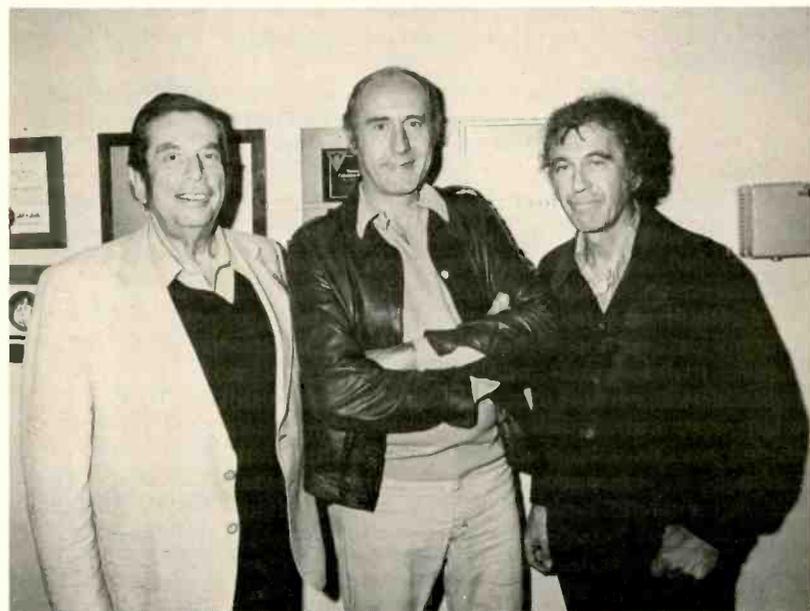
Record No. 2 of the three needs less introduction. Carlo Maria Giulini earlier this year turned out a searching performance of the Mahler Ninth. Now with the Chicago Symphony Orchestra he does an equally thoughtful yet lyrical version of the Bruckner Ninth for Angel Records. This is one of that group of symphonies uncompleted by their composers because of death, and as with some of the others, it is hard to imagine what Bruckner would have done for a finale. Or if he had finished the great finale on which he had started working,

would it have really ended the symphony better than the moving Adagio? Giulini brings to the symphony all his skill at making long lines of music seem logical. There is not a moment when the work seems overwritten, or too much. It is a quiet, eloquent testimonial with the right nervousness in the Scherzo and the graceful heartfelt resignation of the Adagio. The Chicago Symphony, it hardly need be said, performs magnificently, and the whole is a worthy companion to the many fine sets attributed to the conductor's work.

## Marriner

And finally No. 3, Neville Marriner conducting the Academy of St. Martin-in-the-Fields orchestra in Haydn's Symphony No. 43, "Mercury," and his Symphony No. 50, "Fire," on Philips. This is the fun choice of the three. Buoyant, brilliant and ideally played. Marriner's quality in music from the classical period has been proved again and again, and this recording sparkles with all the fire and light conceivable. The point to Marriner's performance is not only that he makes this a properly brisk, crisp Haydn but that he consistently leads his orchestra with taste and musicality. When one finishes either of these symphonies, one feels closer to Haydn through Marriner, not that Marriner has created his own Haydn. And that is the secret of the most personal and meaningful kind of great conducting. The conductor by his leadership makes the listener believe that he is doing what the composer wanted. A rare trait if often one exhibited by Marriner.

## Interworld Pacts Mancini



Michael Stewart, president of Interworld Music, has concluded an agreement with Henry Mancini to administer the publishing worldwide for Mancini's Hollywood Music on the album "Just You and Me Together Love." The lp, which is a collaboration between Mancini and Australian poet John Laws, was just released by RCA. Pictured (from left) after finalizing the pact are Stewart, Mancini, and George Russell, who has been retained by Interworld for independent promotion on the project.

## CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—POSSESSION FOR THE PURPOSE OF TRAFFICKING: **Keith Richard** is not the only one to hear those words. **Allan Slaight's** IWC, which owns three radio stations and three cable TV companies, has been negotiating with broadcast giant Selkirk Holdings for some time in an attempt to divest itself of all its broadcast operations. And recently the CRTC was approached by both parties to approve the transfer. However, one of the IWC radio stations, CILQ-FM (or Q107, as it's known to Torontonians), wasn't even on the air when the negotiations began. This has upset other applicants for a local FM license whose bids were rejected. They feel it's unfair for a license to be granted, only to be sold before it's been used. The station has now been on the air for about six months and it would appear that quite a power struggle is brewing over the IWC/Selkirk transfer. The CRTC has some tough decisions to make.

OVER, UNDER, SIDEWAYS, DOWN: We recently asked if the sinking value of the Canadian dollar would have an adverse effect on local record importers. And we got a quick answer. **Phil Lubman**, president of PJ Imports, stated that, on the contrary, "business has doubled over  
(Continued on page 105)

## JAPAN

# コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ The finals of the 1977 Yamaha World Popular Song Festival were held at Tokyo's massive 12,000 seat Budokan (Martial Arts) Hall November 11-13. This year's event, the 8th annual Festival, attracted 40 entries from 24 different countries. The 40 finalists were selected from a total of nearly 32,000 applicants throughout the world.

In the competition for the Grand Prize, East and West shared the limelight. Co-winners were England's **Rags**, singing a **Richard Gillinson & David Hayes** song, "Can't Hide My Love," and Japan's **Masanori Sera** and **Twist**, performing **Sera's** composition, "A Ballad For You." The Grand Prize carries a cash award of \$5,000 (U.S.) plus a gold medal and a certificate.

Co-winners of the Most Outstanding Performance Award were **Mia Martini** of Italy for **Luigi Lopez & Fabio Massimo Cantini's** "Un Ritratto Di Donna" and **Johnny Monte** of Paraguay for **Al Monte's** "Torbellino" (Whirl Wind). Monte's award was especially important because it was the first time that Paraguay had entered any of the world's major music festivals. Each of the co-winners received \$2,000 (U.S.), a gold medal and a certificate.

Eleven Outstanding Composition Prizes were awarded. The winners were Japan's **Akihiko Shimomura** and **Kayoko Ono** for "Road to Freedom" and "Adieux," respectively; Canada's **Francis Lai & Nicole Martin** for "Bonsoir Tristesse" (Good Evening Sadness); Italy's **Luigi Lopez & Fabio Massimo Cantini** for "Un Ritratto Di Donna;" England's **Yellowstone & Voice** for "We've Got It Made;" Mexico's **Armando Manzanero** for "Es Mi Corazo'n Un Vagabundo" (My Heart Is a Hobo); Australia's **Doug Trevor & Paul O'Gorman** for "Ride Ride America;" Indonesia's **Aije Bandi** for "Damai Tapi Gersang" (Prayer of Peace); Turkey's **Martial Carceles** for "A Mes Amours" (To My Love); France's **André Pop** for "L'Amour Mousieur;" and Paraguay's **Al Monte** for "Torbellino." The Outstanding Composition Prize consists of a cash award of \$1,000, a silver medal and a certificate for each winner.

Also, a total of five Outstanding Performances Prizes were presented. Winners in this category were: **Kiyoko Kimura** of Japan; **Paul O'Gorman** from Australia; **Ajda Pekkan** of Turkey; France's **Enrique;** and **Karel Gott** of Czechoslovakia. Winners in this category each received a cash award of \$500, a silver medal and a certificate.

This year marks the first time that two rock acts (**Rags** and **Masanori Sera & Twist**) have won the Grand Prize, indicating a new trend for future World Music Festivals.

The finals were recorded and a lp will be released on December 15 containing 12 songs, including Grand Prize, Most Outstanding Performance and Outstanding Composition winners.

## GERMANY

By JIM SAMPSON

■ MUNICH—For 1977, the German Phonoverband reports a sharp 19 percent jump in sales over the first three quarters of 1976. Budget material continues to lead the boom, full price advancing moderately (cassettes 13 percent, lps 18 percent) while singles hold steady. With budget lines accounting for much of the expansion and profit margins on international pop product at dangerously low levels, industry reaction to the statistics has been restrained. Now everyone is waiting to see how recent and anticipated price hikes will dampen the sales surge.

At the annual meeting of the Phonoverband and the IFPI National Committee, current leadership was re-elected to another year in office. Ariola's **Friedrich Schmidt** continues to head the Phonoverband, which includes all major recording companies in Germany except the MCA-controlled budget giant Miller Schallplatten. Also back on the Phonoverband board are CBS's **Rudolf Wolpert** and **Wilfried Jung** of EMI. At IFPI, **Richard Busch**, Polydor/DGG managing director, remains chairman, joined on the executive committee by **Gerhard Schulze** of Teldec and WEA's **Siegfried E. Loch**. Main topics of discussion at the meetings: piracy, although some industry sources feel the problem has diminished slightly in the last few months.

The biggest differences between the good American jazz festivals and the equally good German jazz festivals is media support. Two recent **Ralf Schulte-Bahrenberg** productions in Berlin and Dortmund were bolstered by heavy broadcast coverage (radio and TV) and financial support from two major broadcast production companies.

EMI Electrola is celebrating its 25th anniversary in Cologne. Because company records are not usually made public here, it's hard to figure out exactly how well a firm is doing, but Electrola is doing all right. They've reached the top of the ladder after 25 years, with estimated annual sales over \$130 million and a dominant share of charted singles. We haven't seen competitive figures to challenge managing director **Friedrich E. Wottawa's** claim that EMI is tops.

Polygram partner **Robert Stigwood** was in Munich last month assessing film locations ("Sgt. Pepper" balloon scene near alpine castles) and **Bee Gees** 1978 world tour sites . . . **Geiso Mampell** takes over Ariola's export and international license dept. from **Elmar Huessing** . . . Germany's top rock singer **Udo Lindenberg** was in N.Y.C. preparing for an American tour next year . . . **Werner Wunderlich**, since 1970 press manager for CBS in Frankfurt, leaves the company to take on more special projects as consultant, promoter and producer, especially in his jazz field he knows so well . . . **Johann Michel's** Melodie der Welt, best known for its stellar international catalogues, has picked up **Udo Juergens'** publishing . . . **Jane**, veteran rock group on Metronome's Brain label, given an award by their former label boss **Dr. Gerhard Weber** for reaching 300,000 units sold.

## Yes Feted in England



More than 500 guests attended a party at the String of Pearls Club, London, to celebrate the six sold-out shows of Yes at Wembley Empire Pool, and the 30th birthday of the group's lead vocalist Jon Anderson. Yes is currently in the midst of an extended SRO tour of England and Europe. Shown here at the party are, from left: Roger Holt, Atlantic/U.K. general manager; Jon and Jenny Anderson; and Phil Carson, Atlantic vice president of International Operations.

## MCA Signs Hays



J. K. Maitland, president of MCA Records Inc. has announced the signing of Billie Hays to the label. An accomplished vocalist and reed player, Ms. Hays is pictured with (from left) Maitland, manager Clancy Grass, vice president/A&R, Denny Rosenkrantz; vice president/promotion, Stan Bly; and manager Danny Kessler.

## JAPAN'S TOP 10

### Singles

1. **WANTED**  
PINK LADY—Victor
2. **NINGEN NO SHOHMEI**  
JOE YAMANAKA—Warner/Pioneer
3. **NIKUMIKIRENAI ROKUDENASHI**  
KENJI SAWADA—Polydor
4. **COSMOS**  
MOMOE YAMAGUCHI—CBS/Sony
5. **AI NO MEMORY**  
SHIGERU MATSUZAKI—Victor
6. **KAZE NO EKI**  
GORO NOGUCHI—Polydor
7. **WAKAREUTA**  
MIYUKI NAKAJIMA—Canyon
8. **SHIAWASE SHIBAI**  
JUNKO SAKURADA—Victor
9. **BIIDORO KOZAIKU**  
MIZUE TAKADA—Teichiku
10. **KUGATSU NO AME**  
HIROMI OHTA—CBS/Sony

### Albums

1. **UMIKAZE**  
KAZE—Crown
2. **BOHEMIA NO MORI KARA**  
IRUKA—Crown
3. **DANRYU**  
SAYURI ISHIKAWA—Columbia
4. **BEST HIT ALBUM**  
SHIGERU MATSUZAKI—Victor
5. **HAVE A WINE**  
CHAR—Canyon
6. **DEATTA HITO NI**  
KARYUDO—Warner/Pioneer
7. **THE DIARY**  
HI FI-SET—Toshiba/EMI
8. **HIROMI SELECTION**  
HIROMI OHTA—CBS/Sony
9. **LOVE SONGS**  
BEATLES—Toshiba/EMI
10. **CANDIES' SHOP**  
CANDIES—CBS/Sony

## Canada *(Continued from page 104)*

last year and the only effect which the devalued Canadian dollar has had is to push our prices up by about eight percent. That's still less than the increase in the rate of inflation. Also, we're in the process of setting up our own label, Bomb Records, which we certainly wouldn't undertake if business was bad." Future projects for Bomb include an anthology of Canadian 'new wave' waxings, the leasing of foreign material for Canada and cover versions of U.K. hits to be produced domestically. Where there's a will, there's several ways.

**WHAT WAVE IS THIS?** 'New Wave' has suffered a few problems here recently, most notably the lack of audiences for recent **Eddie & The Rods** and **Vibrators** gigs. A similar fate seems to have befallen **The Chimney**, the first legit Main St. club to open its doors to new wave. However, things have never been better for some of the local acts. **The Diodes** have released "Red Rubber Ball" as a single and their album is due shortly. The band is heading to New York for some dates in December and apparently will be filmed for an upcoming ABC-TV show dedicated to new wave. **The Poles** have released their first single "CN Tower" on **Jack Richardson's** resurrected **Nimbus 9** label. **The Dishes** EP, "Fashion Plates" (on their own **Regular Records**), has gone into a second pressing and appears to be a hot export item. The Dishes have also cut four new sides and have been the subject of some a&r speculation by several U.S. labels. **Battered Wives** are gigging constantly and winning over audiences everywhere with their energetic r&b/rock style. And **The New Yorker**, **David's**, **The Shock Theatre** and several other local venues appear to be making money from their forays into new wave concerts.

**BITS 'N' PIECES:** **Direction Records** has pacted an international deal with **Polydor** for distribution of the label. **Chris de Burgh's** "Spanish Train & Other Stories" has been certified gold here. **Franklin House** has acquired management of **Jackson Hawke**, taking over from the departing **Peter Grady**. **Polydor**, which vehemently denied signing **Stanley Frank**, has just released Frank's EP, "Rejected." Rumor has it that the label was telling the truth . . . though the record is out, the contract remains unsigned. **Joey Cee's** **Record Week** appears to have folded.

## CLUB REVIEW

### Chilliwack Scores at Starwood

■ LOS ANGELES—To give the Starwood crowd what it wanted, Chilliwack (Mushroom) began its set with a hard-rocking number, "Riding High." Lead singer/guitarist Bill Henderson also looked punk-sexy enough for the surroundings, though the band is far from punk rock; its 1965-flavored rock music is closer to rock 'n roll than to new wave. "Looking for a Place," the second song, was one of several performed during the evening that Chilliwack is recording for a new album due this winter—others were "Never Be the Same" and "I Will Be There"—and the new music has a lot in common with pre-"Dreams, Dreams, Dreams" songs.

#### Driving Performance

A driving beat was important to Chilliwack's performance, but it was the type that made the crowd want to move, and that was far from monotonous. All of the musicians were playing well and fluently, with long years of practice together behind them; even the new guitarist-keyboard player appeared fully integrated, though he'd only been with the band a few days.

Somewhat abruptly, Chilliwack did two softer numbers—"Baby Blue"—and "Fly at Night"—both singles from the current album. These songs are smoothly commercial, and the audience approved with their loudest whistles, yells and applause. Unfortunately, the band chose to end on a not-too-inspirational note with "Something Better," but they made a comeback with "Lonesome Mary," one of their early and very good numbers, for an encore.

The crowd was very familiar with The Jan Hammer Group's (Nemperor) music, and loved the silver fiddle, Hammer's brash movements around the stage (with a keyboard strung around his neck) and the generally flashy nature of the act. Modern—in the sense of twelve-tone — electric jazz would be the best way to describe the group's music. They didn't appear at all pedantic despite Hammer's unquestionable musical credentials. If the performance was a bit pedestrian, the band certainly looked happy up there on the stage.

Becky Sue Epstein

### Crocker Conviction Overtured

*(Continued from page 3)*

promotion man, in return for airplay on certain records. Crocker was acquitted on the other perjury count, which involved denial of allegations of similar payments from Harry Coombs of Philadelphia International Records.

According to the decision handed down by the U.S. 3rd Circuit Court of Appeals in Philadelphia last Tuesday (29), the trial judge erred in admitting as evidence the testimony of Charles Bobbit, the former personal manager of soul star James Brown, who testified that he, too,

had made payments to Crocker for airplay. The three-judge panel ruled that Bobbit's testimony was not related to the two counts in the indictment, and in fact had "amended" the indictment in an unfair manner.

Melvin Kracov of the U.S. Attorney's Office in Newark said late last week that his office was still studying the appellate court decision and had not decided whether or not to press for a new trial. Crocker's attorneys are Michael Pollack and Harold Price Fahringer of New York.

### Diamond Delivery



RCA Publishing International recently presented a diamond disc to Bygosh Music's Al Weissman for sales in Sweden of more than 100,000 copies of the album "A Little Bit More" by Dr. Hook. The title tune was written by Bobby Gosh and RCA controls overseas copyrights to the album. Shown in New York's diamond center are, from left: Sture Borgedahl, head of Air-Music, the Scandinavian sub-publisher; Kelli Ross, RCA Music publishing vice president; Al Weissman, and Ted Rubenstein, RCA Publishing International, promotion.

# Mary Kay Place Makes Serious Bid for Disc Success

By SAMUEL GRAHAM

LOS ANGELES—By her own admission, Mary Kay Place was tired when she strolled into what is evidently one of her preferred eateries, Factor's Deli in Beverly Hills. And she had good reason to be tired: after shooting twenty pages of dialogue a day, week after week, in her role as Loretta Haggars on "Forever Fernwood," she feels lucky to be able to get her laundry done, let alone devote much time to relaxation.

Still, Mary Kay was open, friendly and genuinely accommodating, not to mention eager to talk about the part of her career that takes place not in front of a camera but before a microphone. With the recent release of her second Columbia album, "Aimin' To Please," she has made some healthy strides toward establishing herself as Mary Kay Place the singer, apart from the beehived country queen image that accompanies not only "Forever Fernwood" and its predecessor, "Mary Hartman, Mary Hartman," but also her first album, "Tonight! At The Capri Lounge," where the Haggars character received equal billing. Combined with her readily apparent talents as an actress (with roles in such films as "New York, New York") and capabilities as a script and screenplay writer, Mary Kay's skills as a vocalist round out one cowgirl who certainly doesn't have the blues.

This reporter, heartlessly willing to take advantage of Mary Kay's good nature and hoping to catch her off-guard in her tired condition, decided to get down to business with a few pointed (as it were) questions about the eye-grabbing cover of "Aimin' To Please." A skillful and clever combination of illustration and photography, the cover features a fetching shot

of the equally fetching Ms. Place superimposed over a body whose, shall we say, physical proportions aren't entirely accurate, as she freely confesses: "They added a bit in the chest area—credit for that goes to Dolly Parton." Actually, she says, the cover is meant to be a take-off on the Vargas and Petty drawings of the 1940s, something that would be "in the country field, but with an arty touch." It worked, that's for sure; the calendars that Columbia had made up from it are bound to be one of the more coveted promo items of the year.

The "Aimin' To Please" cover may by itself end up selling a few thousand copies of the record, but it will be a pity if the jokes and cheese-cake aspect detracts from the music. It shouldn't, and in the long run it probably won't, because the music is consistently first rate. Mary Kay is serious about becoming a recording artist in her own right, and as committed to developing her musical chops as she is to her thespian pursuits. This isn't some made-for-TV star being manipulated into a giant novelty on the coattails of "Mary Hartman's" off-the-wall success. This is a singer (and songwriter) who, while not yet having the performing maturity and confidence of an Emmylou Harris, may soon be easily mentioned in the same breath.

Mary Kay has been aware of the potential conflict between Loretta Haggars and herself since before she began her recording career. "I'd been approached by a few companies to do a record," she recalls, "but I didn't want to do some bimbo novelty album, a 'Laverne and Shirley Sing Hits of the 50s' type of thing." For the first album, she "made sure that the material was all in Loretta's style. But even then, I

treated the novelty songs (such as "Baby Boy" or "Vitamin L") very seriously, because Loretta meant them seriously—she looked at them as if she were writing classics."

There's more on "Aimin' To Please" to separate Place and Haggars than simply the use of the artist's real name. As Mary Kay says, "The songs selection is different. Mary Kay Place is much more interested in a wide cross-section of music, while Loretta is a real traditionalist. I like that style, too, but I also like more 'progressive' country, and rock and roll as well." She's prepared to encounter some confusion about the two images in the minds of her listeners, but takes a pragmatic attitude about it: "I can only take my chances, like everyone else who puts out an album. I won't be disappointed if this one sells less than the first, because I'll be establishing myself as Mary Kay Place."

## Songwriting

And then there's songwriting. Mary Kay is no stranger to that medium, having written or co-written songs on both records, and she points out that "writing a song is in a way like writing a TV script in miniature." As in all of her pursuits, though, she's set some pretty high standards for her writing—"The challenge that lies ahead is to write killer songs, songs that really grab you emotionally"—and she measures her songs against such formidable yardsticks as Crystal Gayle's hit "Don't It Make My Brown Eyes Blue," Leon Russell's "A Song For You" and Rodney Crowell's "Anybody's Darlin' (Anything But Mine)" (the latter, from "Aimin' To Please," is an impassioned tour de force. Somehow, one gets the feeling that her songwriting goals are well within this charming and talented lady's grasp.

## CBS Pacts with Lambert & Potter



Dennis Lambert and Brian Potter have signed an exclusive production agreement with CBS Records. The duo will produce selected artists already under contract to the label as well as recommend the signing of new talent. Lambert and Potter, under terms of the new agreement, will remain free to produce artists with whom they have existing commitments. Additionally, they hope to bring soundtrack ideas to the label in the future. Pictured at the signing are (from left) Don Ellis, national vice president, a&r, Columbia Records; Bruce Lundvall (standing), president, CBS Records; Dennis Lambert (seated) and Brian Potter.

## Roberts at the Roxy



Elektra/Asylum recording artist Bruce Roberts (right) is shown here with E/A vice president Mel Posner after Roberts' recent performance at L.A.'s Roxy. The one-man show featured cuts from his debut album and the special appearance of Carole Bayer Sager for a rendition of her single "You're Moving Out Today" which they co-wrote with Bette Midler.

## CLUB REVIEW

### McLean, Bonoff Please Roxy Crowd

LOS ANGELES—Don McLean (Arista) a bit disgruntled, took a poke at just about everyone and everything in his recent performance at the Roxy. During the course of his ninety minute set, McLean unloaded on rock stars, TV addicts, pop music, health-faddists, the CIA, General Motors, the 6 o'clock news and the Pope. McLean's set was not composed entirely of satirical material or barbs, however. On "And I Love Her So" and "Vincent," two of his earlier works, he displayed the sensitivity and emotional range of the versatile and seasoned performer that he is. Unfortunately, he didn't perform more of these tunes, which in fact, received the warmest audience response.

Though opening act Karla Bonoff's material consists largely of the sensitive brand of ballad that McLean declined to do, it was a lack of seasoning that marred her opening set. Though all of her friends were there for support (stage side found Joni Mitchell, Eric Kaz, Andrew Gold, and Jackson Browne in attendance), Bonoff appeared visibly stiff, and vocally unsure for a good part of the night. Though her back-up band displayed facility, they lacked the warmth necessary to make the tunes work. However, after "Lose Again," as a solo spot, Bonoff began to gather strength, and on "Someone To Lay Down Beside Me," the song made known by Linda Ronstadt, she showed a confidence which up until that point had been somewhat lacking. Her credibility as a songwriter having already been established, it appears that Bonoff simply needs more concert experience in order to emerge into the well-rounded artist she promises to be.

Stuart Goldman

## CBS Taps Bengert

CINCINNATI—Michael Martinovich, branch manager, Cincinnati, CBS Records has announced the appointment of Buddy Bengert to artist development manager, Cincinnati marketing area, CBS Records.

In his new position, Bengert will be responsible for all tour related activities for Columbia, Epic, Portrait and Associated labels, with heavy emphasis on developing artists. He will report to Martinovich.

Prior to joining CBS Records, Bengert was lead vocalist, keyboard and guitar player for the Ohio Express, and handled the group's road managerial activities worldwide. He also worked for the Kroger Company as an engineer.

## Dialogue *(Continued from page 47)*

with that tour and I think it will work even better with the music for this tour. It's as though I had a stage show before the music.

**RW:** Do you have a tour planned?

**Bowie:** Yes, there is. I'm starting in Japan in February and coming to America in March, April and May. And then possibly back to Europe.

**RW:** And how will it be an extension of the music you've been making?

**Bowie:** I'm trying to think of an arbitrary method to get the audience to participate in what music we should play next. I have a problem in how to formulate the running order of this kind of show which would have to incorporate the new music with the songs the people like. I feel I owe it to the people who come and pay. I wish to do that. I get a certain amount of enjoyment from that music. But I don't think I can make a compelling running order that I can believe in, so I might have to leave it to the audience to decide. That's going to be interesting.

**RW:** That could create quite a chaotic concert scene.

**Bowie:** I would do it in a fashion that would allow them to contribute en masse. And I have an idea of how to do it: I will probably install a digital system, a digital face on stage. The program will be divided into ten sections with each section comprised of three pieces and designated by a three digit number. The audience's response or applause for any given set will determine to what number the digital would register which would thereby pick the next section to play. Or something in that nature. It would keep me going because I simply wouldn't know what I'd be playing next. And I'll go with it because there's nothing I really want to do on stage at the moment. It certainly would provoke my interest. I've often professed about how bored I get touring, and I do. Completely and utterly demoralized — it goes on so long and there seems to be nothing to keep one's spirits up after the tenth or twelfth gig. I thought this might be a challenging way of doing it. Also a provocative way which I think is terribly important; provocation produces thought and thought produces reaction. That was one of the things I've always said I've intended to do. Touring is really a dinosaur of a field. It's slow moving. It doesn't think very much. And that really makes me angry. I do hope I can have this idea arranged. I think it would be a most exciting method of working a concert of that size. It would be an interesting prospect to see how audience and artist can get on with new terms of reference for each other.

**RW:** Do you have any future plans in films?

**Bowie:** Yes. I'll be starting next July in Vienna, London, Paris making a film called "The Wally" (pronounced Vah-lee). I'll play an artist called Egon Schiele who was an expressionist around 1912 in Vienna and who was a pupil of Gustav Klimt. The film is really a story of his relationship with his model, a girl called Wally.

**RW:** Does the film follow through on any of the themes you've been developing?

**Bowie:** Only in as much as he's an expressionist and that's what I was. My initial reaction was that if I couldn't be a successful painter in real life, I'll be one on film. And it's a good chance again to be working under a director that I have admiration for, Clive Donner. What I wish to do is make four or five different films dealing with very different subjects each time, arming myself with the necessary experience to undertake making a film as a director which is really what I want to do. I have no intentions or ambitions to be an actor. It's rapidly pointing in that direction because the scripts I'm being

## Justice Dept. Probe *(Continued from page 3)*

they are issued," he told *RW*, going on to stress that his office will not be releasing information until any possible indictments are handed down.

### Individual Subpoenas

"We're still going pretty much by the original timetable," he said, "although these things do tend to lengthen somewhat." While admitting the probe has reached the stage of individual subpoenas, Robbins declined any further comment.

Most label executives who were available for comment at press time were unaware of any new activity, supporting the probe's

apparent interest in maintaining a low profile in its study of the relationship between manufacturers, distributors and retailers, assumed by many insiders to be the grand jury's primary interest.

As first reported in *RW* (February 7, 1977), the federal action began with a far more comprehensive blanket of subpoenas served to California-based labels, distributors and both local and state-wide retailers. Those initial servings included exhaustive requests for not only business records but expense reports, desk calendars, phone message records and other documentation.

offered more and more are the imbalanced, the peculiar, the tormented. I'm certainly not the romantic. I don't think I'll ever become the next Clark Gable.

**RW:** David Bowie came to the music scene after people like Lou Reed and Iggy had had their hey-days, and you, in many ways, as a producer and musician, revitalized their careers. How do you feel about your extra-curricular dabbings?

**Bowie:** Luckily, being an observer of, rather than a participator in rock and roll, allowed me the indulgence of being allowed to do more or less what I liked without having any feelings of guilt about steering away from my own musical career, and so I could indulge myself in recording people that I liked very much and who I had thought had gone by comparatively unnoticed.

**RW:** Some of these musicians you worked with, Reed, Iggy and even Mott the Hoople, opened the road for today's punk rock phenomenon. How do you view the new wave bands?

**Bowie:** My main feeling about it is that I think far too many of the new bands are too willing to be classified as punk because maybe they are a little insecure about their own position in music at the moment and would rather have a protective umbrella. I think they are thereby limiting themselves already and it might damage their writing and creativity enormously. I like a lot of what I hear. I find it incredibly enthusiastic. I've met very intrinsically interesting people. Elvis Costello was the last one I met, I liked him enormously. But it's a shame about the word "punk." Again, I think of it as a style in search of a theme. At the moment it's like the term "conceptual art," it's something to theorize rather than experience. The faster that word is dropped, the better. The term could cripple the musicians, I hope those musicians retain that invigorating outlook.

**RW:** Many of the British new wave bands are putting forth strong political and social statements in reaction to Britain's poor economic state. How do you feel about this, particularly in the light of your speech in London's Victoria Station about fascism prior to your last British tour?

**Bowie:** I had been seeing that for years—the emergence of a new fascist party in Europe. And when I first got back to England I couldn't believe that it had actually swept up England so much without being called fascism. Nobody mentioned it, it was politely called The National Front. They are the fourth strongest party in England. It's the last thing that England needs and I'm optimistic and think that it's the last thing that England will get. ☺



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# RECORD WORLD GOSPEL

## Dove Awards Honor Gospel's Best (Continued from page 4)

performing the nominated songs. The music was provided by Roger Breland and Truth, who did an excellent job adding spice to the evening.

Jim Myers announced the introduction of two new members into the Gospel Music Hall of Fame—Eva Mae LeFevre in the living category and James Wetherington in the deceased category. Hovie Lister accepted for Wetherington and Don Butler accepted for Eva LeFevre, who could not be there because of a recent operation.

Song of the Year was "Learning to Lean," written by John Stallings and published by Heartwarming (BMI). The award was presented by Ralph Carmichael. The Male Gospel Group award was presented by opera star Marguerite Piazza to the Cathedral Quartet on Canaan Records, with Ken Harding accepting.

PTL's hosts Jim and Tammy Bakker presented the Speer Family with the best Mixed Gospel Group award. The Male Gospel Vocalist award went to James Blackwood — the seventh time he has won the award in eight years, with Word Records artist Evie Tornquist presenting.

Evie Tornquist won the Female Gospel Vocalist award, her first Dove ever. Andrae Crouch presented the award and he, too, won his first Dove ever in the Soul Gospel Album of the Year category for his album "This Is Another Day" on Light. He received the award from Hall of Famer Brock Speer.

Brock Speer also presented the award for Gospel Album of the Year by a non-gospel artist to B.J. Thomas for his album "Home Where I Belong" on Myrrh, produced by Chris Christian.

Reba Rambo Gardner won the award for best Contemporary Gospel Album for "Reba/Lady" on Greentree, produced by Phil Johnson. Reba and the Imperials' Jim Murray presented three awards: Best Gospel Record Album Cover to Roy Tremble for "Then . . . & Now" by the Cathedral Quartet; Best Graphic Layout and Design to Dennis Hill for "Then . . . & Now" by the Cathedral Quartet; and backliner notes to Joe Huffman for the Speer Family's "Cornerstone" album.

The Cathedral Quartet won the award for best Traditional Gospel Album for their "Then . . . & Now" album on Canaan, produced by Ken Harding. The award was presented by Mrs. Albert Brumley.

Mosie Lister presented the award for best Inspirational Gospel Album of the Year to the Couriers for their "Ovation" album on Tempo, with Jesse Peterson the producer.

Gospel Songwriter of the Year award was presented by the colorful Stuart Hambleton to Bill Gaither, who has won the award every year since its inception. Henry Slaughter won his fifth Dove for Instrumentalist of the Year, presented by Sharalee Lucas.

Comedian Mike Wanke gave

an entertaining funny talk before presenting Sid Hughes with the Gospel Disc Jockey of the Year award and the PTL Club with Jim Bakker host received the Gospel Television Program award from Howard and Vestell Goodman.

The Associate Member award, voted by the fans, was presented to the Blackwood Brothers.

Mosie Lister closed with a tribute to Fellow Hall of Famer Albert Brumley. Brumley died just a week before the Dove Awards.

Both gospel music and the Dove Awards have come a long way and the efforts of the Gospel Music Association must be applauded for their tireless work and constant search for ways to expand and improve the awards show. Each year, the entire music industry is becoming more aware of the Dove Awards, the event is now recognized as one of the premier events of the year.

## Honolulu Show Set by Sumner

■ NASHVILLE—The J.D. Sumner Show, featuring Ed Enoch and the Stamps, will interrupt special festivities centered around "J.D. Sumner Day" in Lakeland, Florida, to fly to Honolulu, Hawaii for one concert, December 19.

Lakeland, birthplace of Sumner, will be honoring their favorite son with a special day planned in his honor, Sunday, December 18. Sumner will be given a hero's welcome home, key to the city, and a special concert that evening.

Immediately following the special concert, Sumner will take his show, which includes a 15 piece production, to Hawaii where they will perform their "Memories of Elvis" concert.

Following that concert, the Sumner show will return to Lakeland for further festivities, then begin their Christmas vacation following the Lakeland shows.

## Alwyn Wall Band Plans U.S. Tour

■ NASHVILLE — The Alwyn Wall Band, England's new Jesus Rock band, will arrive in New York in February for '78 for the premiere of their U.S. concert tour, according to Dharma Artist Agency president Wes Yoder.

The Alwyn Wall Band is presently performing throughout Europe and Scandinavia with Larry Norman and Cliff Richard. This debut marks a steady rise in demand for British talent in America's Christian community.

The tour was coordinated through the efforts of Myrrh

Records of Waco, Texas and Norm Miller of World Records-U.K. The 1978 U.S. tour for Alwyn Wall will be the third tour for contemporary Christian artists from England represented by Dharma during the past 14 months. Yoder will travel with the group during their last British concerts to begin final plans for the U.S. concert appearances.

Myrrh Records has scheduled release of the first Alwyn Wall Band lp to coincide with other major publicity planned by the company.

## Gospel Picks Of The Week

*(The records listed below are Record World's choices as the top gospel releases of the past two weeks)*

### Contemporary & Inspirational

**He Touched Me**  
Tennessee Ernie Ford  
Word WSA 8764

**The Messiah**  
The London Philharmonic  
Orchestra  
Birdwing BW3 2005

**Thank You Jesus**  
The Royale Heirs  
Promise 77070

**Are You Ready For Gospel?**  
The Dixie Melody Boys  
QCA 365

**Moose**  
Moose Smith  
House Top 708

**How Great Thou Art**  
Ray Price  
Word WSB 8780

**Song For The Heart**  
The Sharretts  
Dayspring DST 4003

**Jesus Let Me Write You A Song**  
The Blackwood Brothers Quartet  
Skylite SLP 6182

**Can't Hardly Wait**  
The Heismen Quartet  
Supreme SS 33021

**Apenglow**  
Apenglow  
House Top 707

## GOSPELTIME

By VICKI BRANSON

■ Chris Christian of Home Sweet Home Productions has been working on the Boone Sisters' second album at United Western Studios, and at The Gold Mine in Brentwood, Tennessee . . . Back home in Southern California after a successful introductory tour of Australia, Jamie Owens Collins, gospel songwriter/singer, in collaboration with her husband Dan Collins, is at work preparing material for a new album which is slated for a first quarter '78 release by Light Records. As yet untitled, the lp will feature all original material by the Owens-Collins team.

The J.D. Sumner Show featuring Ed Enoch and the Stamps, Roy Rodgers, Dale Evans, Tammy Wynette and Liberace were the guest performers at the International Fair Buyers Convention in Las Vegas, November 28-December 1. The show was presented to the fair buyers through the courtesy of Century II in Nashville with special arrangements by Ron Blackwood, Universal Management, Inc. . . . Promise Records, a custom pressing division of QCA Records, Inc., has announced the release of three new gospel albums: "R.D. Dalton

*(Continued on page 109)*

# CONTEMPORARY & INSPIRATIONAL GOSPEL

DECEMBER 10, 1977

1. **MIRROR**  
EVIE TORNUQUIST/Word WSB 8735
2. **HOME WHERE I BELONG**  
B.J. THOMAS/Myrrh 6571 (Word)
3. **GENTLE MOMENTS**  
EVIE TORNUQUIST/Word WST 8714
4. **DALLAS HOLM & PRAISE, LIVE**  
Greentree R 3441
5. **FOR HIM WHO HAS EARS TO HEAR**  
KEITH GREEN/Sparrow 1015
6. **ALLELUIA**  
THE BILL GAITHER TRIO/Impact R 3408
7. **THIS IS NOT A DREAM**  
PAM MARK/Aslan ARS 1003
8. **LIVE FROM NASHVILLE**  
JIMMY SWAGGART/Jim 126 (Word)
9. **HIS HAND IN MINE**  
ELVIS PRESLEY/RCA ANLI 1319
10. **HOW GREAT THOU ART**  
ELVIS PRESLEY/RCA LSP 3758
11. **ELVIS' FAVORITE GOSPEL SONGS**  
J.D. SUMNER & THE STAMPS/QCA 362
12. **MY HEART CAN SING**  
THE BILL GAITHER TRIO/Impact R 3445
13. **PRAISE II**  
THE MARANATHA SINGERS/  
Maranatha HS 026
14. **LADY**  
REBA/Greentree R 3430
15. **JESTER IN THE KINGS COURT**  
MIKE WARNKE/Myrrh 6569 (Word)
16. **CORNERSTONE**  
THE SPEERS/HeartWarming R 3456
17. **MUSIC FROM MY SECOND BIRTH**  
BILLI THEDFORD/Good News 8105 (Word)
18. **BUST OUT LAFFIN'**  
WENDY BAGWELL & THE SUNLITERS/  
Canaan CAS 9765 (Word)
19. **LET ME HAVE A DREAM**  
DANNIEBELLE/Sparrow 1016
20. **FAITH**  
THE CRUSE FAMILY/Canaan 9812
21. **WRITTEN ON THE WIND**  
CHUCK GIRRRARD/Good News 8106  
(Word)
22. **LIVE! THE VERY BEST OF THE  
HAPPY GOODMAN FAMILY**  
HAPPY GOODMAN FAMILY/Canaan  
CAX 9816/2 (Word)
23. **LOVE BROKE THRU**  
PHIL KAEGGY/New Song NS 002 (Word)
24. **COME ON RING THOSE BELLS**  
EVIE TORNUQUIST/Word WST 8770
25. **SWEET COMFORT**  
SWEET COMFORT/Maranatha 033
26. **'SPECIALLY FOR SHEPHERDS**  
RALPH CARMICHAEL/Light LS 5725
27. **PLAIN GEORGIA GOSPEL**  
WENDY BAGWELL & THE SUNLITERS/  
Canaan 9810 (Word)
28. **ME AND MY OLD GUITAR**  
HONEYTREE/Myrrh MSB 6584 (Word)
29. **PRAISE, VOL. I**  
THE MARANATHA SINGERS/  
Maranatha HS 008
30. **RAMBO COUNTRY**  
THE RAMBOS/HeartWarming R 3429
31. **THE WORD**  
KENNETH COPELAND/Ken Copeland  
Productions KCP 1003
32. **ALIVE!**  
MIKE WARNKE/Myrrh MSA 6561 (Word)
33. **THE NEW EARTH**  
JOHN MICHAEL TALBOT/Sparrow 1010
34. **PRAISE BE TO JESUS**  
THE BILL GAITHER TRIO/Impact R 3408
35. **LOVE SONG REUNION**  
LOVE SONG/Good News GNR 8104
36. **MOMENTS FOR FOREVER**  
THE BILL GAITHER TRIO/Impact  
2R 3457
37. **SHOTGUN ANGEL**  
DANIEL AMOS/Maranatha 032
38. **99-44 100's% GOODMAN'S**  
THE HAPPY GOODMAN FAMILY/  
Canaan 9789 (Word)
39. **ADAM AGAIN**  
MICHAEL OMARTIAN/Myrrh MCA 6564  
(Word)
40. **SATAN'S BEEN PARALYZED**  
DAVID INGLES/Tempo S 447

## ASCAP Honors Gospel Industry

■ NASHVILLE—The First Annual ASCAP Gospel Music Awards and Luncheon was held Monday, November 28, here at the Peking Restaurant. Awards for Outstanding Contributions to Gospel Music were presented by ASCAP's southern regional executive director Ed Shea to Elvis Presley, accepted by RCA's Paul Randall, with another presentation to also be made to Presley's father, Vernon Presley; Bill Gaither; Andrae Crouch; The John T. Benson Company, accepted by John T. Benson III and Bob Benson, Sr.; and Word, Inc., accepted by Marvin Norcross. As Gaither and Crouch were not present during

the awards, they received their awards prior to the Dove Awards ceremonies Tuesday the 29th.

Shea, in addressing the select gathering of 150 guests from the gospel industry, stated that ASCAP had made a strong commitment to the writers and publishers of gospel music to serve them as a performing rights organization interested and concerned with their music. He cited the theme for this first awards luncheon, "Because You're Special," as the first step in actively pursuing a program for gospel music songwriters and publishers and noted that gospel music is truly coming of age.



Pictured at left, John T. Benson III, chairman of the board for the Benson Co., and Bob Benson, president of the company, accept award from Ed Shea of ASCAP. At right, Shea presents award to Aaron Brown and Marvin Norcross of Word Publishing.

## Gospel Time (Continued from page 108)

Sings "I Will Not Accept Defeat;" "We Shall Rise" by the Regals; and "Refreshing Sounds by the Singing Winebargers.

Savoy Records has announced the release of the following ten gospel lps: "I Have The Morning" by Doris Ann Allen; "God Knows" by Thomas E. Roberts and the Baltimore Chapter of the Gospel Music Workshop of America; "Just Jesus And Me" by Carl Preacher; "Take Him At His Word" by the Bibleway Radio Choir; "Mama Prayed For Me" by the Sensational Williams Brothers; "Happy In Jesus" by Rev. Maceo Woods & The C.T.C.; "When Jesus Comes" by Sara Jordan Powell; "These Are The Days" by Dorothy Love Coates; and "Phase One" by the J.C. White Singers . . . B.J. Thomas will be in Nashville in December to cut his second Christmas album for Myrrh. Chris Christian will produce.

## COUNTRY RADIO

By CHARLIE DOUGLAS

■ Jay Marvin of WAME in Charlotte notes that he'll be spending five days in a camper suspended above a dealership in an effort to collect Toys For Tots and will be doing his show daily from 3:00-7:00. Funny how these things run in cycles. Years ago the deal was to spend some time in a "House" on a flagpole, then in cars suspended and now one spends time in a camper. It gets a little more comfortable every year.

WMAD brought Waylon to the Dane County Memorial Coliseum in Madison on 12/1. Then Wallon and Jessi were with the folk at WDAF, K.C., on 12/4 at Kemper Arena. WDAF is giving away a "Country Cadillac" (pick-up truck) and ten grand in cash. Maybe that's their way of welcoming Chris Collier to KCKN, K.C., in his new position as operations manager . . . The Supreme Court will make its decision prior to June of 1978 on the legality of sale and broadcast of the 22 hours of Nixon tapes. The transcripts of the tapes have been available in book form for quite sometime. The U.S. Circuit Court of Appeals cleared the tapes for reproduction for public sale and broadcast, and the attorneys for former President Nixon appealed to the Supreme Court.

Ed Hardy moves up to the GM's chair at KERE in Denver as John Lego leaves the station . . . KEED in Eugene, Ore., is looking. Contact Tom Edwards with tape and resume . . . Rusty Walker at WQIK,

(Continued on page 113)

## SOUL & SPIRITUAL GOSPEL

DECEMBER 10, 1977

1. **JOY!**  
MILTON BRUNSON & THE THOMPSON  
COMMUNITY CHOIR/Creed 3078  
(Nashboro)
2. **LIVE AT CARNEGIE HALL**  
JAMES CLEVELAND/Savoy 7014 (Arista)
3. **FIRST LADY**  
SHIRLEY CAESAR/Roadshow RS 744 R  
(United Artists)
4. **LOVE ALIVE**  
WALTER HAWKINS & THE LOVE CENTER  
CHOIR/Light 5686 (Word)
5. **JESUS CHRIST IS THE WAY**  
WALTER HAWKINS/Light 5705 (Word)
6. **THE COMFORTER**  
EDWIN HAWKINS/Brightlight BRS 4020  
(Ranwood)
7. **DON'T MAKE WAR**  
HARRISON JOHNSON/Creed 3080  
(Nashboro)
8. **FROM AUGUSTA WITH LOVE**  
SWANEE QUINTET/Creed 3077  
(Nashboro)
9. **TONIGHT'S THE NIGHT**  
THE GOSPEL KEYNOTES—Nashboro 7187
10. **I'M GOING TO SIT DOWN**  
ERNEST FRANKLIN/Jewel 0128
11. **HE'S STANDING BY**  
THE INSTITUTIONAL RADIO CHOIR OF  
BROOKLYN N.Y./Savoy 14458 (Arista)
12. **HAVE YOU EVER HAD THE BUTS?**  
PROF. HAROLD BOGGS/Nashboro 7189
13. **TRY BEING BORN AGAIN**  
THE SOUL SEARCHERS/Nashboro 7190
14. **IT'S ALRIGHT NOW**  
JESSY DIXON/Light LS 5719 (Word)
15. **THIS IS ANOTHER DAY**  
ANDRAE CROUCH/Light 5863 (Word)
16. **DIFFERENT DRUMMER**  
RHANI HARRIS/Emprise 1001
17. **I WILL TRAVEL ON**  
THE ORIGINAL SOUL STIRRERS/  
HSE 14200
18. **GOTTA FIND A BETTER HOME**  
THE ANGELIC GOSPEL SINGERS/  
Nashboro 7178
19. **RIDE THE SHIP TO ZION**  
THE GOSPEL KEYNOTES/Nashboro 7172
20. **SEE YOU IN THE RAPTURE**  
THE SENSATIONAL NIGHTINGALES/  
ABC/Peacock 59227
21. **JAMES CLEVELAND PRESENTS**  
THE RUTH SCHOFIELD EDITION/Savoy  
14445 (Arista)
22. **I'M GOING ON**  
LOUISE McCORD/Savoy 1442 (Arista)
23. **JESUS IS ON MY SIDE**  
SISTER LUCILLE POPE/Nashboro 7188
24. **STAND UP FOR JESUS**  
THE SAVANNAH COMMUNITY CHOIR  
WITH REV. ISSAC DOUGLAS/  
Creed 2306 (Nashboro)
25. **WONDERFUL**  
EDWIN HAWKINS & THE EDWIN  
HAWKINS SINGERS/Birthright  
BRS 005 (Ranwood)
26. **LET ME HAVE A DREAM**  
DANNIEBELLE/Sparrow 1016
27. **COME TOGETHER**  
VARIOUS ARTISTS/Creed 23079
28. **MEET THE ORIGINAL FIVE BLIND  
BOYS OF MISSISSIPPI**  
Jewel 0126
29. **GOD WILL TAKE CARE OF HIS OWN**  
WILLIE BANKS AND THE MESSENGERS/  
HSE 1497
30. **HANG ON, HELP IS ON THE WAY**  
BISHOP BILLY ROBINSON AND THE  
GARDEN OF PRAYER CATHEDRAL  
CHOIR/Savoy 1443 (Arista)
31. **JESUS IS ALL YOU NEED**  
VOICES OF HOPE/Glori 1036
32. **LOOK WHERE LOVE HAS BROUGHT US**  
RODENA PRESTON PRESENTS THE  
VOICES OF FAITH/Birthright BRS 4120  
(Ranwood)
33. **WHERE HAS HE GONE**  
REV. JOHNNY L. JONES/Jewel LPS 0132
34. **MASTER MIND IS HE**  
BISHOP JEFF BANKS AND THE  
REVIVAL MASS CHOIR/Savoy 14444  
(Arista)
35. **THE SOUL AND SPIRIT CONCERT**  
REV. MACEO WOODS & CHRISTIAN  
TABERNACLE CHOIR/Savoy DBL 7001  
(Arista)
36. **I FOUND JESUS AND I'M GLAD**  
MYRNA SUMMERS AND THE COMBINED  
CHOIRS OF THE REFRESHING SPRINGS  
C.O.G.I.C./Savoy PPLI 2293 (Arista)
37. **MYRNA**  
MYRNA SUMMERS/Savoy 14446 (Arista)
38. **TAKING GOSPEL HIGHER**  
THE SENSATIONAL WILLIAMS  
BROTHERS/Savoy SGL 14436 (Arista)
39. **THE NEW YORK COMMUNITY CHOIR**  
RCA PPLI 2293
40. **TOUCH ME**  
JAMES CLEVELAND AND THE CHARLES  
FOLD SINGERS VOL. II/Savoy  
DBL 7009 (Arista)



## Top Billing Inks The Kendalls



Ovation recording artists The Kendalls present Tandy Rice (center), Top Billing, Inc.'s chief executive, with a "Heaven's Just A Sin Away" T-shirt after signing an exclusive representation contract with the Nashville-based agency.

## NASHVILLE REPORT

By RED O'DONNELL



■ Monument's bright young singer **Larry Gatlin** "in line" for summer series on CBS-TV. "There have been in-depth talks at high level with the network about a weekly music-variety show with Larry as host-performer," says his west coast manager **Marty Klein**. (Marty, a veteran career guidance counselor, doesn't just talk to hear his voice.) . . . **Johnny Cash**, wife **June Carter** and son **John Carter Cash** to spend Christmas holidays at their "winter" home in Jamaica — with evangelist **Billy Graham** and his wife **Ruth** as houseguests.

Wee wee talk: Capitol artist **Connie Cato** (Mrs. **Bobby Greene**) became mother of 7 lb. 10 1/2 oz. **Joshua Jackson** at a local hospital . . . I am sort of looking forward to **Barbara Walters'** interview with **Dolly Parton** Tuesday on ABC-TV. Dolly is expected to talk about her "unfashionable" wardrobe and hair style . . . **Jerry Clower's** next book, "Let the Hammer Down," scheduled to go on sale "around the first of January." (It's written in collaboration with **Gerry Wood**.) The first, "Ain't God Good," qualified as a best seller in many areas.

Got a bus in your garage you want to sell? **Rex Allen, Jr.** is in the market for a buy. Rex Jr., whose career is at its most successful period, needs the vehicle to tour in during 1978 with his **Country Travelers** band. (Don't call me; call Warner Bros.' Nashville office.) End of freebie ad.

**Elvis Presley's** father, **Vernon Presley**, does a cameo bit on the Jan. 7 "Hee Haw" show. It happens on the eve of the date on which Elvis was born . . . More about Elvis: Isn't **Joe Cates** going to produce a "Nashville Tribute to Elvis" to air Jan. 8 on CBS-TV? (Scuttlebutt is (Continued on page 113)

## RW Names Campbell Southeastern Editor

■ NASHVILLE—Walter Campbell has joined **Record World** as southeastern editor. He will be responsible for editorial coverage in the southeastern states.

Campbell assumes his post in the Nashville office after working for 14 months as a news and feature writer for the Nashville **Banner**, Nashville's evening newspaper.



Walter Campbell

Before his tenure at the **Banner**, Campbell served in Washington as an intern in the U.S. Senate in the office of Sen. Sam Nunn of Georgia. He has also done freelance work in several media and photographic promotional projects.

Campbell is a native of Nashville and a graduate of the University of Tennessee, majoring in journalism and political science.

## White Joins Songs of David

■ NASHVILLE—Howard White is the new professional manager of **Songs Of David Music, Inc.**, according to Col. Dave Mathes, president.

White, who has already assumed his position, will be working with the roster of three publishing companies, **House of David (BMI)**, **Lit'l David (ASCAP)** and **Star of David (SESAC)** under the corporate umbrella of **Songs of David Music**.

He began his career with **Moss Ross**, a position he held 11 years. He was also affiliated with

## Overstreet Signs with ABC/Dunhill Music

■ NASHVILLE — Jay Morgenstern, president of **ABC/Dunhill Music Inc.**, has announced the signing of a publishing agreement with **ABC/Dot** artist **Tommy Overstreet**.

According to Morgenstern, the multi-faceted publishing agreement includes the exclusive writing services of **Overstreet** as well as those of **Darrell Dodson**, who records for **Overstreet's** new label, **Pinnacle Records**. **Willie Glover**, **Allie Cunningham**, **Ermil Albert**, **Dale Vest** and **Skippy Barrett's** work is also covered under the agreement. In addition, the **Tommy Overstreet Music Group**, including the catalogues of **Circle T. Music**, **Chieftain Music** and **Tommy Overstreet Music**, will be co-published and administered worldwide by **ABC/Dunhill Music, Inc.**

The day-to-day operation of the joint companies will be coordinated in Nashville by **Dianne Petty**, vice president, **ABC/Dunhill Music**, and by **Skippy Barrett**, a longtime **Overstreet** associate writer.

## Universal Inks Gosdin

■ NASHVILLE—Vern Gosdin has signed with **Universal Management**. **Ron Blackwood** will handle all of **Gosdin's** personal appearance bookings.

Famous Music, **Tree Publishing** and a vice president of **Pamper Music**. White, a former steel guitarist on the **Grand Ole Opry**, more recently has been involved with his own publishing company, **Locomotion Music**.

## Hughes Joins Gusto-Starday

■ NASHVILLE—Gene Hughes has been named national promotion director for **Gusto-Starday Records** in Nashville.

## COUNTRY PICKS OF THE WEEK

**SINGLE** MEL McDANIEL, "GOD MADE LOVE" (McDaniel/Linde/MacRae/Pollard; Combine, BMI/Music City, ASCAP). Expressive lyrics with a gospel touch coupled with a strong chorus should insure success for this cut. McDaniel has found a winner. Capitol 4502.

**SLEEPER** ABC/Hickory SASKIA & SERGE, "JAMBALAYA (ON THE BAYOU)" (H. Williams; Fred Rose, BMI). A promising duo from Holland debuts in America with this Hank Williams classic. Support from a quick steel guitar provides an added boost to their energetic vocal. ABC/Hickory AH 54020.

**ALBUM** BARBARA MANDRELL, "LOVE'S UPS AND DOWNS." Barbara broadens her horizons with songs like "How Long" and "Higher And Higher," while remaining strong with her own distinctive country flavor. Tom Collins' production enhances her strength. This album has great potential for wide appeal. ABC Dot DO 2098.



# COUNTRY HOTLINE

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Joni Lee — "I Love How You Love Me"

Cristy Lane — "Shake Me I Rattle"

Kenny Price — "Afraid You'd Come Back"



Bob Luman has an exceptional seasonal offering in "A Christmas Tribute." It's a most tastefully done tribute to Elvis Presley and Bing Crosby and it's sure to be a heavy request item wherever played!

Bobby Borchers is off to a strong start with "I Promised Her A Rainbow."

Early believers include WTOD, WPNX, KWKH, KSOP, WBAP, WWOL, KLAK, KKYX, KIKK, WCMS, KFDI, KYNN, WTSO, WSLC, KDJW, KJJJ, KHEY.

Second Time Around: Kathy Barnes sports a top notch version of the First Edition's hit of a decade ago, "Something's Burning;" added this week in

Norfolk, Toledo, Montgomery and Denver. Melba Montgomery has a hit with her remake of the Merrilee Rush classic "Angel Of The Morning." First week adds include KJJJ, WBAM, WIL, WSLC, KSOP, WJQS, KCKC, WPNX, WCMS, KFDI, KPIK.



LP Action: There's a lot of play on the Johnny Paycheck album, "Take This Job and Shove It." Choosing "Colorado Kool Aid" are KCKC and WPOC; "Georgia In A Jug" is favored at KRMD and WHOO. "Red, Red Wine" from Johnny Duncan's "Come A Little Bit Closer" LP playing at WBAM. "Feelin' Better" from the new Hank Williams, Jr. LP is the choice at WMAD and WSDS.

Joni Lee has her best offering in "I Love How You Love Me." It's starting strongly at WHK, WHOO, KWKH, KSOP, WBAM, KJJJ, WCMS, KFDI. "Cryin' Places," Carroll Baker's first release in the United States (she's had several Canadian hits), is meeting with acceptance in Phoenix, Salt Lake City, Tulsa, Ypsilanti, Wichita and Washington.

Jerry Green's "Genuine Texas Good Guy" getting good response in the southwest and upper east coast markets; Alvin Crow's "Nyquil Blues" moving in the south and southwest.

Monster Movers: Eddie Middleton, Tom T. Hall, Johnny Paycheck, Mary Kay Place, Kenny Starr, John Denver, Gene Watson.

Chris LeDoux is making waves with "I'm Country" in Wichita, Norfolk and Salt Lake City; Bobby Goldsboro's uptempo version of "He'll Have To Go" starting in the east.

## SURE SHOTS

Margo Smith — "Don't Break The Heart That Loves You"

Barbara Mandrell — "Woman To Woman"

## LEFT FIELDERS

Saskia & Serge — "Jambalaya"

Mel McDaniel — "God Made Love"

Debbie Grebel — "Please Take Me With You"

## AREA ACTION

Al Martino — "The Next One Hundred Years" (KSOP)

Ronnie McDowell — "I Love You, I Love You" (WWOK)

Zella Lehr — "Two Doors Down" (KRMD, WIRE)

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**JOHN WESLEY RYLES**—ABC Dot DO 17733

**SHINE ON ME** (T. Skinner/J. Wallace; Narvel the Marvel, BMI)

Ryles has another winner. This bright, easy-paced cut should prove itself on the charts with its strong melody and uncomplicated lyrics.

**CAL SMITH**—MCA 40839

**THROWIN' MEMORIES ON THE FIRE** (B. Bond; Stone Porch, BMI)

Smith should score with this wintertime ballad, produced by Snuffy Miller. Vocals enhance the seasonal feeling lyrics.

**BARBARA MANDRELL**—ABC Dot DO 17736

**WOMAN TO WOMAN** (J. Banks/E. Marion/H. Thigpen; East Memphis, BMI)

In the wake of "Hold Me," Barbara does a convincing version of this song, released as a single from her latest album. It should have wide appeal.

**MARGO SMITH**—Warner Bros. 8508

**DON'T BREAK THE HEART THAT LOVES YOU** (B. Davis/T. Murry; Gyrus, ASCAP)

With sound production by Norro Wilson, Margo's easy-paced vocals should gather wide appeal.

**DEBBIE GREBEL**—Con Brio 128

**PLEASE TAKE ME WITH YOU** (S. Summer; Con Brio, BMI)

Up-tempo production by Bill Walker and smooth vocals by Debbie make this cut a chart mover.

**MICHELLE PHILLIPS**—A&M 1996

**ACHING KIND** (J. Martin; Bug/Rockslam, BMI)

Michelle comes through clear on this smooth, slightly mellow cut for good crossover possibilities.

**CATES SISTERS**—Caprice CA 2041

**I'VE BEEN LOVED** (B. Lewis; Sound Corp., ASCAP)

A bright, easy cut with a strong chorus, this one is a good follow-up to "I'll Always Love You."

**RONNIE McDOWELL**—Scorpion GRT 149

**I LOVE YOU, I LOVE YOU, I LOVE YOU** (R. McDowell; Brim, SESAC)

McDowell should see success with this ballad on the heels of "The King Is Gone." Already gaining airplay, this could see fast action.

**LENNY GAULT**—Spinnaker WIG 711

**WITHOUT MUSIC** (M. Radford/C. Barnes; Door Knob, BMI)

This easy-flowing country testimonial to all music shows strength for chart recognition. The lyrical appeal can't miss.

**BILLY PARKER**—SCR SC 153

**YOU READ BETWEEN THE LINES** (R. McCown; Sawgrass, BMI)

Parker should do well with this solid country love song. His many fans should help bring this one home for him.

**BUDDY WAYNE**—Cin/Kay 022 CU125

**GOING HOME TO LIE AGAIN** (J. Thornton/B. Wayne; Let's Call It Music, BMI)

This hard-times ballad should bring nothing but good times on the charts for Wayne.

**DON DRUMM**—Churchill 7704

**BEDROOM EYES** (R. Hillburn; Zoobe, ASCAP)

A mellow song of forbidden love, the lyrics and melody work together to move this song up.

**O. B. McCLINTON**—ABC Dot DO 17735

**TALK TO MY CHILDREN'S MAMA** (F. Meyers; Pick-A-Hit/Hank Williams Jr., BMI)

Clear production and distinctive vocals make this funky love song a strong contender.

# Rich Round Up



Epic recording artist Charlie Rich spent nearly two hours at the Downtown Tupelo J.C. Penney's recently meeting fans and signing everything from albums to dollar bills. The special in-store promotion was a cooperative effort involving Epic Records, Sieberts Record and Tape Distributors, and J.C. Penney's. Pictured above following the in-store appearances are (from left): Roy Wunsch, national director, Epic Records, Nashville; Larry Allen, store manager for Penney's; Guy Dowdy, with Sieberts; Charlie Rich; Buddy Boswell of Sieberts; and Tom Croft, CBS salesman.

## Country Radio (Continued from page 109)

Jacksonville, Fla., has need of an air personality and production person . . . Christmas is upon us and the moves and motion gets a little slower for a short time and then comes the first of the year and the highways will be burning with folks setting their sights on new markets . . . KIKK has not yet named a replacement for the departed Chris Collier . . . If you have not yet looked into the Hank Williams Special put together by **Hugh Cherry**, you'd better do it now. Air date is Jan. 1, 1978.

## Nashville Report (Continued from page 111)

that it'll be taped at Grand Ole Opry House later this month.)

Singer **Nick Nixon** going the antique route? He bought home in New Melle, Mo. that originally was built in 1889. (Is that word "originally" redundant?) . . . **Danny Davis and the Nashville Brass** returned from 12-day tour of Saudi Arabia wearing "gitras," "egals" and "tobes"—all of which I'm told are names of garments worn by natives of that oil-rich land.

Customer wants to know when the Grand Ole Opry "actually" went on the air. According to local historians, the date is Nov. 28, 1925. (Don't tell me **Roy Acuff** has been twirling that Yo-Yo 52 years?) Original name was "WSM Barn Dance." (It was changed to the Opry Dec. 10.)

Didja see and hear RCA's **Dickey Lee** singing the National Anthem before start of the New England Patriots vs. Atlanta Falcons pro football game Sunday? Yes, Dickey knew the words! . . . Guess where **Bill Anderson**, vocalist **Mary Lou Turner** and his **Po' Boys** band are going to be New Year's Eve? They'll be in Taylorville, Ill. for two performances at the Nashville North nightclub. (Nashville is everywhere?)

**Jim Pelton** playing with the titles: "I hope the Charlie Daniels Band and the Kendalls don't get into a vocal argument. One sings 'Heaven Can Be Anywhere' and the other 'Heaven Is Just A Sin Away'."

**Jerry Lee Lewis** told me that he had been "straight" for eight months. "Anybody who drinks a lot and says he knows how to handle booze doesn't know what he is talking about."

Back to **Charlie Daniels**: He's on a diet and for every pound he loses Charlie donates \$100 to his favorite charity.

After **Loretta Lynn** concludes that Dec. 27-Jan. 2 engagement at Las Vegas' Aladdin Hotel, she, hubby **Mooney** and their 13-year-old daughters, **Peggy** and **Patsy** hie (and ho, ho, ho) away to their winter home on west coast of Mexico. They'll vacation until mid-February.

**Bill Monroe**, bluegrass maven, before becoming a professional musician, supported himself by cleaning 55-gallon drums in the oil refineries of East Chicago. "I got to where I could clean 36 drums in 15 minutes," recalls Bill. "I could roll two of 'em at one time and set up one with one hand." (Is that an item for the Guinness Book of Records?)

The Nashville-based **Rio Grande Band** recorded its first album (for the Rounder label) in the newly-completed Laurel Tree Studios at Somerville, Mass.

And now, if space permits, the birthdays for this week: **Ronnie Sessions**, **Eddy Fukano**, **Hugh X. Lewis**, **Bob Osborne**, **Floyd Tillman**, **Billy Ed Wheeler**, **Johnny Rodriguez**, **David Houston**, Tree International's **Jack Stapp** and WSM, Inc.'s **Irving Waugh**.



# THE COUNTRY ALBUM CHART

DECEMBER 10, 1977

DEC. 10	DEC. 3		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	7
2	2	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	22
3	3	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	21
4	4	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	13
5	6	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	7
6	5	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	14
7	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	5
8	23	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	5
9	9	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	14
10	10	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	5
11	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	21
12	12	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	10
13	11	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	30
14	14	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34695	24
15	13	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	9
16	15	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	9
17	17	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	3
18	18	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	2
19	22	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	97
20	25	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	3
21	21	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	4
22	26	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	7
23	39	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	14
24	32	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	2
25	18	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	34
26	20	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	42
27	38	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	4
28	34	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	20
29	29	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	17
30	31	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	7
31	—	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	1
32	36	JOHN WESLEY RYLES/ABC Dot DO 2089	6
33	16	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	14
34	33	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	8
35	35	A WORKING MAN CAN'T GET NOWHERE TODAY MERLE HAGGARD/Capitol ST 11693	11
36	43	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	14
37	37	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	2
38	42	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	14
39	19	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	14
40	40	KENNY ROGERS/United Artists LA689 G	57
41	48	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	2
42	45	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	94
43	47	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	2
44	44	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	29
45	71	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	12
46	70	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	50
47	51	BEST OF DOLLY PARTON/RCA APL1 1117	80
48	54	TATTOO DAVID ALLAN COE/Columbia PC 34870	14
49	52	RONNIE MILSAP LIVE/RCA APL1 2043	52
50	50	PORTER PORTER WAGONER/RCA APL1 2432	3
51	46	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	14
52	27	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	7
53	58	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	11
54	53	IF YOU DON'T LOVE ME FREDDY FENDER/ABC Dot DO 2090	3
55	56	BEST OF FREDDY FENDER/ABC Dot DO 2079	30
56	59	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	112
57	60	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	31
58	61	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	47
59	—	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	5
60	30	REDNECK MOTHERS VARIOUS/RCA APL1 2438	6
61	55	TILL THE END VERN GOSDIN/Elektra 7E 1112	20
62	57	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	64
63	72	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	14
64	62	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	18
65	65	BLUEST HEARTACHE KENNY DALE/Capitol ST 11673	12
66	—	HANGIN' AROUND TOMMY OVERSTREET/ABC Dot DO 2086	1
67	68	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	5
68	68	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	77
69	24	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	46
70	63	I REMEMBER PATSY LORETTA LYNN/MCA 2265	34
71	73	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	27
72	67	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	36
73	66	RABBITT EDDIE RABBITT/Elektra 7E 1105	27
74	74	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	18
75	41	CAROLINA DREAMS MARSHALL TUCKER BAND/Capricorn CP 0180	37

# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

DEC. 10	DEC. 3		WKS. ON CHART
1	1	<b>HERE YOU COME AGAIN</b> DOLLY PARTON RCA PB 11123 (2nd Week)	9
2	5	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb WBS 8455	8
3	2	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	13
4	3	<b>WURLITZER PRIZE/LOOKIN' FOR A FEELING</b> WAYLON JENNINGS/RCA PB 11118	10
5	10	<b>I'M KNEE DEEP IN LOVING YOU</b> DAVE & SUGAR/ RCA PB 11141	7
6	4	<b>FROM GRACELAND TO THE PROMISED LAND</b> MERLE HAGGARD/MCA 40804	10
7	18	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/ Epic 8 50469	6
8	9	<b>ONE OF A KIND</b> TAMMY WYNETTE/Epic 8 50450	10
9	11	<b>DON'T LET ME TOUCH YOU</b> MARTY ROBBINS/Columbia 3 10629	8
10	12	<b>GEORGIA KEEPS PULLING ON MY RING</b> CONWAY TWITTY/ MCA 40805	7
11	14	<b>COME A LITTLE BIT CLOSER</b> JOHNNY DUNCAN (WITH JANIE FRICKE/Columbia 3 10634	7
12	16	<b>SWEET MUSIC MAN</b> KENNY ROGERS/United Artists XW 1095 8	
13	13	<b>SHE JUST LOVED THE CHEATIN' OUT OF ME</b> MOE BANDY/ Columbia 3 10619	10
14	21	<b>MY WAY</b> ELVIS PRESLEY/RCA PB 11165	4
15	15	<b>PEANUT BUTTER</b> DICKEY LEE/RCA PB 11125	9
16	17	<b>EVERY DAY I HAVE TO CRY</b> SOME JOE STAMPLEY/ Epic 8 50453	8
17	19	<b>THE PAY PHONE</b> BOB LUMAN/Polydor PD 11431	9
18	23	<b>MIDDLE AGE CRAZY</b> JERRY LEE LEWIS/Mercury 55011	7
19	22	<b>CHAINS OF LOVE</b> MICKEY GILLEY/Playboy ZS8 5818	6
20	20	<b>MOTHER COUNTRY MUSIC</b> VERN GOSDIN/Elektra 45436	8
21	26	<b>WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE</b> RONNIE MILSAP/RCA PB 11146	4
22	25	<b>ABILENE</b> SONNY JAMES/Columbia 3 10628	8
23	28	<b>SAVIN' THIS LOVE SONG JUST FOR YOU</b> JOHNNY RODRIGUEZ/Mercury 55012	6
24	31	<b>LONELY STREET</b> REX ALLEN, JR./Warner Bros. WBS 8482	5
25	30	<b>AGREE TO DISAGREE</b> LITTLE DAVID WILKINS/Playboy ZS8 5822	8
26	29	<b>QUITS</b> GARY STEWART/RCA PB 11131	8
27	32	<b>I JUST WANT TO BE YOUR EVERYTHING</b> CONNIE SMITH/ Monument 231	6
28	6	<b>ROSES FOR MAMA</b> C. W. McCALL/Polydor PD 14420	13
29	35	<b>THE FIRST TIME</b> BILLY CRASH CRADDOCK/ABC Dot DO 17725	5
30	36	<b>IT SHOULD HAVE BEEN EASY</b> DOTTSY/RCA PB 11138	7
31	38	<b>COME TO ME</b> ROY HEAD/ABC Dot DO 17722	9
32	39	<b>MISTER D. J. T. G.</b> SHEPPARD/Warner Bros. WBS 8490	5
33	33	<b>AFTER THE BALL</b> JOHNNY CASH/Columbia 3 10623	8
34	7	<b>FOOLS FALL IN LOVE</b> JACKY WARD/Mercury 55003	14
35	8	<b>MORE TO ME</b> CHARLEY PRIDE/RCA PB 11086	13
36	45	<b>THINK ABOUT ME</b> FREDDY FENDER/ABC Dot DO 17730	3
37	24	<b>SHAME ON ME</b> DONNA FARGO/Warner Bros. WBS 8431	14
38	52	<b>OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN/ MCA 40832	2
39	50	<b>STANDARD LIE NUMBER ONE</b> STELLA PARTON/Elektra 45437 5	
40	27	<b>STILL THE ONE</b> BILL ANDERSON/MCA 40794	11
41	56	<b>TO DADDY</b> EMMYLOU HARRIS/Warner Bros. WBS 8498	2
42	51	<b>BABY, LAST NIGHT MADE MY DAY</b> SUSIE ALLANSON/ Warner Bros. WBS 8473	6
43	54	<b>SOMETHING TO BRAG ABOUT</b> MARY KAY PLACE/ Columbia 3 10644	4
44	34	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/Monument 226	14
45	37	<b>I'M JUST A COUNTRY BOY</b> DON WILLIAMS/ABC Dot DO 17717	16
46	48	<b>RAYMOND'S PLACE</b> RAY GRIFF/Capitol 4492	8
47	62	<b>YOU'RE THE ONE</b> OAK RIDGE BOYS/ABC Dot DO 17732	2
48	53	<b>I'LL GET OVER YOU</b> NICK NIXON/Mercury 55010	6
49	55	<b>THE SEARCH</b> FREDDIE HART/Capitol 4498	5
50	67	<b>MAY THE FORCE BE WITH YOU ALWAYS</b> TOM T. HALL/ RCA PB 11158	2



51	65	<b>HOLD TIGHT</b> KENNY STARR/MCA 40817	4
52	40	<b>LET ME DOWN EASY</b> CRISTY LANE/LS GRT 1313	16
53	60	<b>YOU AND ME ALONE</b> DAVID ROGERS/Republic 011	3
54	68	<b>SOME I WROTE</b> STATLER BROTHERS/Mercury 55013	2
55	66	<b>I'LL PROMISE YOU TOMORROW</b> JERRY WALLACE/ BMA (Wig) 7005	5
56	69	<b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/ RCA PB 11036	3
57	41	<b>BORN TO LOVE ME</b> RAY PRICE/Columbia 3 10631	11
58	42	<b>WHAT'RE YOU DOING TONIGHT</b> JANIE FRICKE/Columbia 3 10605	13
59	73	<b>I DON'T NEED A THING AT ALL</b> GENE WATSON/ Capitol 4513	2
60	72	<b>WE GOT LOVE</b> LYNN ANDERSON/Columbia 3 10650	2
61	63	<b>DEAR ALICE</b> JOHNNY LEE/GRT 137	7

## CHARTMAKER OF THE WEEK

62	—	<b>I JUST WISH YOU WERE SOMEONE I LOVE</b> LARRY GATLIN Monument 45 234	1
63	43	<b>I'LL ALWAYS LOVE YOU</b> CATES SISTERS/Caprice CA 2036	10
64	44	<b>ONCE IN A LIFETIME THING</b> JOHN WESLEY RYLES/ ABC Dot DO 17698	18
65	46	<b>CLOSE ENOUGH FOR LONESOME</b> MEL STREET/Polydor PD 14421	12
66	74	<b>GOD MUST HAVE BLESSED AMERICA</b> GLEN CAMPBELL/ Capitol 4515	2
67	64	<b>THAT'S ALL I WANTED TO KNOW</b> DOTTIE WEST/ United Artists XW 1084	10
68	70	<b>THE DEVIL AIN'T A LONELY WOMAN'S FRIEND</b> RED STEAGALL/ABC Dot DO 17726	4
69	75	<b>WHAT A NIGHT</b> TOM JONES/Epic 8 50468	4
70	87	<b>STAR STUDDER NIGHTS</b> ED BRUCE/Epic 8 50475	3
71	—	<b>I PROMISED HER A RAINBOW</b> BOBBY BORCHERS/ Playboy ZS8 5823	1
72	—	<b>WHAT KIND OF FOOL (DO YOU THINK I AM)</b> EDDIE MIDDLETON/Cleveland, Intl./Epic 8 50481	1
73	77	<b>RINGGOLD, GEORGIA</b> BILLY WALKER & BRENDA KAYE PERRY/MRC MR 105	7
74	78	<b>WHEN I TOUCH HER THERE</b> JIM ED BROWN/RCA PB 11134	3
75	80	<b>SOON AS I TOUCHED HER</b> DORSEY BURNETTE/Calliope CAL5 8012	5
76	76	<b>DO YOU WANNA MAKE LOVE</b> DAVID WILLS/ United Artists XW 1097	5
77	86	<b>GET DOWN COUNTRY MUSIC</b> BRUSH ARBOR/Monument 45 230	4
78	81	<b>APARTMENT</b> JOHNNY CARVER/ABC Dot DO 17729	3
79	85	<b>HE PICKED ME UP WHEN YOU LET ME DOWN</b> MARY LOU TURNER/MCA 40828	2
80	82	<b>A GOOD WOMAN LIKES TO DRINK WITH THE BOYS</b> JIMMIE RODGERS/ScrimShaw 1313	5
81	84	<b>BREAKFAST WITH THE BLUES</b> HANK SNOW/RCA PB 11153	2
82	90	<b>PLEASE</b> NARVEL FELTS/ABC Dot DO 17731	2
83	—	<b>I LIKE TO BE WITH YOU</b> RONNIE SESSIONS/MCA 40831	1
84	—	<b>LEONA</b> JOHNNY RUSSELL/RCA PB 11160	1
85	—	<b>I'VE CRIED (THE BLUES RIGHT OUT OF MY EYES)</b> CRYSTAL GAYLE/MCA 40837	1
86	79	<b>WHERE LONELY PEOPLE GO</b> EDDY ARNOLD/RCA PB 11133	5
87	94	<b>ALWAYS LOVIN' HER MAN</b> DALE McBRIDE/Con Brio 127	2
88	88	<b>SOMEONE LOVES HIM</b> SUE RICHARDS/Epic 8 50465	3
91	92	<b>THE WOMAN BEHIND THE MAN BEHIND THE WHEEL</b> RED SOVINE/Gusto/Starday SD 169	2
90	—	<b>ANGEL OF THE MORNING</b> MELBA MONTGOMERY/ United Artists XW 1115	1
91	98	<b>GOTTA TRAVEL ON</b> SHYLO/Columbia 3 10647	2
92	92	<b>ALL THE LOVE WE THREW AWAY</b> LOIS JOHNSON & BILL RICE/Polydor PD 11435	3
93	93	<b>I THINK I'LL SAY GOODBYE</b> JERIS ROSS/Gazelle IRDA 431	4
94	—	<b>DON'T LET MY LOVE STAND IN YOUR WAY</b> JIM GLASER/ MCA 40813	1
95	—	<b>ANGELINE MUNDO</b> EARWOOD/True T 111	1
96	96	<b>RUNAWAY HEART</b> PAM ROSE/Capitol 4491	4
97	97	<b>I'VE GOT A FEELIN' (SOMEBODY STEALIN')</b> JOHN ANDERSON/Warner Bros. WBS 8480	2
98	100	<b>YOU'RE THE REASON OUR KIDS ARE UGLY</b> L.E. WHITE & LOLA JEAN DILLON/Epic 8 50474	2
99	—	<b>ONE TO ONE</b> REBA McENTIRE/Mercury 55013	1
100	—	<b>SOMETIMES I DO</b> ERNEST TUBB/1st Generation FGS 001	1



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