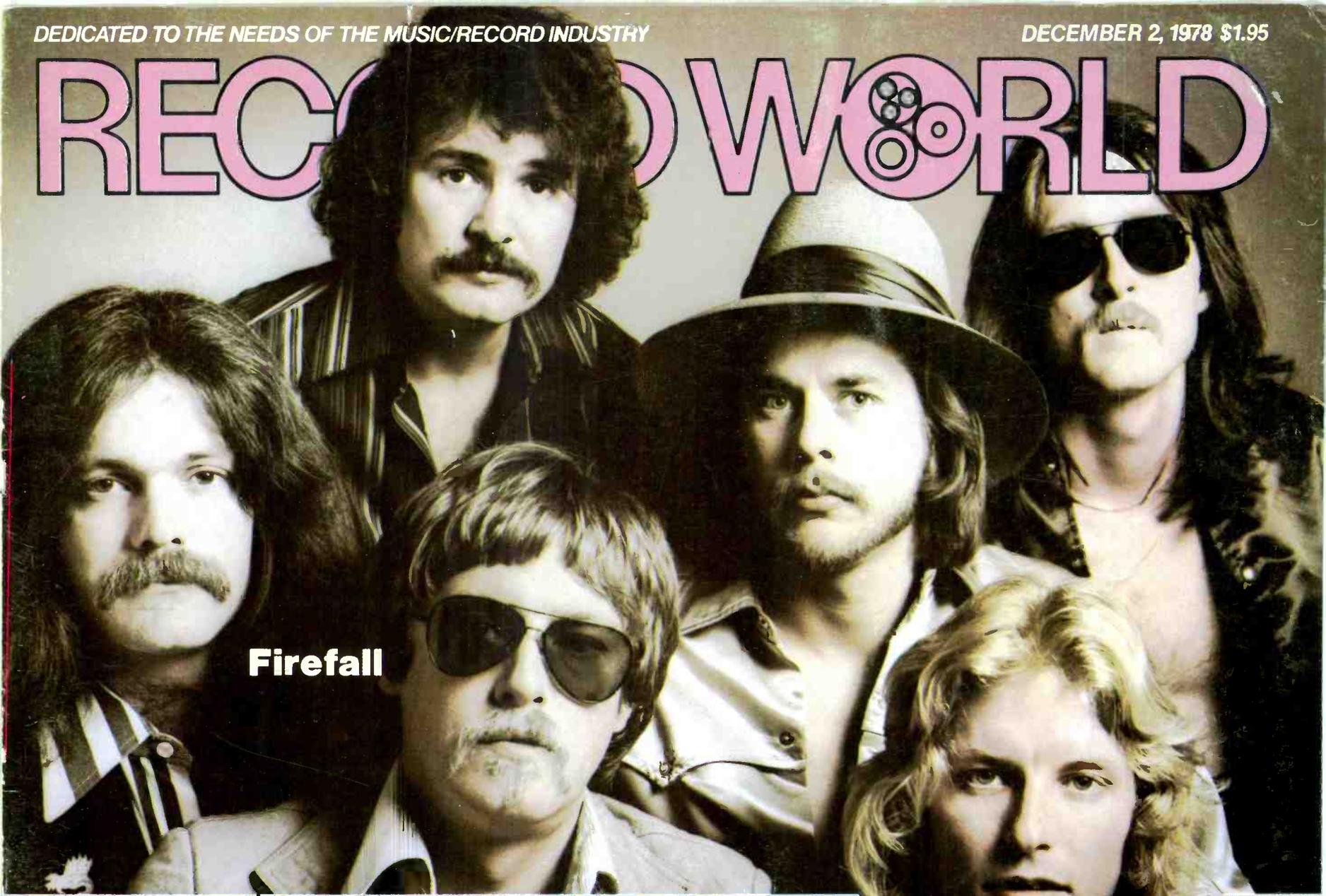


# RECORD WORLD



**Firefall**

## HITS OF THE WEEK

### SINGLES

**THE WHO, "TRICK OF THE LIGHT"** (prod. by G. Johns-J. Astley) (writer: Entwistle) (Red Hot, BMI) (3:37). This very carefully edited John Entwistle cut from the "Who Are You" album features the group's familiar song structure carried by wall-of-sound instrumentation. MCA 40978.

**PLAYER, "SILVER LINING"** (prod. by Lambert-Potter) (writer: Beckett) (Touch of Gold/Crowbeck/Stigwood, BMI) (3:22). The group has scored with light rockers but this stronger presentation, keyed by a booming guitar line and pop perfect hook, could go all the way. RSO 914.

**CAPTAIN & TENNILLE, "YOU NEED A WOMAN TONIGHT"** (prod. by D. Dragon) (writer: D. Merino) (ABC/Dunhill, BMI) (3:11). This follow-up to their recent Top 10 single has a slight Caribbean beat and is sparked by Toni Tennille's compelling phrasing and the Captain's keyboards. A&M 2106.

**JEFFERSON STARSHIP, "LIGHT THE SKY ON FIRE"** (prod. by Cox-group) (writer: Chaquico) (Lunatunes, BMI) (3:45). Marty Balin's soaring vocals once again key this tune from the upcoming "Gold" lp. It has a spacey quality that worked well on the "Star Wars" TV special. Grunt 11426 (RCA).

### SLEEPERS

**PARLIAMENT, "AQUA BOOGIE"** (prod. by G. Clinton) (writers: Cjinton-Collins-Worrell) (Rubberband, BMI) (4:25). The Mothership has landed . . . right into the drink and any non-believers in these superb funk masters will no doubt be converts after one listen. Casa-blanca 950.

**SOUTHSIDE JOHNNY & THE ASBURY JUKES, "TRAPPED AGAIN"** (prod. by Van Zandt) (writers: Springsteen-Lyon-Van Zandt) (Blue Midnight/Bruce Springsteen, ASCAP) (3:45). The group is known, finally, beyond the east coast and this new single could make it across the nation. Epic 8-50646.

**BILL MEDLEY, "STATUE OF A FOOL"** (prod. by L. Butler) (writer: Crutchfield) (Sure-Fire, BMI) (3:14). The bass voice of The Righteous Bros. here releases a big ballad with a sound that's right for pop, adult and progressive country play. United Artists X-1270.

**GUESS WHO, "C'MON LITTLE MAMA"** (prod. by group) (writers: Kale-Masters-McDougall-Winter) (Slalom/Guess Who, BMI) (3:30). The veteran group debuts for a new label with a familiar blues/rocker heavy on the guitar. It could put them back on the top. Hilltak 7803 (Atlantic).

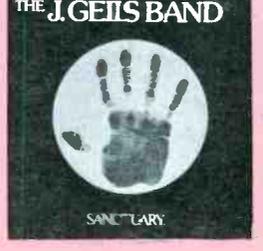
### ALBUMS

**PARLIAMENT, "MOTOR BOOTY AFFAIR."** The Master Funkers are dancing underwater and not getting wet; Sir Nose remains as De-Void of funk as ever; the Bumpnoxious Rumpofsteelskin is attempting to syndromize the Planet and this lp is the only antidote available. Casa-blanca NBLP 7125 (7.98).

**EMERSON, LAKE & PALMER, "LOVE BEACH."** After a couple of grandiose efforts, the trio has settled down with a song oriented approach. The group's pyrotechnic ability is still very much in evidence, but it has been trimmed down on side one to take in six songs. Atlantic SD 19211 (7.98).

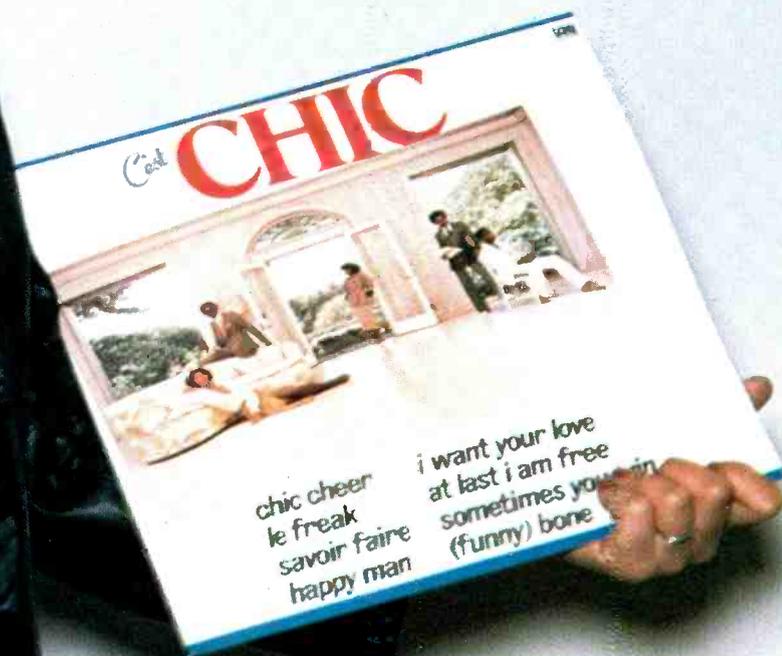
**ALICE COOPER, "FROM THE INSIDE."** The theme of insanity and reality is recurrent throughout Cooper's first album in over a year. The lp is a return to the familiar cutting edge style with the ballad, "How You Gonna See Me Now" already picking up where he left off. Warner Bros. BSK 3263 (7.98).

**THE J. GEILS BAND, "SANCTUARY."** The group's debut effort for the label was produced by Joe Wissert and marks a return to the no frills rock sound that typified some of their earlier successes. The strong AOR package is highlighted by "One Last Kiss." EMI America SO-17006 (7.98).



THEY'RE HEARING  
A LOT OF GOLD  
THIS SEASON.

Fashion by Irina



Last season, the cry was **Yowsah, Yowsah, Yowsah!** for Chic's fabulous gold album — and everybody **Danced, Danced, Danced**, to the tune of a dynamite gold single.

This season, you're still hearing gold! Because Chic's latest album shipped gold. And "**Le Freak**," the first single? Gold, of course. And a 12 inch disco version that's made "**Le Freak**" the latest dance craze.

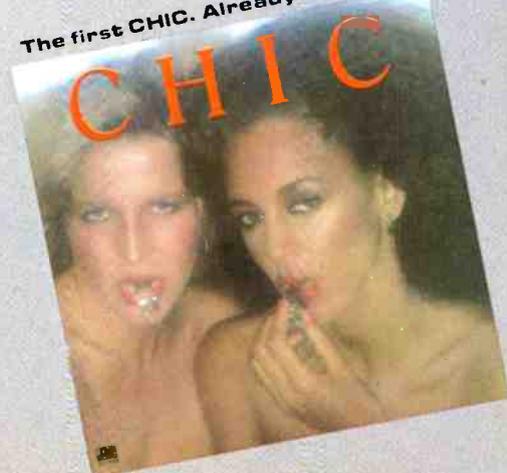
Yes, they're hearing a lot of gold this season. And that's Chic.

Produced by Nile Rodgers and Bernard Edwards for the Chic Organization Ltd.

In Association With **MK** Productions Marc Kreiner & Tom Cossie SO 19209

ON ATLANTIC RECORDS AND TAPES.  
Includes the hit single, "**LE FREAK**" #3519

The first CHIC. Already a classic.



# RECORD WORLD

## WCI Study Finds Record Gift Market Is Broadly Based

By MARC KIRKEBY

■ NEW YORK—A study of people who buy records and tapes as gifts, released here last week, finds an average gift-giver is likely to be white, female, married and under 30, but not notably affluent.

The study, copies of which are being mailed to all members of the National Association of Recording Merchandisers, draws on the same market research survey that Warner Communications presented in part to the NARM convention in New Orleans last March.

For the gift-giving analysis, WCI has made public a specialized section of that research, the bulk of which remains confidential and for company use. The  
(Continued on page 57)

## Dealers Downplaying Single Slump's Impact

By CARL SKIBA

■ NEW YORK—While fourth quarter album sales continue to show a significant increase over their 1977 counterparts, the singles side of the RW Sales Index, for the past seven weeks, has reflected an average 30 percent decrease in sales as compared to the same period a year ago.

Most retailers, however, are  
(Continued on page 57)

## Retailers Boosting Their Inventories, Expecting Wide-Open Fourth Quarter

By DAVID McGEE

*"You just have to throw caution to the wind, at least for the next 30 days."*—Ben Karol, King Karol, New York City.

■ NEW YORK — Undaunted by higher interest rates on loans; unfazed by the threat of a recession in 1979; buoyed by the traditional fall stocking programs which offered sizeable discounts on purchases, retail record dealers are entering the Christmas selling season with inventories on a par with, or in many cases substantially greater than 1977's.

An article in the November 19 edition of the New York Times pointed out that a number of retail chains (particularly department stores) in other industries have become "extremely cautious buyers" in the wake of the recent announcement of a rise in the prime interest rate to an all-

time high of 11 percent. One business expert interviewed by the Times acknowledges that this practice leads to "the risk that (retailers) will lose sales because of insufficient stocks."

Not so with record retailers. All but a handful surveyed by *Record World* were, to quote one, "stocked to the gills" for the fourth quarter. Indeed, many accounts, for the first time in recent memory, are appreciably up in depth and breadth of inventory, thus reflecting what has been a rather topsy-turvy sales year in which disco music and several movie soundtracks have joined major rock artists on the best-seller list, while at the same time classical music has found a new, larger audience.

Significantly, retailers generally are of the opinion that the talk of a shortage of product due to

overworked pressing plants is merely talk. Fred Traub, head buyer for the Record Bar chain, the nation's second largest, said that not only did the country's economic situation have no influence on his fourth quarter buying, but that the chain "went on longer extensions based on increased sales pattern and the manufacturers' ability to deliver hit product. We took an aggressive stance on the programs this year, particularly on hit product."

Similarly, Martin Gary of Gary's in Richmond, Virginia, told *Record World* that his chain "didn't go overboard on ordering product because we really don't think there'll be a shortage." Nevertheless, Gary's took such advantage of the fall programs to stock up on catalogue titles that the stores' total inventory is up slightly over '77.

On the cautious side, Mushroom Records and Tapes in New Orleans opted for initially ordering breadth and depth equal to that of the fourth quarter of 1977 and thereafter reordering product as it became necessary—again, an indication of a retailer's lack of concern about product shortage from manufacturers.

Waxie Maxie in Washington, D.C. is becoming, in the words of buyer Ken Dobin, "ever so slightly more cautious" in its active role in holiday merchandising plans this year than in the  
(Continued on page 59)

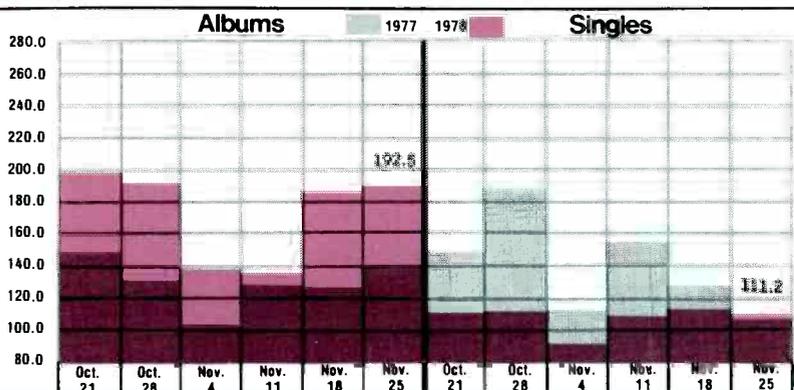
## Retailers See Trend to Cooperation In Holiday Display Space Crunch

By MIKE FALCON

■ LOS ANGELES—The Christmas merchandising "crunch," where retail accounts are bombarded by manufacturers competing for in-store display space, is being tempered by more cooperative approaches by label reps this year, according to the majority of retail record stores surveyed by *RW*.

Traditionally, retailers are offered incentives above and beyond the "normal" buy-in, stocking, and discount programs during the Christmas season in return for reserved in-store display space, particularly in large-volume accounts. While these practices continue, it is apparent that retailers are taking a more  
(Continued on page 58)

## RECORD WORLD SALES INDEX



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

## BMA Board Confronts Key Issues

By BASIL NIAS

■ CHERRY HILL, NEW JERSEY—The Black Music Association's board of directors met here November 17-20, to resolve some of the more important issues that they face as a fledgling organization. A few of the issues that were dealt with were the image of the organization, the institutionalization of Black Music, fund raising and the establishment of minority training programs.

LeBaron Taylor, vice president of black music marketing at CBS Records and vice president of the BMA recording division, said one of his divisional goals would be "insuring the opportunity of upward mobility of the existing minority executives that are cur-

rently in the industry."

We will establish professional seminars as an educational process, pilot training programs throughout the country if you will, on a regional basis," Taylor said. "Guest speakers will attend various functions, and attend various colleges recruiting minorities to be a part of this great industry."

As was the case with the BMA's La Costa, California board meeting in September, the mood of the Cherry Hill gathering was that the BMA is here to stay, with commitments from all segments of the industry to make it stronger.

(Continued on page 43)

# contents



■ **Page 17.** This week Record World debuts a new bi-weekly column which will discuss new and recently released import singles, eps and albums. With many of the more interesting and unique British and European groups without American label representation, this music often remains a mystery to all but the most dedicated music enthusiasts.

■ **Page 14.** When Bill Graham became Bobby Bare's manager three months ago, there was speculation that Bare would be taking on a sound closer to that of Graham's rock acts. Not so, Graham tells RW: his work with Bare centers on retaining the veteran performer's country identity, and combining it with a number of new marketing and promotional wrinkles.

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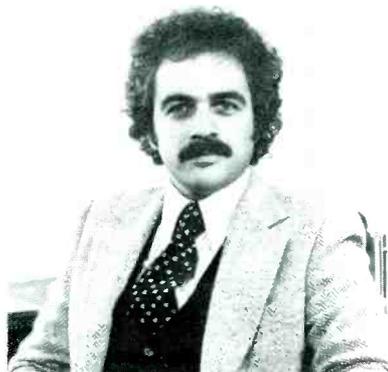
## Onrot To Helm Infinity Canada

■ **NEW YORK**—Martin Onrot has been appointed vice president and general manager, Infinity Records of Canada, according to the label's president, Ron Alexenburg.

A 15-year Canadian music industry veteran manager and concert promoter, Onrot was also a founding director of the Canadian Academy of Recording Arts & Sciences (CARAS).

Onrot, who will report directly to Alexenburg, will be based at

Infinity's offices at 125 Dupont Street, Toronto, Ontario, Canada M5R1V4; phone: (416) 923-2333.



Martin Onrot

There are no Powerhouse Picks this week.

## Mechanical Debate Resumes This Week

By BILL HOLLAND

■ **WASHINGTON** — It must be cold and grey in most of Washington this week, but things will warm up considerably over at the Copyright Office, where adversary witnesses will give testimony and cross-examine each other at the hearings on mechanical license royalties.

### Witnesses

November 28 and 29 are the dates for the hearings, which will include witnesses representing the National Music Publishers Association, the Harry Fox Agency, the RIAA, several record company finance officers and a flotilla of lawyers and accounting experts.

### '76 Law

At stake are regulations surrounding Section 115 of the 1976 Copyright Law which calls for the establishment of a compulsory license for the making and distribution of phonograph records of non-dramatic musical works.

Mechanical royalties from these licenses would go to the  
(Continued on page 59)

## Fantasy Names Jones Marketing Vice Pres.

■ **BERKELEY, CAL.** — Phil Jones has been promoted to the post of vice president, marketing, at Fantasy / Prestige / Milestone / Stax Records here. In his new position, which became effective during the past two weeks, Jones assumes responsibility for all facets of sales, promotion and advertising for the labels.

### Move from Motown

The current appointment comes seven months after Jones joined Fantasy as director of marketing. Prior to that, he had served as Motown Records' director of marketing for twelve years, moving with the company from his native Detroit to Los Angeles. He began his career in Detroit at various area one-stops and distributors.

Jones remains headquartered at Fantasy's home office here.

## Chuck Thagard Fills RCA Promotion Post

■ **RCA Records** has named Chuck Thagard director of national field promotion, completing RCA's promotion lineup in the pop contemporary area. An official announcement of the appointment is expected this week.

Thagard comes to RCA from Columbia Records, where he was most recently director of national promotion, west coast.

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RCA RECORDS  
is proud to announce  
a new recording agreement  
with  
**JOHN DENVER**

**Jerry Weintraub  
Management III**

**Producer: Milton Okun**

**RCA**

# NAB's Rap at FCC Underscores Commission's Mounting Problems

By BILL HOLLAND

■ WASHINGTON—Using one of civilization's oldest and most devastating propaganda devices, National Association of Broadcasters president Vincent T. Wasilewski and his staff put together a speech earlier this month that leveled maybe the biggest guns possible at government broadcast regulations in general and the FCC in particular.

He simply quoted the words of five present FCC commissioners, a former commissioner, and one communications subcommittee.

Wasilewski gave the speech November 9 in New Orleans before the NAB regional conference. Ex-

## News Analysis

cept for one introductory sentence ("Today, I want to share with you some thoughts on radio"), the entire first quarter of his 2200-word speech, which unfortunately for Uncle Sam, sounded like a pre-Thanksgiving turkey shoot, was composed of a string of quotes from such figures as Representative Lionel Van Deerlin, chairman of the House subcommittee on Communications, Senator Ernest Hollings, chairman of the Senate Subcommittee on Communications and FCC chairman Charles Ferris, along with remarks by FCC commissioners White, Quello, Washburn, Brown and former commissioner Robert E. Lee.

"Our system of commercial broadcasting has developed not because of government regulation, but because the public has supported it," the speech began with a roar.

Without a pause, the NAB president strung together the quotes. "I see no reason for keeping such tight regulations on radio. There are enough radio

stations to serve the large spectrum of public opinion." (Van Deerlin).

"No other utility, news medium, industry, monopoly or non-monopoly must apply for a governmental renewal of license every three years to stay in business. Neither should broadcasters." (Quello). Eleven other quotations followed.

At the end of the, quotes, Wasilewski told his members

## Unlimited Gold Names Ralph Seltzer GM/Intl. Oper. VP

■ LOS ANGELES—Barry White, president of Unlimited Gold Records, has named Ralph L. Seltzer general manager and vice president of international operations for that company. Additionally, Seltzer will be in charge of all legal, business and international affairs. He comes to UGR from Motown Records, where he was vice president of corporate affairs.



Ralph Seltzer

During his fourteen year tenure with Motown, Seltzer ran virtually every division of that company, going from assistant to the president, Berry Gordy, to vice president of creative affairs for Motown.

that he was announcing NAB's "declaration of independence for radio"—another nice speech-writer's touch—with a bunch of solid suggestions for the deregulation of radio "not in six months, not in a year, but right now."

Of course, the chances of the FCC and Congress immediately adopting the NAB three-point plan are slim. For one thing, Congress is home for the holidays.

And over at the FCC, one gets the feeling they might not think it's "time to toss out all the bureaucratic ascertaining procedures adopted over the years," as Walisweks suggests. For one thing, it might take years just to locate them.

In truth, the heat is on in Washington as far as broadcasting is concerned. It is obvious that the FCC commissioners know well their agency's own inadequacies and needless rules and regulations. Up on the Hill sits a massive labyrinthine bill that with a great deal of patience from all concerned, might be shaped into a communications law that its proponents hope could supplant the present spaghetti bowl originally written in 1934 and somehow amended to include space age developments.

Of course, the NAB looks at the new bill with as much skepticism than it does at the present mess of affairs.

But the wheels have been set in motion, and even though the new bill may require a great deal of time and a great deal of energy on the part of all interested groups who will continue to testify at the hearings next year), eventually Congress will have a new communications

(Continued on page 47)

## Siciliano to Jet

■ LOS ANGELES — Pat Siciliano has been appointed to the post of national director of publicity for Jet Records. In his new post, Siciliano will be responsible for all press activities for the Jet Records operation and for press activities connected with the Jet Records organization.



Pat Siciliano

Siciliano's most recent position was as west coast publicity director for the Epic, Portrait and CBS Associated Labels. Prior to that, he worked for Columbia Records west coast publicity and began as west coast publicist for A&M Records.

## Manilow Campaign Set by Arista

■ NEW YORK — Arista Records VP of artist development pop music Rick Dobbis has announced that "Barry Manilow's Greatest Hits" is being supported by a merchandising and advertising campaign wider in scope than any ever put together by the label.

The special treatment afforded the two-record collection of Manilow hits begins with the package itself, embossed on the front and back covers of the gatefold in 24 karat gold lettering. Among the materials created especially for "Barry Manilow's Greatest Hits" are a special solicitation form and such display pieces as 3x3's of the album cover, 4-color divider cards, newly designed dumps for this lp and Manilow catalogue, and in-box streamers.

On the advertising level, Arista is heralding the release of the package with 3-page, 4-color trade ads and ads in national consumer general interest publications. The campaign will initially concentrate on major market television spots and time buys on secondary market radio, with a second-phase major market radio campaign beginning after the first of the year.

In addition, Arista will soon be releasing the first two-record set picture disc for commercial distribution. The limited-edition record has its own merchandising piece showcasing both sides.

## Dee-lightful

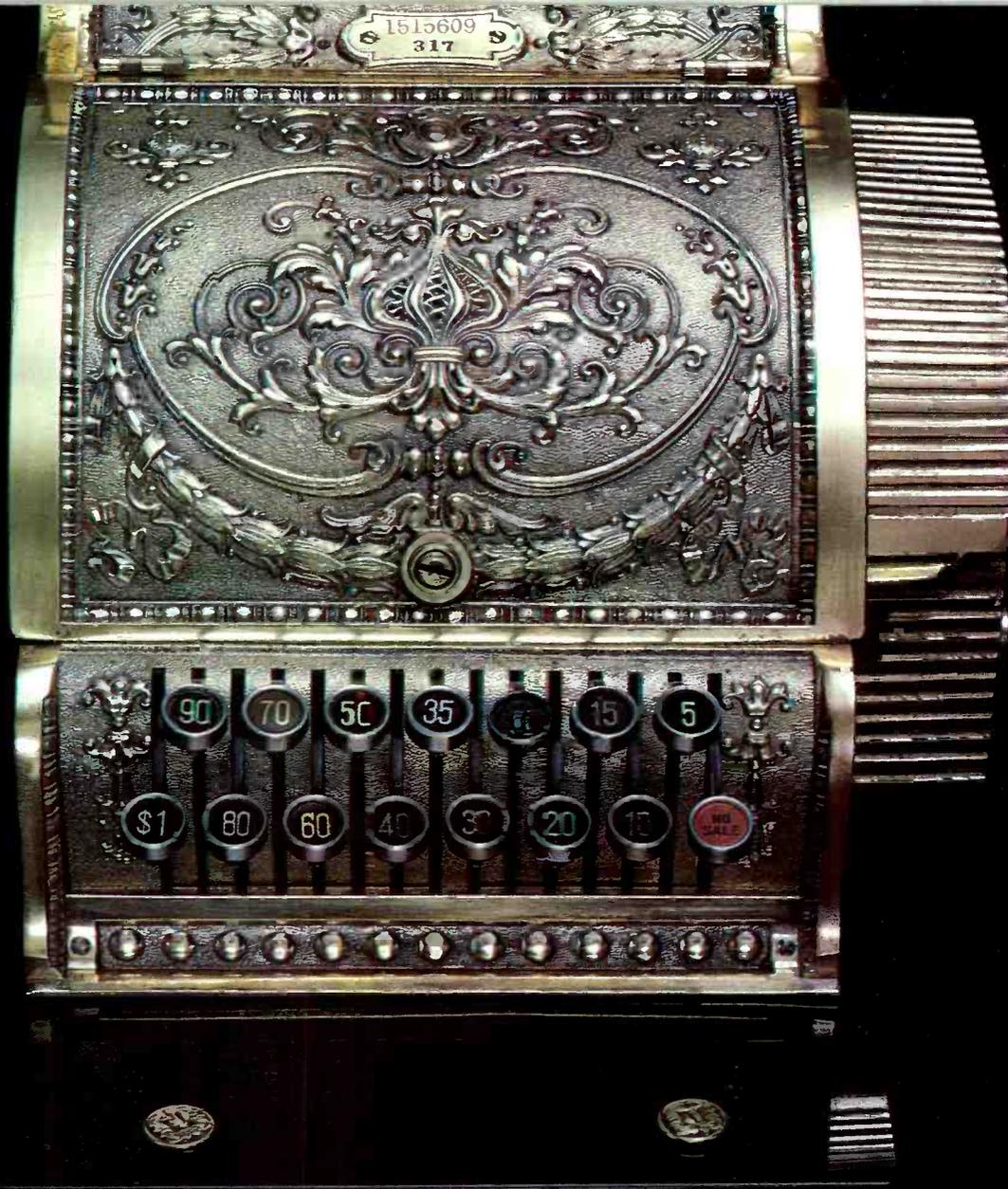


Kiki Dee is currently touring the United States for the first time in two years. The tour coincides with the release of her latest Rocket Record Company album, "Stay With Me," distributed by RCA Records. The singer recently played to SRO crowds of fans at the Roxy in Los Angeles. She is pictured backstage after her performance with (from left): John Reid, Rocket Record Company president; her manager, Gordon Hatton; and RCA Records president Robert Summer.

## Atlantic Reports Strong October

■ NEW YORK—Atlantic Records and its custom labels enjoyed the best October in its history last month, the label reported last week. Both new releases and catalogue sales contributed to the strong month.

Among the records which contributed most to the surge were Foreigner's "Double Vision," the Rolling Stones' "Some Girls," Yes' "Tormato," and Firefall's "Elan." The WEA fall national sales program and the company's "Atlantic Roadshow" audio-visual presentation also had a hand in the broad range of strong-selling albums, according to the company.



# CERRONE HAS THE GOLDEN TOUCH.

"Cerrone IV" is selling 100,000 albums a week.  
No wonder it's called "The Golden Touch." Contains the new single, "JE SUIS MUSIC" #44244

## WEA Completes Road Show Part Two

By MIKE FALCON

■ LOS ANGELES — Part two of The WEA Road Show, a touring sales and merchandising seminar conducted by Bob Moering, director of marketing services and Doc Grant, WEA merchandising representative, was completed Monday (20) at the Sheraton Universal Hotel. The multimedia presentation, previously made in Chicago, Cleveland, New York, Philadelphia, Atlanta and Dallas, included sessions on photography, in-store merchandising, local store "re-do's," and job responsibilities.

### Leslie Clifford Named Polygram Adv. Manager

■ NEW YORK—Jon Peisinger, vice president of marketing development for Polygram Distribution, Inc., has announced the appointment of Leslie Clifford to the position of national advertising manager.



Leslie Clifford

In her new capacity, Ms. Clifford will be working with Polygram Distribution branch advertising coordinators and marketing coordinators in all aspects of advertising placed through the sales branches.

Ms. Clifford has held the position of marketing coordinator in Polygram Distribution's Boston branch for the past three years.

Accompanying Moering and Grant were special projects manager Tom Gamache (who produced the slide shows and designed and executed the session on display photography); Russ Bach, WEA vice president of market development; and Narrio Wright, eastern regional representative for black music marketing.

#### Tour Reps

Additionally, Halo Milgrim, Warner's national field merchandising specialist; Jim Wagner and Laurie Shipp, national field merchandising specialists for Warners; and George Steele, vice president of marketing services and advertising, Elektra/Asylum, also went on tour. Lynn Schneider, national merchandising director for E/A; Atlantic's George Salovich, director of merchandising; and Rick Marks, Atlantic merchandising rep, accompanied the other tour members on the two-week seminar tour.

#### Latest Techniques

The tour was conceived as a means of acquainting all WEA merchandising personnel with the latest merchandising techniques, as well as providing a forum for the local reps to express the peculiar twist their own areas provided. It also allowed the national staff to explain in a uniform manner, and at roughly the same time, exactly what the WEA home office was planning.

#### Target Account

In each city, the national staff teamed with local reps, selected a target account, and performed a "re-do" of the store interior merchandising space, in order to apply the theoretical aspects covered in the local sessions.

"The idea behind the tour," explained Bob Moering, "was to show that we really do value the input from the field, and to demonstrate that a cohesive plan can be implemented by a major sales or distribution organization."

## Atlantic Names Guskind Video Operations Dir.

■ NEW YORK — Elin Guskind has been named director of video operations for Atlantic Records. The announcement was made by director of merchandising George Salovich.



Elin Guskind

Prior to this new post, Ms. Guskind has been manager of creative projects for Atlantic since 1975. She joined Atlantic in 1971 as a copywriter and radio spot producer, prior to which she was a copywriter with RCA Records.

## ABC To Release 'Oliver's Story' S'track

■ LOS ANGELES—ABC Records has acquired the soundtrack rights to "Oliver's Story" a Paramount Pictures release. The movie stars Ryan O'Neal and Candice Bergen and is the sequel to "Love Story."

The new soundtrack contains "Love Theme From Oliver's Story (Oliver's Theme)," which was written by Francis Lai. ABC Records will release the "Love Theme From Oliver's Story (Oliver's Theme)" on December 6 as the first single. An album, with music by Lee Holdridge, will be released around Christmas, with the picture scheduled for national release on December 15.

## Production Power



Barry Manilow and producing partner Ron Dante recently went into the studio with singer Phyllis Hyman to work on "Somewhere In My Lifetime." The song, composed by Jesus Alvarez, will appear on Phyllis Hyman's first album for Arista Records, scheduled for release early in the new year. Shown in the photo are (from left): Ron Dante, Phyllis Hyman, Barry Manilow.

## Col Ships 'Individuals' To Radio, Retailers

■ NEW YORK — Columbia Records has assembled a 2-disc promotional jazz collection entitled "Individuals," consisting of full length cuts taken from 17 jazz and progressive albums released in September, October and November. The interpack was shipped last week exclusively to radio stations and retailers throughout the country for radio and in-store play and promotional give-aways. The package is not available to the public for sale.

#### 17 Artists

Seventeen Columbia artists are featured in the collection. Interwoven between the 4-to-5 minute cuts are selection identification and narration by WBLS-air personality Rosko. The liner notes offer complete information on each artist and selection timing.

"Individuals" was compiled by Vernon Slaughter, director, jazz/progressive marketing who worked closely with Dr. George Butler, VP, jazz/progressive a&r, Columbia and Jim Fishel.

## Polygram Buys 40% Of Disques Barclay

■ PARIS — Polygram bought 40 percent of Disques Barclay, a leading French record company, in a deal concluded here Nov. 16.

Eddie Barclay, founder and president of the company, also sold 40 percent of his Disques Barclay shares to the Societe Generale, a French banking group. He retains the remaining 20 percent.

#### Expansion

Barclay said he made the moves to enable Disques Barclay to expand, particularly in foreign markets. Barclay has been associated over the years with the breakthrough of such artists as Charles Aznavour and Jacques Brel.

**"As The Time Flies' is a merger of thoughtful lyrics and tasteful music ... '71 has been added on all**

**Frank Weber**  
...as the time flies



**Bonneville soft-rock stations."**

—Joe Capobianco, programming, Bonneville Broadcasting

**Radio is discovering Frank Weber — Have You?**

The single:

**"71"**

PB 11402



AFL1-2963

Starchild and the Clones of Dr. Furkenstein  
 request your presence  
 at the  
 Aqua-Boogie Funktion  
**Motor Boogie Affair**  
 A Psychoalphadiscobeta bioquado loop  
**#1**  
 Bimini Road  
 Emerald City, Filantis  
 Your hosts for the affair: Mr. Wiggle, Giggles & Squirm  
 P.S.V.P. **PARVALENT** PSC/O Casablanca Record & Film Works  
Presented and Conceived by George Clooney for Thang, Inc.  


# PolyGram Tele

REF: P O L Y D O R

POLYDOR'S LEN EPAND  
BOOK WITH KENNY ROGE  
"MAKING IT WITH MUSI  
HELP YOUNG ARTISTS B  
TO THE ATTENTION OF  
SO IS OURS.

# ogram No. 041

(A POLYGRAM COMPANY)

HAS CO-AUTHORED A  
RS ENTITLED  
C." ITS GOAL IS TO  
RING THEIR TALENT  
THE WORLD.

# Bill Graham Is Treading Lightly With Bobby Bare's Country Image

By SAM SUTHERLAND

■ LOS ANGELES—Veteran rock concert promoter, manager and entrepreneur Bill Graham has moved into the country field through his current association with vocalist and songwriter Bobby Bare, and while the venture signals an effort to break the artist in pop and rock markets, both Graham and Nick Clainos, VP and head of Bill Graham Productions' management arm, are emphasizing a concern for retaining Bare's earlier audience.

Since taking over Bare's management last spring, the San Francisco-based Graham has avoided a dramatic facelift of the artist's image—a move he says Bare himself probably would veto anyway—in favor of gradual refinements of Bare's overall approach. So far, the strategy has worked, at least with respect to preserving Bare's oldest fans: Bare's current single, "Sleep Tight, Good Night Man" (Colum-

bia) has proven his most successful country chart item in several years, this week at #9 bullet on the RW country singles chart.

"We don't want to lose what he already has," Graham said from Honolulu, where he was reached while supervising a concert promotion. "We have no intention of turning Bobby into a rock star, or changing his image to another field completely. It is the way he's presenting his music that will change, rather than the music itself, or the personality behind it."

Clainos adds that the change in presentation has involved both the studio and stage aspects of Bare's work, yet revisions have been made very gradually.

"We signed him in March of last year," he recalled, "when he had already left RCA. In fact, that's one of the key factors in our whole involvement, without intending any slight to that label. But the task (of breaking into other markets) is difficult enough when you already have the right combination of an artist, a management team, and a label." For Clainos, that equation became complete with his company's entry.

"CBS was actually the catalyst in getting us together with Bobby. Bruce Lundvall and Jack Craigo brought him to our attention." Like Graham, Clainos interjects that the goal of bringing pop and rock fans into Bare's fold ultimately rested with the artist, though. "What drew him to Columbia, and us to him, is a function of his desire and intelligence, but it's also coupled with risk. When an artist undertakes an expansion, there's always the risk that they'll lose some of their original base."

Bare's change in approach was not immediately evident after the label change, however. His initial Columbia lp, which shipped last

spring, "was cut in a more traditional country vein," according to Clainos. "It was cut fairly quickly, with an eye toward being dollar conscious, which is very common for country projects; it was more a question of having the artist bring the songs in and put them across." The current set, "Sleeper Wherever I Fall," however, marks the first glimpse of new elements in his studio approach.

"It's not how we varied it," (Continued on page 60)

## WEA Names Kent Operations Dir.

■ LOS ANGELES—Jack O'Connell, Warner / Elektra / Atlantic's vice president of finance, has announced that Jim Kent, manager of traffic and distribution services since joining WEA in 1975, has been promoted to director of operations.

### Duties

Kent is responsible for implementing the fulfillment facilities at WEA's seven warehouse/fulfillment center. In addition to his new responsibilities, Kent will continue to manage traffic and distribution.

# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ INK—As Donald Fagen once observed of the greater SoCal sprawl, "This ain't exactly the book chat spot of the world." Even so, we've recently run across several tomes that resolute vinyl junkies may want to investigate.

**Kenny Rogers'** performing and recording career isn't exactly floundering these days, so his first effort as a prose writer probably isn't a stab at a new career. In fact, "Making It With Music" (Harper & Row, \$12.95, hardcover), co-written with **Len Epand**, Polydor's west coast publicity honcho, is thankfully neither a roman a clef nor a swan song autobiography (although elements of the latter do surface). Instead, Rogers and Epand have written a handbook for young musicians balancing more formal lessons with anecdotes from Rogers' career.

Old-timers may find some of the advice less than revelatory, but this guide is really aimed at the younger player on the verge of his or her first encounter with Der Biz. The authors don't lard their prose with pious comments on art; they're addressing the pop careerist who wants to reach an audience and sustain a career without going broke or crazy.

**OUTSIGHT**—From the practical to the sublime, we turn to another hardcover item describing a truly out-of-sight record. *Murmurs of Earth: The Voyager Interstellar Record* (Random House, \$15.00) is the perfect antidote to peak season paranoia, an occupational hazard characterized by an irrational conviction that the universe revolves at 33-and-a-third.

**Nosiree.** As **Carl Sagan**, **F.D. Drake**, **Ann Druyan**, **Timothy Ferris**, **Jon Lomberg** and **Linda Salzman Sagan** explain, the ultimate lp—as well as the ultimate picture disc, video disc and the best mail order (Continued on page 49)

## Chappell Ups Anderson

■ NEW YORK — Richard Anderson has been named administrative vice president and general manager of Chappell Music. The announcement was made by Irwin Z. Robinson, president of Chappell.

In his new position, Anderson will be responsible for the day-to-day operations for the Chappell and Intersong offices in the United States. He will report directly to Robinson.

Anderson, who has been with Chappell since 1971, was most recently vice president of finance. Previously he had served as comptroller for the company. In 1971, Anderson came to Chappell from Warner Bros. Music where he was treasurer. Prior to this he served with Warner Communications at both the corporate level and in the film division.

## Gale Storm



ABC recording artist Arlyn Gale appeared at the Palladium in his New York City debut November 16. Pictured backstage: Willis DeMalt, ABC Records promotion, New York; Mike Appel, Gale's manager; Elaine Corlett, ABC Records vice president of publicity and artist relations; Steven Appel of Gale's management; Mark Meyerson, ABC Records vice president of a&r; Mickey Wallach, ABC Records director of New York operations; Stuart Kusher, ABC Records creative director; Arlyn Gale; Richard Green, ABC Records vice president of business affairs; and Arnie Orleans, vice president of merchandising and sales, ABC Records.

"Sentimental, romantic, and smooth...Weber's jazz-tinged rock has drawn listener response, especially

Frank Weber  
...as the time flies



"Complicated Times."

—Steve Stockman, Music Director, WBRU-FM

Radio is discovering Frank Weber—Have You?

The single:

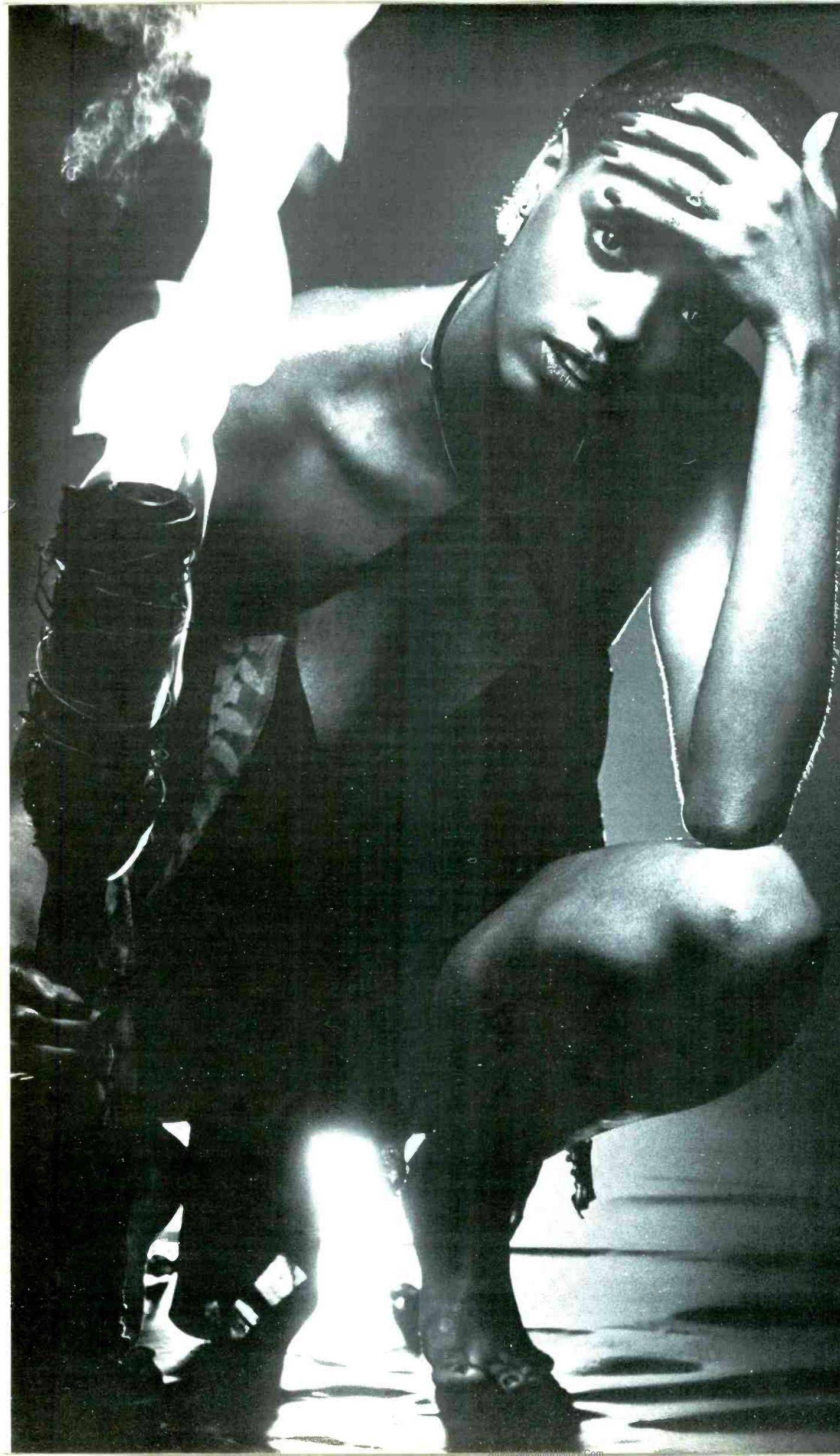
"71"

PB 11402



RCA

AFL1-2963



**HERB &  
HUGH  
GOT A  
HOT  
NUMBER.**

**"FOREIGN NATIVES"**  
AM 2107

**IS THE  
NEW  
SINGLE  
FROM  
HERB  
ALPERT  
&  
HUGH  
MASEKELA.**

**From the album  
"MAIN  
EVENT-  
LIVE"**  
SF 4-27

**Produced by Herb Alpert,  
Hugh Masekela and  
Mosa Jonas Gwangwa**

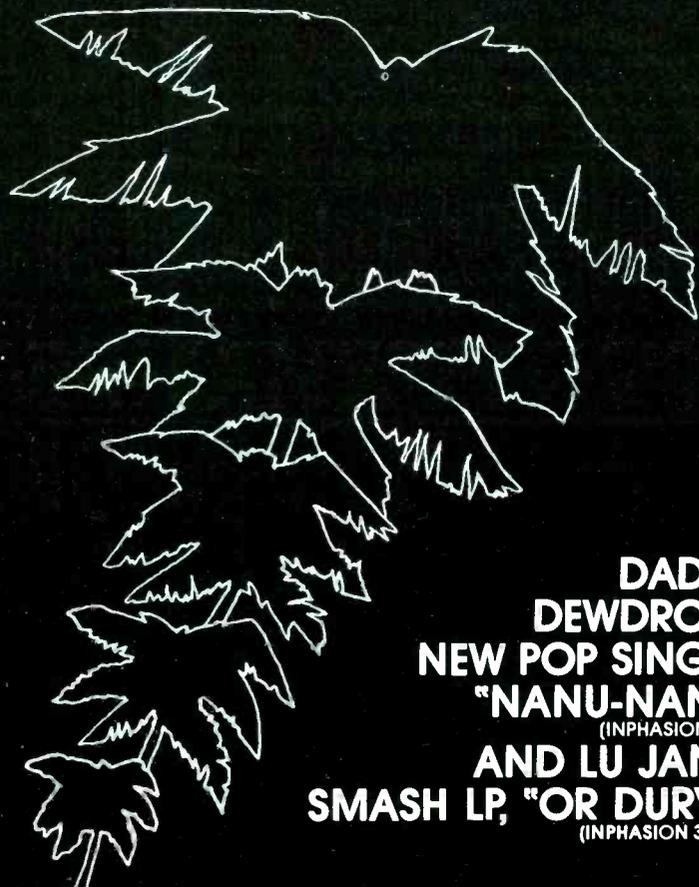
**ON A&M  
RECORDS  
& TAPES**



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**TK's Family Tree  
keeps on  
growin'...**

**Welcome  
Inphasion  
Records**



**DADDY  
DEWDROP'S  
NEW POP SINGLE,  
"NANU-NANU"  
(INPHASION 7201)  
AND LU JANIS'  
SMASH LP, "OR DURVS"  
(INPHASION 3900)**

**TK RECORDS AND TAPES**

## CBS Fetes Heath Brothers



Columbia Records recently hosted a luncheon in New York for The Heath Brothers, who were in town for a series of performances at the Village Vanguard. The Heath Brothers just released their debut Columbia lp, "Passing Thru..." Pictured are, from left: Dr. George Butler, VP, jazz/progressive a&r, Columbia; Percy Heath; Verman Slaughter, director, jazz/progressive marketing, CBS Records; Jimmy Heath; and Bruce Lundvall, president, CBS Records Division.

## MCA Olivia Campaign

■ LOS ANGELES—MCA has announced a \$2 million dollar advertising and promotion campaign in support of Olivia Newton-John's "Totally Hot" lp. According to company sources, over \$1 million is earmarked for advertising alone.

Independent firms have been engaged to support the MCA effort, with the Scotti Brothers providing promotion services, and Macy Lipman Marketing handling the marketing aspects. The three-phase campaign will also concentrate heavily on consumer print ads, according to company sources. Media buys, other than print, will be handled by Creative Media, Malibu, California.

## ATV Taps Wekser

■ LOS ANGELES—Marty Wekser has joined ATV Music Group in the newly created position of west coast manager, writer development. He will be responsible for working with ATV staff writers and placing their material, and will also be involved in the acquisition of new writers.



Marty Wekser

Wekser was most recently general professional manager for Paul Simon's DeShufflin Music Group and previously filled a similar capacity at Jobete Music in New York and Los Angeles.

He will headquarter in Los Angeles, reporting to Steve Love, vice president, ATV Music Group.

## Berry Gordy Sr. Dies

■ DETROIT — Memorial services for Berry Gordy, Sr., father of Motown Industries founder and chairman Berry Gordy, will be held here at 1:00 p.m., Monday (27), at Bethel A.M.E. Church.

Gordy, 90, reportedly died of natural causes early last Tuesday (21) at his Los Angeles home.

A native of Oconee, Ga., Gordy was a director of the First Independence National Bank in Detroit, and the founding sponsor of the city's Black Bowling League.

### Contributions

"Pop" Gordy was to lie in state Friday (24) at the Stinson Funeral Home here. The Gordy family has requested that contributions be made to the Gordy Foundation Youth Scholarship Fund, P. O. Box 419A, Detroit, MI 48231.

A widower since the death of his wife Bertha in 1975, he was most recently headquartered at Motown's corporate base in Los Angeles.

### Survivors

He is survived by seven children, Fuller, George, Berry, Robert, Mrs. Esther Edwards, Mrs. Anna Gaye and Mrs. Gwendolyn Fugus; eighteen grandchildren; fifteen great-grandchildren; a sister and two brothers.

## Denver To Host Grammy Broadcast

■ NEW YORK—John Denver will host "The 21st Annual Grammy Awards Show" to be broadcast live over the CBS Television Network on Thursday, February 15, 1979, it was announced by J. William Denny, national president of The National Academy of Recording Arts and Sciences, and Pierre Cossette of Pierre Cossette Productions.

# RECORD WORLD IMPORTS

By BARRY TAYLOR

■ ALBUMS OF THE WEEK: England's Stiff Records label has always been big on ideas and the "Be Stiff Tour '78" is probably their most ambitious effort to date. To coincide with the month of dates which has now been extended to include a week at the Bottom Line, Stiff has released colored vinyl albums by their five touring artists: "Juppanese" by **Mickey Jupp** (blue), "The Wonderful World Of **Wreckless Eric**" (green), "Stateless" by **Lene Lovich** (red), "On the Other Hand There's a Fist" by **Jona Lewie** (yellow) and "Fool Around" by **Rachel Sweet** (white). The five albums mark a major step toward respectability for Stiff as they are some of the most musical records the label has released.

Even the eccentric **Wreckless Eric** has put together a couple of riveting performances with **Buddy Holly's** "Crying, Waiting, Hoping," **Tommy Roe's** "Dizzy" and his own "Take the Cash (K.A.S.H.)." Producer **Pete Solley** of **Terry Reid's** band, **Palladin** and **Snafu** has managed to keep things under control. **Jona Lewie** is closer to what one might expect to hear from Stiff, having formerly been associated with groups like **Brett Marvin and the Thunderbolts** and **Terry Dactyl & the Dinosaurs**. His sound, typified by the singles, "The Baby, She's On the Street" and "Hallelujah Europa" is a curious combination of New Orleans rhythms and electronics. **Mickey Jupp**, a veteran rocker has also shown an affinity for Bayou music with a barrelhouse **Fats Domino** piano sound on the **Nick Lowe** produced side. The other side, produced by **Gary Brooker**, has a moody quality which underlines the bluesier side of his personality. **Lene Lovich** is the mysterious chanteuse whose songs range from **Tommy James and the Shondells'** "I Think We're Alone Now" to some quirky originals and a version of **Nick Lowe's** "Tonight." **Rachel Sweet** is probably the most distinguished artist of the group with a full bodied voice that can totally envelop a country song like **Elvis Costello's** "There's A Stranger In the House," a pop classic like **Dusty Springfield's** "Stay Awhile" or an old r&b song like **Sam and Dave's** "B-A-B-Y."

LIFE AFTER THE SEX PISTOLS: The long awaited album from **Glen Matlocks'** group, **The Rich Kids** is about as undistinguished as their three singles, all of which are included on "Ghosts Of Princes In Towers (EMI). Both **Matlock** and **Midge Ure**, formerly of **Slik**, have a reputation for writing bouncy material, but here, even the best moments are obscured by **Mick Ronson's** muddled production . . . The **Buzzcocks'** second album, "Love Bites," (UA) produced by **Martin Rushent**, is a respectable follow-up with the hint of a solid musical direction that should enable the group to survive the post punk backlash . . . **Wire** is a contemporary of the **Buzzcocks**, also with a recently released second album. "Missing Chairs" (Harvest) retains some of the aggression of "Pink Flag" but the energy is better focused the second time around. . . . On a different sphere, **Klaus Schulze's** "X" (Brain) is easily his most ambitious work to date. The two record set based on a series of six musical biographies of prominent German statesmen is a distinctive piece of music with Schulze's synthesizer tapestries creating the unique and sophisticated portraits.

## Oskar Winners



Elektra/Asylum's **Lee Oskar** fronted his own band, the **San Francisco Giants**, for one night at the **Roxy** in Hollywood, and was greeted backstage afterwards by mentors from his label. Pictured from left: **Jerry Sharell**, E/A vice president/artist development; **Mark Hammerman**, west coast artist development director; **Lee Oskar**; **Scott Burns**, Los Angeles local promotion rep; **Mel Posner**, E/A vice chairman and **Ken Buttice**, vice president/promotion.

RECORD WORLD DECEMBER 2, 1978

# ...and growin'!

## Welcome Muscle Shoals Records



THE  
DEALERS'  
NEW SINGLE  
SMASH, "I'M FOR  
YOU, YOU'RE FOR ME"  
(MUSCLE SHOALS 9800)

 RECORDS AND TAPES

# RECORD WORLD SINGLE PICKS

**FRANKIE MILLER**—Chrysalis  
2255



**DARLIN'** (prod. by Mackay) (writer: Blandemeyer) (Pub. not listed) (3:08)

Miller's celebrity in the U.S. grows with each album release and this new busking inspired tune, already a major U.K. hit, could finally give him Top 40 presence. The harmonica is the perfect accent to his gravelly vocals. For singing along in a saloon.

**THE PALEY BROTHERS**—Sire  
1033



**TELL ME TONIGHT** (prod. by Mankey) (writers: A. J. Paley) (Bleu Disque/Morocco, ASCAP) (3:54)

The Paley Brothers, who look a bit like two Shaun Cassidy's, have garnered somewhat of a "punk" following but this new single is pure early 60's rock and roll with thick wall-of-sound production. The vocals harmonies are west coast perfect.

**CHEAP TRICK**—Epic 8-50625



**CALIFORNIA MAN** (prod. by T. Werman) (writer: R. Wood) (Intersong/United Artists, ASCAP) (3:29)

The group recently scored on the airwaves with "Surrender" (and in the press everywhere) and this new record, produced with a rock and roll flair by Tom Werman, should spread the word even further. This is a group with lots to Top 40 believability and a growing FM following.

**MICHAEL JOHNSON**—EMI  
America 8008



**WHEN YOU COME HOME** (prod. by Maher) (writers: Kaz-Snow) (UA/Glasco/Braintree/Snow, ASCAP/BMI) (3:14)

Johnson's talent as a balladeer was firmly set with his "Bluer than Blue" top hit and this romantic new offering written by Eric Kaz and Tom Snow could follow the same course. The background arrangements are huge and his sultry delivery gears it for a/c play.

## Pop

**NEIL YOUNG**—Warner Bros.  
1395

**COMES A TIME** (prod. by Young-Keith) (writer: Young) (Silver Fiddle, BMI) (3:03)

A Cajun fiddle centerpiece this easy folk balad from Young with Nicolette Larson on backgrounds. It's just right for pop, adult and contemporary country play.

**MARY WELCH**—20th Cent. Fox  
**TAKE IT LIKE A WOMAN** (prod. by T. Glasser) (writer: Sallitt) (Al Gallico/Turtle, BMI) (3:37)

The artist's expressive soprano is just right for this dramatic balad with a heartbreak in the lyrics. Expect fast adult adds with pop to follow.

**JOE CASEY & FRESH HEIR**—  
GMI 5743

**I FOUND A LADY** (prod. by I. Case) (writer: DiBenedetto) (Win-Place & Show, BMI) (3:48)

Casey's vocals are slightly reminiscent of Barry Manilow and play beautifully against a lush and romantic instrumental track. Primed for adult play.

**TOM JONES**—Epic 8-50636

**BABY, AS YOU TURN AWAY** (prod. by G. Mills) (writers: B., M. & R. Gibb) (Casserole/Flamm, BMI) (3:53)

Jones ventures into a reggae beat on this Gibb brothers tune. His voice is, as ever, booming and this should get both adult and pop play.

**FLINT**—Columbia 3-10870

**BACK IN MY ARMS AGAIN** (prod. by Brewer-Frost-Schacher) (writers: Holland-Dozier-Holland) (Jobete, ASCAP) (3:14)

Three quarters of Grand Funk here release their first single as Flint and it rocks about as strong as anything around. The Supremes' stand gets the right hard driving update.

**GEORGE THOROGOOD & THE DESTROYERS**—Rounder 4518

**IT WASN'T ME** (prod. not listed) (writer: Berry) (Isalee, BMI) (3:14)

The group's appearance small clubs around the country has produced something of a cult following and this faithful version of Chuck Berry's tune should give them radio presence as well.

**MARY MacGREGOR**—Ariola  
7726

**THE WEDDING SONG (THERE IS LOVE)** (prod. by G. Cotton) (writer: Stookey) (Public Domain Found., ASCAP) (2:56)

Paul Stookey's song is well known but has not yet been a hit single. MacGregor's interpretation of the gentle and somewhat religious message should get lots of adult play.

**LEON RUSSELL**—Paradise 8719  
(WB)

**FROM MAINE TO MEXICO** (prod. by Russell) (writers: Russell/Fowley) (Teddy Jack/Bad Boy, BMI) (3:12)

Russell's plaintive vocals are perfect for this mid-tempo rocker with drums and acoustic guitar standing out. It's right for Top 40 and a/c play.

**TIM CURRY**—A&M 2105

**I WILL** (prod. by B. Ezrin) (writers: Lennon-McCartney) (Maclen, BMI) (3:18)

The artist is known for his role in "Rocky Horror Show" and here gives another unusual performance with a reggae-ish reading of the well-known Beatles' tune.

**BABY GRAND**—Arista 0374

**WALK AWAY RENEE** (prod. by Chertoff-Hyman) (writers: Brown-Sansone-Calilli) (Times Square, BMIM) (3:28)

The song was one of the biggest of the mid-60's and Baby Grand here modernizes the instrumentation while faithfully reproducing the big harmony hook.

**DARTS**—Polygram 14518

**IT'S RAINING** (prod. by Boyce-Hartley) (writer: Collier) (Magnet/Interworld, ASCAP) (3:46)

The English group here displays a knack for re-creating early 60's pop/r&b material on one disc. The pure pop vocals are well placed over a hip-swinging BOS beat.

**PERRY COMO**—RCA 7080

**WHEN I WANTED YOU** (prod. by M. Berniker) (writer: Cunico) (Homegrown, BMI) (3:43)

Como's talent and longevity in popular music is indisputable and this new single, sympathetically produced by Mike Berniker, could be his biggest since "It's Impossible."

## B.O.S./Pop

**TINA TURNER**—United Artists  
1265

**VIVA LA MONEY** (prod. by Monaco) (writer: Toussaint) (Warner-Tamerlane/Marsaint, BMI) (3:14)

Toussaint's material is rarely covered by women but Tina Turner seems the perfect interpreter. The beat is New Orleans funk with ultra-expensive horn lines.

**PETER BROWN**—Drive 6274 (TK)

**FANTASY LOVE AFFAIR** (prod. by C. Wade) (writer: Brown) (Sherlyn/Decibel, BMI) (3:30)

The title cut from Brown's latest album is much less disco-fied than his previous releases and the vocal presence makes it right for pop and BOS play.

**ISAAC HAYES**—Polydor 14521

**ZEKE THE FREAK** (prod. by Hayes) (writer: same) (Afro, BMI) (4:31)

Hayes has always displayed the best in each BOS movement and this funkified disco tune is the latest example. The arrangements are thick and endlessly energetic.

**TONY JOE WHITE**—Arista 0376

**WE'LL LIVE ON LOVE** (prod. by P. Carr) (writer: White) (Tennessee Swamp Fox, ASCAP) (3:36)

The artist's first release for Arista sounds a lot like his namesake Barry with a talk opening, deep baritone vocals and lush string arrangements. It could cross several ways.

**VIVIAN REED**—United Artists  
1267

**START DANCIN'** (prod. by J. Lane) (writer: R. Williams) (Blackwood/Tan & Fancy, BMI) (3:58)

Reed seems just on the verge of becoming a major disco/BOS artist and this looks like the record that could do it. The crisp disco production surrounds her big vocals with class.

## Country/Pop

**JOHN PRINE**—Asylum 45550

**THERE SHE GOES** (prod. by S. Goodman) (writer: Paine) (Big Ears/Bruised Oranges, ASCAP) (3:22)

The artist's sense of whimsy (or sarcasm) in his lyrics and old time flavor in his melodies makes this ripe for progressive country play as well as pop.

**JOHNNY RODRIGUEZ**—Mercury  
55050

**ALIBIS** (prod. by J. Kennedy) (writers: R. & P. Killough) (Tree, BMI) (3:15)

Rodriguez' voice is well known in country music and this sad but sweet ballad with just a tinge of country should hit adult playlists.

**TOWNES VAN ZANDT**—  
Tomato 10005

**NO PLACE TO FALL** (prod. by Moman) (3:28)

Van Zandt's AOR fans number in the thousands and this soft melodic new number could give him country access as well. It has a fairly traditional flavor.



**Really, I ask you...  
What's the best way to hold on to Money?**

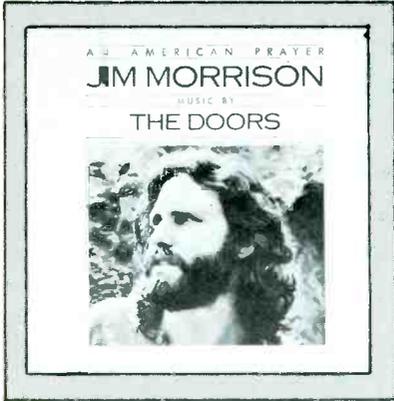
Eddie Money's got a most timely answer: his version of the hit, "You've Really Got a Hold on Me."

And even though the single's just out, Eddie's making some outstanding moves — on KFRC, KEZY, KFMM, KSLY, KATA, KSXO, KOLO, KBZY, KNOW, WXXX, WKOR, WKIL, WVOV, Z93, WBBQ, WOLF, WLAN, B100 and KRTH.

**"You've Really Got a Hold on Me."** 3-10842

The third single from the near-platinum debut album, "Eddie Money." PC 34909  
A Wolfgang Production on Columbia Records and Tapes.

# RECORD WORLD ALBUM PICKS



## AN AMERICAN PRAYER

JIM MORRISON—Elektra  
6E-502 (8.98)

A tastefully packaged album of poetry, sketches and pictures of Morrison and the Doors that fulfills a desire he once had of putting his poetry to record. "Dawn's Highway" and "Roadhouse Blues" should ring a bell while the poetry has been given an eerie musical accompaniment.



## CLOSE PERSONAL FRIEND

ROBERT JOHNSON—Infinity INF 9000  
(MCA) (7.98)

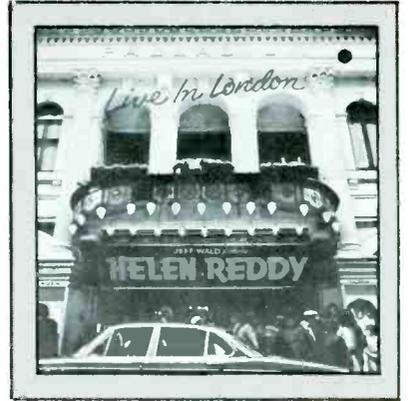
The sparkling debut for guitarist Johnson and the newly formed Infinity label showcases this multi-instrumentalist's instinctive talents. His rockabilly and r&b roots give him a broad base to work from on songs like "I'll Be Waiting," "Kerri" and "Guide My Energy."



## BABYLON BY BUS

BOB MARLEY & THE WAILERS—Island  
ISLD 11 (WB) (11.98)

Marley's second live album serves as an update to some of his better known songs. His expressive voice is matched by a spirited accompaniment on some of his most popular material: "Punky Reggae Party," "Lively Up Yourself," "Positive Vibration" and "Kinky Reggae."



## LIVE IN LONDON

HELEN REDDY—Capitol SKBO 11873

Reddy's memorable performance at the London Paladium is preserved on this two record set, encompassing many of her hits and inspired cover versions of songs like Leon Russell's "This Masquerade" and "Bluebird" and the "Entertainer." Her closing medley was one of the highlights of the evening.



## BUSH DOCTOR

PETER TOSH—Rolling Stones COC 39109  
(Arl.) (7.98)

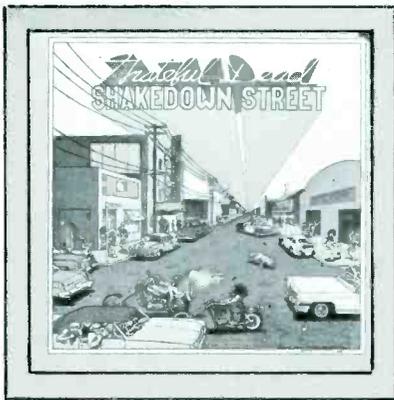
Tosh is on the verge of having the first major reggae hit in this country with "(You Got To Walk And) Don't Look Back" and this lp is filled with similarly styled up-tempo material. "Bush Doctor" and "Stand Firm" should also elicit favorable reaction.



## JERRY JEFF

JERRY JEFF WALKER—Elektra 6E-163  
(7.98)

Jerry Jeff's first for his new label is done as usual in his own inimitable style. The consummate storyteller, Walker weaves his magic through this set of some of his most compelling material. "Follow" and "Here Good Lovin' Grace" shine.



## SHAKEDOWN STREET

GRATEFUL DEAD—Arista  
AB 4198 (7.98)

No new ground is broken by the Dead on their latest effort but this one should have no problem being snapped up by their legions of fans. The long awaited standard, "Fire On The Mountain," is finally included along with a cover version of "Good Lovin'."



## LIGHT OF LIFE

BAR-KAYS—Mercury SRM-1-3732 (7.98)

The group has sharpened its sound with a heavy dose of funk and takes dead aim at the crossover market with what should be their biggest lp to date. The opening "Get Up 'N Do It" sets the tone and the ten man self-contained group is consistent throughout.

## WINGS GREATEST

WINGS—Capitol  
SOO 11905 (8.98)



From 1971's "Another Day" to this year's "With A Little Luck," McCartney has been consistently on target with his single releases. The dozen tracks represented here do not include every single he has released, but no one could fault the selection.

## GREATEST HITS

BARRY MANILOW—Arista A2L 8601  
(12.98)



Manilow's emergence as one of the top male singers of the past few years is well documented with this two record set. The 19 songs cover the period from "Mandy" to the current "Ready To Take A Chance Again" and includes many highlights in between.

## FLY AWAY

VOYAGE—Marlin  
2225 (TK) (7.98)



In keeping with the theme of their last album, the group takes dead aim at the musical styles of various countries and transfers them into invigorating disco arrangements. The sound is exceptionally crisp and rhythmic and boasts crossover potential.

## EARTHQUAKE ISLAND

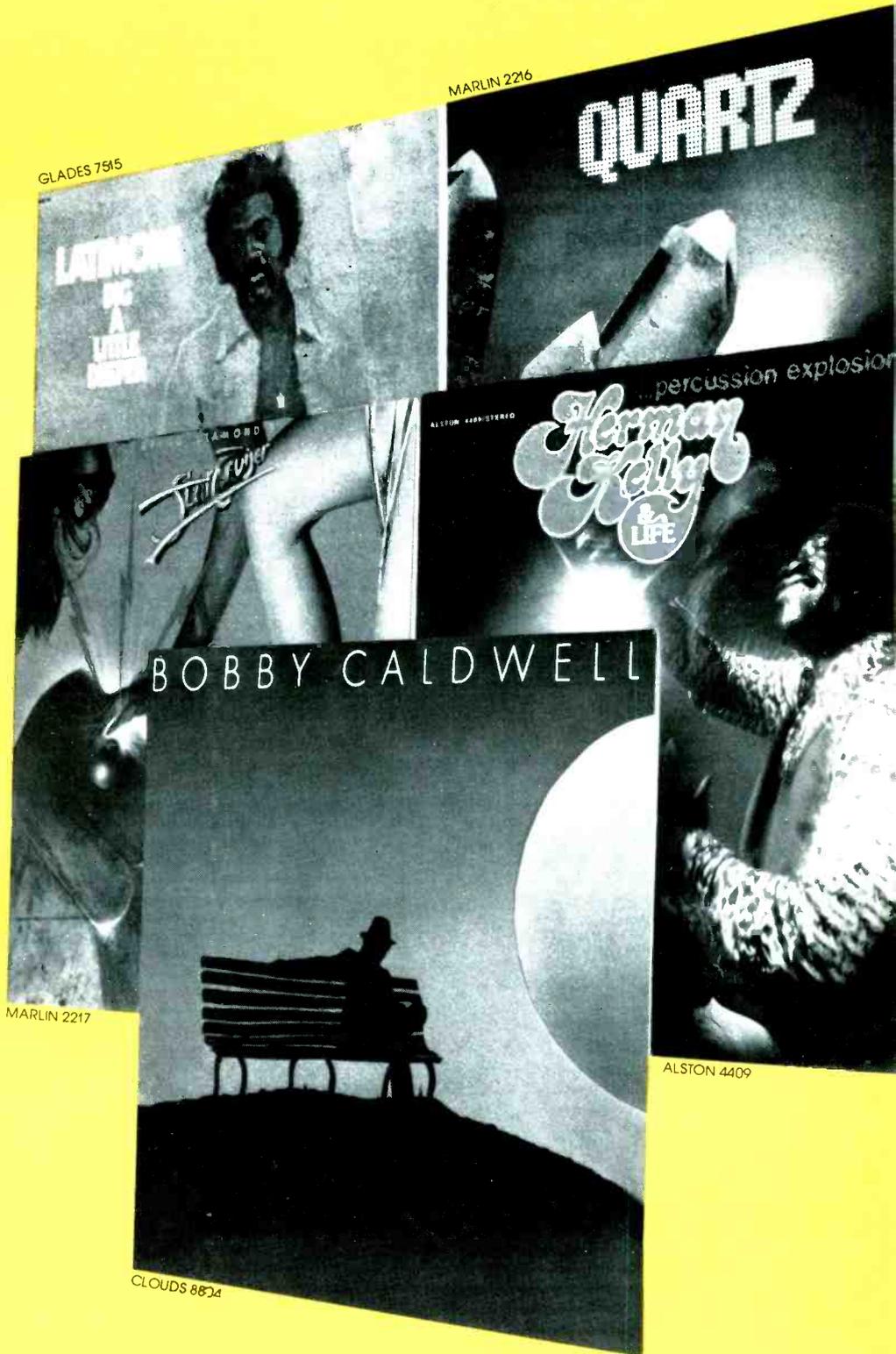
JON HASSELL—Tomato TOM 7019 (7.98)



An adventurous album from trumpeter Hassell whose extended atmospheric compositions rely heavily on a percussive undercurrents. Bassist Miroslav Vitous and percussionist Dom Um Romao help provide the buoyant flavor.

(Continued on page 53)

# Hot and gettin' hotter



#### DISTRIBUTORS IN YOUR AREA:

ATLANTA — PICKWICK  
 ATLANTA — TARA  
 BUFFALO — BEST REC.  
 CHARLOTTE — BIB DIST.  
 CHICAGO — M.S. DIST.  
 CLEVELAND — ACTION MUSIC  
 CLEVELAND — PIKS  
 CINCINNATI — SUPREME  
 DALLAS — BIG STATE  
 DENVER — PAN AMERICAN  
 FARMINGTON — MUSIC TREND INC.  
 HARTFORD — AQUARIUS  
 HONOLULU — ERIC OF HAWAII  
 HOUSTON — HOT LINE DIST.  
 LOS ANGELES — RECORD MERCH.  
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 NEWARK — APEX-MARTIN  
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 ST. LOUIS — PICKWICK  
 SAN FRANCISCO — PACIFIC REC. & TAPE  
 SEATTLE — SOUND REC. & TAPE  
 SHREVEPORT — STANS  
 WASHINGTON — SCHWARTZ BROS.

**LATIMORE**, with the hit single "Dig a Little Deeper" (GLADES 1750)  
**QUARTZ**, with the hit single "Beyond the Clouds" (MARLIN 3328)  
**GREGG DIAMOND'S STARCROISER**, with the hit single "Starcruisin'" (MARLIN 3329)  
**HERMAN KELLY & LIFE**, with the hit single "Dance to the Drummer's Beat" (ALSTON 3742)  
**BOBBY CALDWELL**, with the hit single "What You Won't Do For Love" (CLOUDS 11)

 **Records and Tapes**

## Radio Replay

By NEIL McINTYRE



■ Now the waiting game begins, as the results of the fall ARB are figured out. In the past there was evidence that radio station playlists would shrink during the ratings. My observation during the taking of this was the adding of records at a normal pace, and on stations that used disco features, music that was programmed moved to the regular playlist faster than usual. The promotional activity on most stations was as high if not higher with the use of TV spots. Most program directors agree that results of any rating period reflect the station's listener loyalty for a longer period than just one book. The importance of this rating from the advertisers standpoint is critical, because the spending budgets for radio for the first six months of 1979 will be guided by the ARB results from Oct./Nov.

**TIS THE SEASON TO BE JOLLY:** The Christmas season is fast approaching as each radio station watches the others to see who'll start playing Christmas music first. Once a station starts playing the seasonal music, programmers are faced with what kind, the rotation, and when to stop. Each year the amount of Christmas music played on the radio becomes less, and in large markets only the beautiful stations play an abundance of seasonal music.

The downhill trend in the amount of Christmas music reflects an identity problem at some radio stations or a lack of interest on the part of the public. On Christmas Day many people are trying out new radios, music equipment, and albums somebody was good enough to get them. I believe it is important that the radio station on that day be as close to the regular programming as possible, since the audience will be testing their new equipment for reception and the style of music they're use to.

When to begin the music of the season? If you have any audience research about seasonal programming that you would like to share, I'll pass the information along.

**PROMOTIONS:** KSAN/San Francisco helped raise \$70,000 in the 1978 Greenpeace Skate and Walk-a-Thon. Joining the staff at KSAN was **Craig Chaquico** of **Jefferson Starship** . . . WKIX/Raleigh is sponsoring the Raleigh Crop Walk for the hungry. The goal is to raise \$10,000 to be used to establish funds to help feed those in need from the Raleigh area . . . Mickey Mouse celebrated some of his 50th anniversary with WWDC's **Lew Katz**, as they visited Children's Hospital in Washington, D.C. . . . WCOZ-FM/Boston is providing transportation and tickets to Saturday Night Live. To win, the audience has to pick out the three bogus commercials that are running on the air throughout the day, list the phoney spots and be eligible to win; sounds like a lot of fun . . . **Norm N. Nite** of WNBC/New York has completed volume II of his book "Rock On." WNBC and stations throughout the country will be giving away copies of this encyclopedia of rock 'n roll during "Rock On" weekend. Stations involved are, KRTH, WLS, CKLW, KFRC, WGAR, KLIF, KRBE, WIFI, WRKO, WPEZ, WPGC, WCAO, KNOW.

**PICTURE THIS ON YOUR DISC:** It's easy to keep doing picture discs for collectors in radio and to help sales of performers, but why should only the singers be immortalized in vinyl? Let's get everybody into the act. Maybe a greatest hits album with **Jim Rice** of Boston . . . **Charlie the Tuna** being turned down for the one millionth time . . . The golden arches going platinum showing over 10 billion burgers sold . . . Put together a heavy returns or recalls series of picture discs, one on tires, automobiles, and products found to be harmful after years of use. For the historical fan, monuments, wars, presidents, and favorite hamsters in history all would be instant collectors items. What if we colored the vinyl . . . oh, this could go on and on, but it won't.

**MOVES:** **Beverly Mire**, MD at WPIX-FM/New York, joins WBLS-FM/New York . . . **Alex Demers**, who as PD at WIOQ-FM in Philadelphia has been largely responsible for bringing the station from ratings oblivion to its current success, has been named vice president of Que

(Continued on page 23)

## Musexpo Radio Seminar Examines U.S., U.K. Programming Shifts

By PAT BAIRD

■ MIAMI — The differences between music programming and operation of radio stations in the U.S. and the U.K. were illustrated by a panel of well known radio executives at the Radio Programming & The Record Industry seminar at the Musexpo convention held here recently.

Panelists for the three-hour open forum included Lee Abrams of Burkhart/Abrams, WBLS-FM vice president and program director Hal Jackson, Jay Olivor of England's Beacon Radio, Aidan Day of the U.K.'s Capitol Radio, panel moderator Claude Hall, George Burns of Burns Media Consultants, Jim Maddox of Houston's KMJQ and Norman Wain, president of Metroplex Communications, Cleveland.

Abrams clearly defined what he called "lull and intense" periods in music, starting with the early '50s through the present, and said

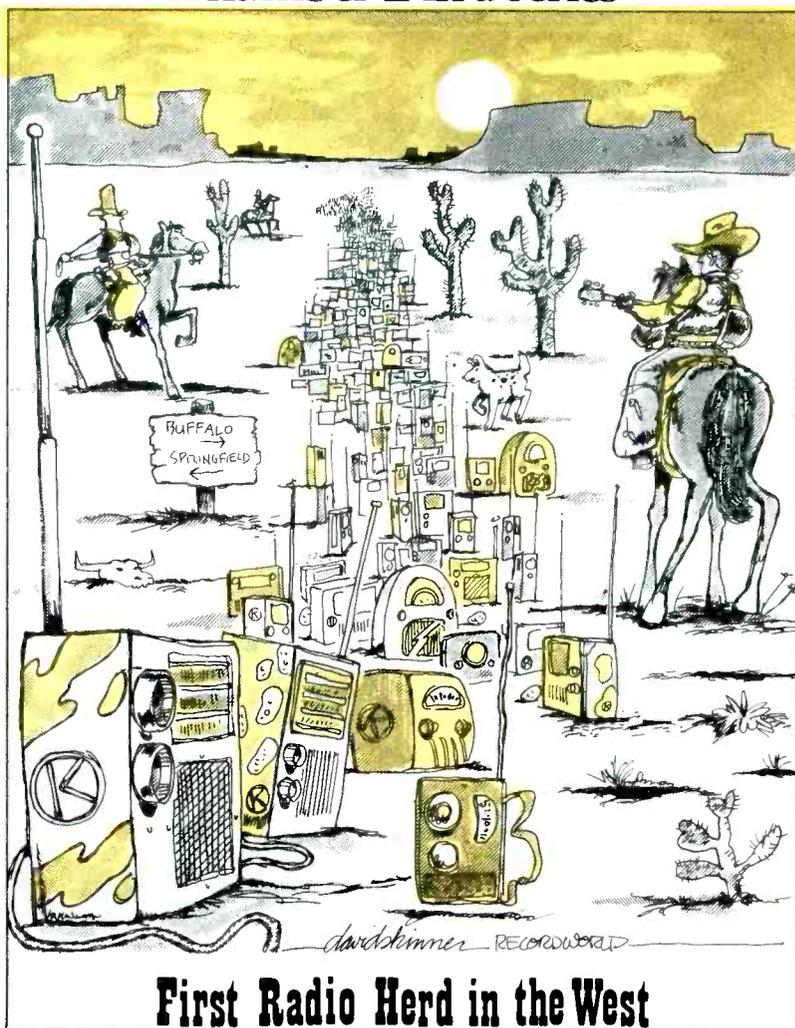
an understanding of these periods is "a critical factor in targeting a station."

### Lull Period

According to Abrams' rule of thumb to recognize a lull period, including the emergence of producers, popularity of dancing, the lack of any major artistic movement or technological advance, and the trend of covering older hits, the late '60s is such a time. "The Bee Gees are the '70s answer to the Four Seasons," he said. "We are now in an era of regressive rock." Abrams also stated that programmers should note that during such a period, radio listeners are "background" listeners with limited interest in specific lyrics or instrumentation.

Hal Jackson, a 30-year veteran of the radio market, illustrated the history of WBLS-FM from an all-jazz format up to its present (Continued on page 23)

## Great Moments in Radio History number 2 in a series



First Radio Herd in the West

JZ 35538

STEVE FORBERT/ALIVE ON ARRIVAL

Steve Forbert  
Alive on Arrival

## Acclaimed on arrival:

"Steve Forbert is the kind of singer that makes you realize his worth the minute he begins to sing."

John Rockwell,  
*The New York Times*

## "Alive on Arrival!" Steve Forbert,<sup>JZ 35538</sup>

On Nemperor Records and Tapes.  
Distributed by CBS Records.

Produced by Steve Burgh.  
Management: Coconut Entertainment.

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NEMPEROR STEREO

# New York, N.Y.

By DAVID MCGEE & BARRY TAYLOR

■ **BOOK NEWS:** Rock fans should be heartened by the recent publication of two weighty tomes that recall the music's past in glorious fashion. First and foremost is **Ed Naha's** long-awaited revision of "Lillian Roxon's Rock Encyclopedia" (Grosset & Dunlap), a major undertaking emotionally as well as logistically given the sanctity with which the late Roxon is held by her peers. Originally published in 1971, the "Rock Encyclopedia" has become one of those must-have books for critics and fans alike, as will Naha's revision. He has not only updated the original, but also excised some of its more superfluous entries, tightened up the writing and added dates (thank you) to the discographies. His own entries remains true to the spirit of the original: the tone is at once passionate and detached, scholarly but not without the necessary dollop of humor. At \$16.95 (until the first of the year; \$19.95 thereafter) the hardcover edition is a bit steep, but a \$7.95 paperback edition will be published soon.

**Norm N. Nite's** version of a rock encyclopedia, "Rock On, Volume II (The Modern Years: 1964-Present)" (Crowell), is vastly superior to "Rock On, Volume I" if only because the factual errors plaguing that latter work are not in evidence here. Unlike Roxon and Naha, Nite is concerned only with artists whose singles made the charts (which obviously leaves out some noteworthy musicians and he makes no value judgements regarding the quality of the music). But the writing is crisp and matter-of-fact; there are plenty of good pictures; and Nite has wisely included an appendix listing chart singles by a number of artists not mentioned in the text. A fine book, and perfect for that son or daughter who's been wondering whatever happened to **Zager and Evans**. In hardback only, \$14.95.

And speaking of whatever happened to Zager and Evans, Grosset & Dunlap has recently published **Bruce M. Nash's** "Whatever Happened to Blue Suede Shoes?" a nostalgia quiz book of the fifties that offers an abundance of good, clean fun and memorable photos (particularly of rock artists, from the famed **Michael Ochs Archives**), including one of a baggy-pants evangelist named **Oral Roberts**, a man who some claim didn't even exist in the '50s (some claim he doesn't exist today, for that matter). Recommended (softback, \$6.95).

**NO SHOT SHERLOCK: Anti-Social**, a English punk rock group, is offering \$30,000 to the person who will appear with it during a performance. The only catch is that you must agree to have your head chopped off onstage. The group's manager says the band is out to become "the world's most violent outfit." The group members claim they got the idea for this "publicity stunt" from a friend who killed himself by jumping in front of a car. Local authorities are said to be investigating the possibility of prosecuting the band members for aiding someone who wants to commit suicide. The 30 G's? It'll be sent to your next of kin.

**YULETIDE GREETINGS:** 'Tis the season for Christmas singles, and no

(Continued on page 49)

## TK, In Phasion Pact



Henry Stone, president of TK Productions, and In Phasion Records co-presidents Danny Kessler and Clancy Grass, have announced that In Phasion product will be distributed by TK. The In Phasion Roster currently includes artists Lu Janis, Daddy Dewdrops and Rick Rydell. The label's first releases are the Lu Janis album "Or Durvs" and Daddy Dewdrops single "Nanu Nanu (I Wanna Funky With You)," both due for late November releases. Rick Rydell's first single, "Eddie The Grease," will be released in December. Pictured binding the pact at the TK offices are, from left: In Phasion's Danny Kessler, TK's Steve Alaimo, TK pres. Henry Stone and in Phasion's Clancy Grass.

## Seger Session



After Capitol recording artist Bob Seger's SRO show in Philadelphia he was congratulated by both N.Y. and Philadelphia radio personalities. Pictured from left: Maureen O'Connor, east coast press & artist relations manager; Dennis Elsas, WNEW-FM radio personality; Gary Bridges, MD, WZZD; Seger; Helen Leight, MD, WIOQ; Denny Somach, WYSP radio personality; Arthur Field, N.Y. promotion manager, and Michael Lessner, Philadelphia promotion manager.

# ACTION MUSIC

By CHRISTY WRIGHT

■ **Bob Seger** (Capitol) A smash single which is doing very well on all station levels all across the country. Adds for this week were 99X, 96KX, CKLW, KSLQ, KTLK, WIFI, F105, KCBQ, KKO, WJBQ, and moves are 10-4 WQXI, 17-10 94Q, 20-13 WKBW, HB-29 WPEZ, HB-29 WRKO, HB-30 KFRC, HB-23 KYA, HB-28 WPGC, 39-31 WLAC, 29-24 WDRQ, 33-24 KXOK, 23-18 KSTP, HB-24 KJR, 37-33 WTI, 27-21 KRBE, 30-24 KRTH, 21-17 B100, HB-24 WCAO, HB-24 WZUU, HB-25 KING, HB-27 KNUS, HB-33 KOFM, 29-25 WEAQ,



Eric Clapton

24-19 WANS-FM, 29-26 WBSR, 26-22 WFLB, 30-26 WICC, 25-20 V97, 24-21 WLYT.

**Eric Clapton** (RSO) His first single off his new album is doing quite well and taking good moves. Additions for the week were 13Q, WPGC, WZZP, KRTH and KIMN, and moves were 17-8 WCIR, 10-8 WGSV, 27-24 WRKO, 24-21 WQXI, 14-12 94Q, 34-31 KSLQ, 16-12 Q102, HB-29 B100, 34-29 KTLK, HB-28 F105, 30-26 WEAQ, 22-18 KKO, 25-18 WAUG, 19-16 WBSR.

**Earth, Wind & Fire** (ARC/Columbia) What a great sounding record! Not only is it doing well on the pop chart but it also has a strong r&b base (#22 this week). Taking great moves and still adding stations. Adds for this week were 99x, 13Q, WRKO, WLAC, WGCL, KLIF, KIMN, WBSR, WICC, V97. Moves were HB-37 WQAM, HB-30 Y100, 35-28 96X, HB-26 KFRC, HB-21 KYA, HB-21 WPGC, 30-25 WHBQ, 29-23 WQXI, 30-27 94Q, HB-33 WZZP, 24-21 KJR, 25-18 KRTH, HB-31 KTLK, HB-24 KING, HB-27 KFI, HB-30 KNUS, HB-23 WCIR, HB-28 WANS-FM, HB-29 WGSV, HB-26 WAUG, WB-32 WFLB, HB-33 WLYT.

**Gene Simmons** (Casablanca) "Radio Active." Radio is really coming through on this third single from the members of Kiss. Great initial acceptance by WZZP, WGCL, Q102, WNOE, WIFE, WZUU, V97.

**Nicolette Larson** (WB) "Lotta Love." For a brand new artist this girl is really raking in the adds on her new single. Adds for this week were KFRC, Z93, CKLW, KXOK, KNOE-FM, WCIR, WGSV, WBSR, WLYT, and it is already on WPGC, WQXI, KSTP, KJR, WCAO, KING, WZUU, KAKC, WANS-FM, KXX106.

# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALIVE AGAIN Phil Ramone & Chicago (Make Me Smile, ASCAP)	12
A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP)	91
A LITTLE MORE LOVE John Farrar/Irving, BMI	52
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP)	61
BEAST OF BURDEN The Glimmer Twins (Colgems-EMI, ASCAP)	74
BICYCLE RACE/FAT BOTTOMED GIRLS Queen & Roy Thomas Baker (Queen Beechwood/Intro-Cold/Close Fade, BMI)	42
BLAME IT ON THE BOOGIE The Jacksons (Almo, ASCAP)	59
BLUE COLLAR MAN (LONG NIGHTS) By Group (Almo/Stygian Songs, ASCAP)	40
BOOGIE OOGIE OOGIE Fonce & Larry Mizell (Conductive/On Time, BMI)	69
CAN YOU FOOL Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP)	45
CHANGE OF HEART Carmen (Camex, BMI)	20
CUZ IT'S YOU GIRL James Walsh Gypsy Family (Gypsy Family, BMI)	66
DANCE (DISCO HEAT) H. Fuqua & Sylvester (Jobete, ASCAP)	37
DISCO TO GO George Clinton & Bootsy Collins (Rubber Band, BMI)	88
#1 DJ Vincent Montana, Jr. (Bud Ross, ASCAP)	94
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	63
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP)	54
DON'T WANT TO LIVE WITHOUT IT Bill Schnee (Irving/Pablo Cruise, BMI)	24
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansongs/WB, ASCAP)	11
DREADLOCK HOLIDAY E. Stewart & G. Gouldman (Man-Ken, BMI)	73
DRIFTWOOD T. Clarke (Bright, ASCAP)	86
EASE ON DOWN THE ROAD Quincy Jones & Tom Bayler (Fox Fanfare, BMI)	98
EVERYBODY NEEDS LOVE S. Bishop (Stephen Bishop, BMI)	70
EVERY 1'S A WINNER M. Most (Finchley, ASCAP)	51
FIRE Richard Perry (Bruce Springsteen, ASCAP)	41
FOREVER AUTUMN Jeff Wayne (Duchess, BMI)	43
FUNK N' ROLL G. Goins (Jumpshot, BMI)	96
FUN TIME Allen Toussaint (Marsaint, BMI)	38
GET DOWN Carl Daves (Gaetana/Cachand/Cissi, BMI)	100
GET OFF Cory Wade (Sherlyn/Lindseyanne, BMI)	71
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP)	53
GOT TO HAVE LOVING Cerrone & D. Ray (Cerrone MTB, SESAC)	84
GREASED LIGHTNIN' L. St. Louis (E. H. Morris, ASCAP)	78
HERE COMES THE NIGHT P. Coleman (Beechwood, BMI)	48
HOLD ME, TOUCH ME P. Stanley (Kiss, ASCAP)	49
HOLD THE LINE Toto (Hudmar, ASCAP)	25
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI)	5
HOW MUCH I FEEL Freddie Piro & Ambrosia (Rubicon, BMI)	6
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP)	31
I BELIEVE YOU R. Carpenter (Musicways/Flying Addrisi, BMI)	99
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI)	8
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI)	1
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP)	22
INSTANT REPLAY Dan Hartman (Silver Steed, BMI)	36
IN THE BUSH Patrick Adams (Pap/Leeds/Phylmar, ASCAP)	65
IT'S A LAUGH David Foster (Hot-Cha/Six Continents, BMI)	92
I WAS MADE FOR DANCIN' M. Lloyd (Michael's/Scot Tune, ASCAP)	56
I WILL BE IN LOVE WITH YOU Nick DeCaro (Morgan Creek, ASCAP)	47
KISS YOU ALL OVER Nicky Chinn & Mike Chapman (Chinnichap/Careers, BMI)	29
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI)	3
LIKE A SUNDAY IN SALEM S. Gibson (United Artists, ASCAP)	46
LONG STROKE Johnny Mae Mathew (Woodsongs/Bus, BMI)	95
LOTTA LOVE Ted Templeman (Silver-Fiddle, BMI)	60
LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane)	57
LOVE IS IN THE AIR Vanda & Young (Edward B. Marks, BMI)	83
MAC ARTHUR PARK Giorgio Moroder & Pete Bellotti (Canopy, ASCAP)	2
MARY JANE Rick James & Art Stewart (Stone Diamond, BMI)	55
MILES AWAY Cornish & Danelli (Fotomaker/Adrien Leighton, BMI)	93
MY BEST FRIENDS GIRL Roy Thomas Baker (Lido, BMI)	50
MY LIFE Phil Ramone (Impulsive/April, ASCAP)	16
NEW YORK GROOVE Arif Mardin (April/Russell Ballard, ASCAP)	33
ONE NATION UNDER A GROOVE George Clinton (Malbiz, BMI)	7
ON THE SHELF M. Curb & M. Lloyd (ATV, BMI)	76
ONE LAST KISS Joe Wissert (Center City, ASCAP)	85
OOH BABY BABY Peter Asher (Jobete, ASCAP)	27
OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI)	19
PART TIME LOVER Elton John & Clive Franks (Jodrell/Leeds, ASCAP)	30
PROMISES G. Johns (Narwahl, BMI)	32
RADIOACTIVE Delaney-Simmons (Kiss, ASCAP)	77
READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/Kamikaze, BMI)	17
REMINISCING John Boylan & Group (Screen Gems-EMI, BMI)	68
RUN FOR HOME Gus Dudgeon (Crazy/Chappell, ASCAP)	58
SEPTEMBER Maurice White (Sagfire/Irving/Charleville, BMI/Steelchest, ASCAP)	35
SHAKE IT Robertson Matthews (Steamed Clam, BMI)	62
SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI)	9
SHE'S ALWAYS A WOMAN Phil Ramone (Impulsive/April, ASCAP)	87
STRAIGHT ON Mike Flicker, Heart & Michael Fisher (Wilson/Know, ASCAP)	26
STRANGE WAY Tow Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI)	14
SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP)	15
TAKE ME TO THE RIVER Brian Eno & Group (Jec/Al Green, BMI)	79
THE DREAM NEVER DIES G. Cape (Welbeck, no licensee)	81
THE GAMBLER L. Butler (Writers Night, ASCAP)	75
THEMES FROM THE WIZARD OF OZ Meco Monardo, Tony Bongiovi & Harold Wheeler (Leon Feist, ASCAP)	72
THE POWER OF GOLD Fogelberg/Weisberg (Hickory Grove, ASCAP)	23
THERE'LL NEVER BE Bobby Debarge & Bewley Bros. (Jobete, ASCAP)	64
THIS IS LOVE David Wolfert (Camerica, ASCAP)	80
TIME PASSAGES Alan Parsons (Dum/Frabjous/Approximate, No license)	13
TOO MUCH HEAVEN Bee Gees, Karl Richardson & Albhy Galuten (Music For UNICEF, BMI)	18
WAVELENGTH Van Morrison (Essential, BMI)	67
WE'VE GOT TONITE B. Seger (Gear, ASCAP)	28
WHATEVER HAPPENED TO BENNY SANTINI Gus Dudgeon (Magnet/Interworld, BMI)	82
WHENEVER I CALL YOU 'FRIEND' Bob James (Milk Money, ASCAP/Rumanian Picke'works, BMI)	39
WHAT YOU WON'T DO FOR LOVE A Holloway (Sherlyn/Lindseyanne, BMI)	97
YMCA Jacques Morali (Green Light, ASCAP)	21
YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP)	1
YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP)	4
YOU NEVER DONE IT LIKE THAT Daryl Dragon (Kiddie/Don Kirshner/Blackwood, BMI)	34
YOUR SWEETNESS IS MY WEAKNESS Barry White (Sa-Vette/January, BMI)	44
YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/ Neverland/Peg, BMI)	90
YOU'VE REALLY GOT A HOLD ON ME Money & Lyon (Jobete, ASCAP)	89

# 101 THE SINGLES CHART 150

DECEMBER 2, 1978

DEC. 2	NOV. 25	
101	102	LOVE ME AGAIN RITA COOLIDGE/A&M 2090 (Almo, ASCAP/Irving, BMI)
102	113	TAKE THAT TO THE BANK SHALAMOR/Solar 11379 (RCA) (Rosy, ASCAP)
103	116	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 3656 (CBS) Mighty Three, BMI/Fountain, ASCAP)
104	—	LOVE IS HERE RONNIE LAWS/United Artists 1264 (At Home/Fizz, ASCAP)
105	119	ANGEL DUST GIL SCOTT-HERON/Arista 0366 (Broyhala, ASCAP)
106	105	DOWN SOUTH JUKIN' LYNRYD SKYNYRD/MCA 40957 (Duchess/Hustlers Ink, BMI)
107	109	WELL, ALL RIGHT SANTANA/Columbia 3 10839 (MPL, BMI)
108	112	I WANNA MAKE LOVE TO YOU RANDY BROWN/Parachute 517 (Casablanca) (Irving, BMI)
109	108	TULSA TIME DON WILLIAMS/ABC 12425 (Bilbo, ASCAP)
110	—	MANANA JIMMY BUFFETT/ABC 12428 (Coral Reefer/Outer Banks, BMI)
111	—	MIDNIGHT SUN SHAUN CASSIDY/Warner/Curb 8698 (ABC, ASCAP)
112	—	LOVE ON THE REBOUND THE DODGERS/Polydor 14515 (Ackee, ASCAP)
113	114	REMEMBER GREG KIHN/Beserkley 5749 (Janus) (Rye Boy, no licensee listed)
114	—	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386 (Six Continents/Mills & Mills, BMI)
115	121	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista) (Electrocord, ASCAP/Intense, BMI)
116	118	BEFORE THE RAIN LEE OSKAR/Elektra 45538 (Far Out/Ikke-Bad, ASCAP)
117	—	I WILL PLAY A RHAPSODY BURTON CUMMINGS/Portrait 6 70024 (Kiss, ASCAP)
118	—	LET THE SONG LAST FOREVER DAN HILL/20th Century Fox 2392 (Welbeck, ASCAP/ATV-Mann & Weill, BMI)
119	—	YOU'RE GONNA GET WHAT'S COMING ROBERT PALMER/Island 8696 (WB) (Ackee, ASCAP)
120	106	HOLLYWOOD & VINE KIM MORRISON/Malaco 1053 (TK) (Malaco, BMI)
121	115	IF THIS IS LOVE JOEY TRAVOLTA/Millennium 623 (Casablanca) (Rocket/Unichappell, BMI)
122	122	(YOU GOTTA WALK AND) DON'T LOOK BACK PETER TOSH/(Rolling Stones 19308 (Atlantic) (Jobete, ASCAP)
123	129	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423 (Spec-O-Lite/Traco/Jobete, BMI)
124	110	UNLOCK YOUR MIND STAPLES/Warner Bros. 8669 (Muscle Shoals Sounds, BMI)
125	132	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50600 (Stigwood/Unichappell, BMI)
126	133	GANGSTER OF LOVE JOHNNY GUITAR WATSON/DJM 1101 (Mercury) (Hermosa, BMI)
127	—	THE MOMENT THAT IT TAKES TROOPER/MCA 40968 (Survivor/UsKids/LittleKids/YourKids, PRO, BMI, CAPAC, ASCAP)
128	130	SO EASY CON FUNK SHUN/Mercury 74024 (Val-le-Joe, BMI)
129	—	DANCING IN THE CITY MARSHALL HAIN/Harvest 4648 (Capitol) (Francis, Day & Hunter, no licensee)
130	125	WHAT GOES UP ALAN PARSONS PROJECT/Arista 0352 (Wolfsongs/Careers/Irving, BMI)
131	126	NEVER BE THE SAME CHILLIWACK/Mushroom 7038 (Chilliwack/Mushtunes, BMI)
132	127	PARTY LEON HAYWOOD/MCA 40941 (Jim Edd, BMI)
133	—	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451 (Jobete/Stone Diamond, BMI)
134	123	ALL I WANNA DO DOUCETTE/Mushroom 1036 (Andorra, ASCAP)
135	144	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/Atlantic 3542 (Velocity, BMI)
136	138	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047 (Warner-Tamerlane, BMI)
137	137	HEART OF SATURDAY NIGHT DION/Lifesong 1765 (CBS) (Fifth Floor, ASCAP)
138	139	SAVE ME, SAVE ME FRANKIE VALLI/Warner/Curb 8670 (Stigwood, BMI)
139	140	WHAT A NIGHT CITY BOY/Mercury 14032 (Zamba/City Boy/Chappell, ASCAP)
140	141	SLEEPING SINGLE IN A DOUBLE BED BARBARA MANDRELL/ABC 12403 (Pi-Gem, BMI)
141	124	YOU FOOLED ME GREY & HANKS/RCA 11346 (Bright Eyes/Nouveau, BMI)
142	—	SHAKE YOUR GROOVE THING PEACHES & HERB/Polydor 14514 (Perren-Vibes, ASCAP)
143	143	CHANGE ZULEMA/Le Joint/London 34001 (Double Joint/Zu-Grace, BMI)
144	145	ALL YOU NEED IS THE MUSIC NEIL SEDAKA/Elektra 45525 (Kiddio/Don Kirshner/Blackwood, BMI)
145	146	LAST KISS FANDANGO/RCA 11367 (Dunbar/Life & Times, BMI)
146	147	SINGLE AGAIN/WHAT TIME DOES THE BALLOON GO UP ODYSSEY/RCA 11399 (Blackwood/Randell/Featherbed, BMI)
147	148	HAVEN'T STOPPED DANCING YET GONZALEZ/Capitol 4647 (Old "Eye"/Buckwheat, ASCAP)
148	—	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/Monument 270 (First Generation, BMI)
149	117	SAVANNAH MATHEW MOORE/Caribou 9025 (CBS) (Skyhill, BMI)
150	—	CATCH ME (GIVE ME A SIGN, SHOW ME A REASON) SNAIL/Cream 7830 (Blue Avenue/Turn, ASCAP)

# EAGLES

PLEASE COME HOME FOR CHRISTMAS  
B/W FUNKY NEW YEAR



PRODUCED AND ENGINEERED BY BILL SZYMOCZYK FOR PANDORA PRODUCTIONS LTD.

DIRECTION: IRV AZOFF



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# A few words straight from the heart. About Heart.

"Butterfly portends a coming of age for a group..."  
*Journal, Knoxville, TN*

"When she (Ann Wilson) advises her male prey that 'we gonna cook with fire' or 'I'm coming straight on for you' she seems no less if not more convincing than Led Zeppelin's Robert Plant..."  
*The Bulletin, Philadelphia, PA*

"'Dog & Butterfly,' Heart's new album, creates a timeless web of beautiful lyrics and powerful music...an album that their fans can take to heart."  
*Concert News, St. Louis, MO*

"To put it simply. Heart just keeps getting better and better. And considering the exceptionally dynamic qualities the band started out with, that's an astounding accomplishment."  
*Houston Chronicle, Houston, TX*

Just a small sampling of the incredible Heart-felt response for Heart's new album "Dog & Butterfly."  
Now watch America open wide for their hit single "Straight On."

**"Straight On!" The smash single directly**  
6-70020  
**from Heart to you.**

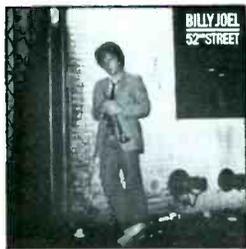
**From the album "Dog & Butterfly." FR 35555**  
**On Portrait™ Records and Tapes.**



# RECORD WORLD FM AIRPLAY REPORT

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

## TOP AIRPLAY



**52ND STREET**  
BILLY JOEL  
Col

### MOST AIRPLAY:

- 52ND STREET—Billy Joel—Col (38)
- BACKLESS—Eric Clapton—RSO (22)
- LIVING IN THE USA—Linda Ronstadt—Asylum (19)
- COMES A TIME—Neil Young—Reprise (18)
- TIME PASSAGES—Al Stewart—Arista (18)
- INNER SECRETS—Santana—Col (15)
- PIECES OF EIGHT—Styx—A&M (15)
- ELAN—Firefall—Atlantic (15)
- WAVELENGTH—Van Morrison—WB (14)
- TWIN SONS—Fogelberg/Weisberg—Full Moon (14)

## WWW-FM/DETROIT

- ADDS:**
- BEST OF—Earth Wind & Fire—ARC/Col
  - FROM THE INSIDE—Alice Cooper—WB
  - JAZZ—Queen—Elektra
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt
- HEAVY ACTION (airplay, sales in descending order):**
- THE CARS—Elektra
  - 52ND STREET—Billy Joel—Col
  - LIVING IN THE USA—Linda Ronstadt—Asylum
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - HOT STREETS—Chicago—Col
  - PIECES OF EIGHT—Styx—A&M
  - LIVE BOOTLEG—Aerosmith—Col
  - WEEKEND WARRIORS—Ted Nugent—Epic
  - DOUBLE VISION—Foreigner—Atlantic
  - DOG & BUTTERFLY—Heart—Portrait

## WBX-FM/DETROIT

- ADDS:**
- BACK TO THE BARS—Todd Rundgren—Bearsville
  - BRING ON THE NIGHT (single)—Richard T. Bear—RCA
  - FIRST GLANCE—April Wine—Capitol
  - FROM THE INSIDE—Alice Cooper—WB
  - I RESERVE THE RIGHT—Strollwater—Capricorn
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - PLAYIN' TO WIN—Outlaws—Arista

## HEAVY ACTION (airplay in descending order):

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

## WXRT-FM/CHICAGO

- ADDS:**
- BACK TO THE BARS—Todd Rundgren—Bearsville
  - BLACK NOISE—FM—Visa
  - DESIRE WIRE—Cindy Bullens—UA
  - JAZZ—Queen—Elektra
  - NIGHT RALLY (single)—Elvis Costello—CBS (import)
  - SANCTUARY—J Geils—EMI—America
  - SHAKEDOWN STREET—Grateful Dead—Arista
  - THE MAGICAL MUSIC OF—Walt Disney—Ovation
  - TNT—Tanya Tucker—MCA
  - WILLIE & FAMILY LIVE—Willie Nelson—Col

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

- SOME GIRLS—Rolling Stones—Rolling Stones
- WAVELENGTH—Van Morrison—WB
- WHO ARE YOU—The Who—MCA
- TIME PASSAGES—Al Stewart—Arista
- BLOODY TOURISTS—10cc—Polydor
- COMES A TIME—Neil Young—Reprise
- LIVING IN THE USA—Linda Ronstadt—Asylum
- BACKLESS—Eric Clapton—RSO
- 52ND STREET—Billy Joel—Col
- PHOTO FINISH—Rory Gallagher—Chrysalis

## KSHE-FM/ST. LOUIS

- ADDS:**
- BACK TO THE BARS—Todd Rundgren—Bearsville
  - ENERGY—Pointer Sisters—Planet
  - JAZZ—Queen—Elektra
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - SHAKEDOWN STREET—Grateful Dead—Arista
  - TO THE LIMIT—Joan Armatrading—A&M
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston—Epic
  - TORMATO—Yes—Atlantic
  - WHO ARE YOU—The Who—MCA
  - WEEKEND WARRIORS—Ted Nugent—Epic
  - TOTO—Col
  - 52ND STREET—Billy Joel—Col
  - TREVOR RABIN—Chrysalis
  - HEMISPHERES—Rush—Mercury
  - GRAB IT FOR A SECOND—Golden Earring—MCA
  - TWO FOR THE SHOW—Kansas—Kirshner

## WZMF-FM/MILWAUKEE

- ADDS:**
- BACKLESS—Eric Clapton—RSO
  - BOYS WILL BE BOYS—Hero—20th Century
  - BUSH DOCTOR—Peter Tosh—Rolling Stones
  - JAZZ—Queen—Elektra
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - MISPLACED IDEALS—Sad Cafe—A&M
  - RED HOT & BLUE—Richard T. Bear—RCA
  - SHAKEDOWN STREET—Grateful Dead—Arista

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

- 52ND STREET—Billy Joel—Col
- PIECES OF EIGHT—Styx—A&M
- BROTHER TO BROTHER—Gino Vannelli—A&M
- SHAKEDOWN STREET—Grateful Dead—Arista
- JAZZ—Queen—Elektra
- ELAN—Firefall—Atlantic
- COMES A TIME—Neil Young—Reprise
- BACKLESS—Eric Clapton—RSO
- DOG & BUTTERFLY—Heart—Portrait
- TWIN SONS—Fogelberg/Weisberg—Full Moon

## KQRS-FM/MINNEAPOLIS

- ADDS:**
- BACK AND FOURTH—Lindisfarne—Atco
  - ENERGY—Pointer Sisters—Planet
  - JAZZ—Queen—Elektra
  - LEGEND—Poco—ABC
  - PLAYIN' TO WIN—Outlaws—Arista
  - STEALIN' HOME—Ian Matthews—Mushroom
- HEAVY ACTION (airplay in descending order):**
- PIECES OF EIGHT—Styx—A&M
  - LIVING IN THE USA—Linda Ronstadt—Asylum
  - DON'T LOOK BACK—Boston—Epic
  - 52ND STREET—Billy Joel—Col
  - DOUBLE VISION—Foreigner—Atlantic
  - ELAN—Firefall—Atlantic
  - TIME PASSAGES—Al Stewart—Arista
  - COMES A TIME—Neil Young—Reprise
  - BACKLESS—Eric Clapton—RSO
  - TWIN SONS—Fogelberg/Weisberg—Full Moon

## KZEW-FM/DALLAS

- ADDS:**
- BEST OF—Earth Wind & Fire—ARC/Col
  - JERRY JEFF—Jerry Jeff Walker—Elektra
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - ROCK AND ROLL MACHINE—Triumph—RCA
  - SHAKEDOWN STREET—Grateful Dead—Arista
- HEAVY ACTION (airplay, sales in descending order):**
- JAZZ—Queen—Elektra
  - BACKLESS—Eric Clapton—RSO
  - TO THE LIMIT—Joan Armatrading—A&M
  - ELAN—Firefall—Atlantic
  - ON THE EDGE—Sea Level—Capricorn
  - LIVING IN THE USA—Linda Ronstadt—Asylum
  - DOG & BUTTERFLY—Heart—Portrait
  - 52ND STREET—Billy Joel—Col
  - BROTHER TO BROTHER—Gino Vannelli—A&M
  - WAVELENGTH—Van Morrison—WB

## KBPI-FM/DENVER

- ADDS:**
- JAZZ—Queen—Elektra
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
- HEAVY ACTION (airplay, sales, phones in descending order):**
- 52ND STREET—Billy Joel—Col
  - LIVING IN THE USA—Linda Ronstadt—Asylum
  - ELAN—Firefall—Atlantic
  - TIME PASSAGES—Al Stewart—Arista

- TWIN SONS—Fogelberg/Weisberg—Full Moon
- BROTHER TO BROTHER—Gino Vannelli—A&M
- HOT STREETS—Chicago—Col
- NIGHTWATCH—Kenny Loggins—Col
- BACKLESS—Eric Clapton—RSO
- WHO ARE YOU—The Who—MCA

## KNAC-FM/LONG BEACH

- ADDS:**
- BACK TO THE BARS—Todd Rundgren—Bearsville
  - DANCING IN THE AISLES—Paul Korda—Janus
  - DIRE STRAITS—WB
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - MOON PROOF—Tyla Gang—Beserkley
  - SHAKEDOWN STREET—Grateful Dead—Arista
- HEAVY ACTION (airplay in descending order):**
- INNER SECRETS—Santana—Col
  - ELAN—Firefall—Atlantic
  - JAZZ—Queen—Elektra
  - 52ND STREET—Billy Joel—Col
  - BACKLESS—Eric Clapton—RSO
  - LIVE BOOTLEG—Aerosmith—Col
  - WEEKEND WARRIORS—Ted Nugent—Epic
  - SANCTUARY—J Geils—EMI—America
  - TOTO—Col
  - PLAYIN' TO WIN—Outlaws—Arista

## KWST-FM/LOS ANGELES

- ADDS:**
- DESIRE WIRE—Cindy Bullens—UA
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - PAGES—Epic
  - VIS-A-VIS—Fotomaker—Atlantic
- HEAVY ACTION (airplay in descending order):**
- TWIN SONS—Fogelberg/Weisberg—Full Moon
  - WEEKEND WARRIORS—Ted Nugent—Epic
  - A SINGLE MAN—Elton John—MCA
  - INNER SECRETS—Santana—Col
  - JAZZ—Queen—Elektra
  - 52ND STREET—Billy Joel—Col
  - TOTO—Col
  - LIVING IN THE USA—Linda Ronstadt—Asylum
  - PIECES OF EIGHT—Styx—A&M
  - HOT STREETS—Chicago—Col

## KOME-FM/SAN JOSE

- ADDS:**
- BACK TO THE BARS—Todd Rundgren—Bearsville
  - BLACK NOISE—FM—Visa
  - JAZZ—Queen—Elektra
  - LEGEND—Poco—ABC
  - ROAD TO RUIN—The Ramones—Sire
  - SANCTUARY—J Geils—EMI—America
- HEAVY ACTION (airplay in descending order):**
- DON'T LOOK BACK—Boston—Epic
  - DOUBLE VISION—Foreigner—Atlantic
  - 52ND STREET—Billy Joel—Col
  - TWO FOR THE SHOW—Kansas—Kirshner
  - WAVELENGTH—Van Morrison—WB
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - INNER SECRETS—Santana—Col
  - PIECE OF EIGHT—Styx—A&M
  - WHO ARE YOU—The Who—MCA
  - COMES A TIME—Neil Young—Reprise

## KSAN-FM/SAN FRANCISCO

- ADDS:**
- BACK TO THE BARS—Todd Rundgren—Bearsville
  - BRINSLEY SCHWARZ (reissue)—Capitol
  - I'M TIRED OF DRIVING—Eddie Harris—RCA
  - NEVER SAY DIE—Black Sabbath—WB
  - SHAKEDOWN STREET—Grateful Dead—Arista
  - SKY MUSIC—Mike Mandel—Vanguard
  - SYSTEMS OF ROMANCE—Ultravox—Antilles
  - THE WONDERFUL WORLD OF—Wreckless Eric—Stiff
  - TINY STEPS (single)—Elvis Costello—CBS (import)
  - UP IN SMOKE—Cheech & Chong—WB
- HEAVY ACTION:**
- ALONG THE RED LEDGE—Hall & Oates—RCA
  - BACKLESS—Eric Clapton—RSO
  - BLOODY TOURISTS—10cc—Polydor
  - PARALLEL LINES—Blondie—Chrysalis
  - Q: ARE WE NOT MEN—Devo—WB
  - SOME GIRLS—Rolling Stones—Rolling Stones
  - THE BRIDE STRIPPED BARE—Bryan Ferry—Atlantic
  - TO THE LIMIT—Joan Armatrading—A&M
  - WAVELENGTH—Van Morrison—WB
  - WHO ARE YOU—The Who—MCA

## KZEL-FM/EUGENE

- ADDS:**
- AMERICAN DREAMS—Jesse Colin Young—Elektra
  - BUSH DOCTOR—Peter Tosh—Rolling Stones
  - CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
  - DON'T CRY OUT LOUD—Melissa Manchester—Arista
  - DUCK FEVER—James Montgomery—Waterhouse
  - JAZZ—Queen—Elektra
  - JERRY JEFF—Jerry Jeff Walker—Elektra
  - LIGHT THE SKY (single)—Jefferson Starship—Grunt
  - LOVE BEACH—Emerson Lake & Palmer—Atlantic
  - WILLIE & FAMILY—Willie Nelson—Col

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

- SHAKEDOWN STREET—Grateful Dead—Arista
- TOTO—Col
- 52ND STREET—Billy Joel—Col
- BACKLESS—Eric Clapton—RSO
- ELAN—Firefall—ABC
- PHOTO FINISH—Rory Gallagher—Chrysalis
- DIRE STRAITS—WB
- GREATEST HITS—Steely Dan—ABC
- LIVE BOOTLEG—Aerosmith—Col
- TIME PASSAGES—Al Stewart—Arista

44 Stations reporting this week. In addition to those printed are:

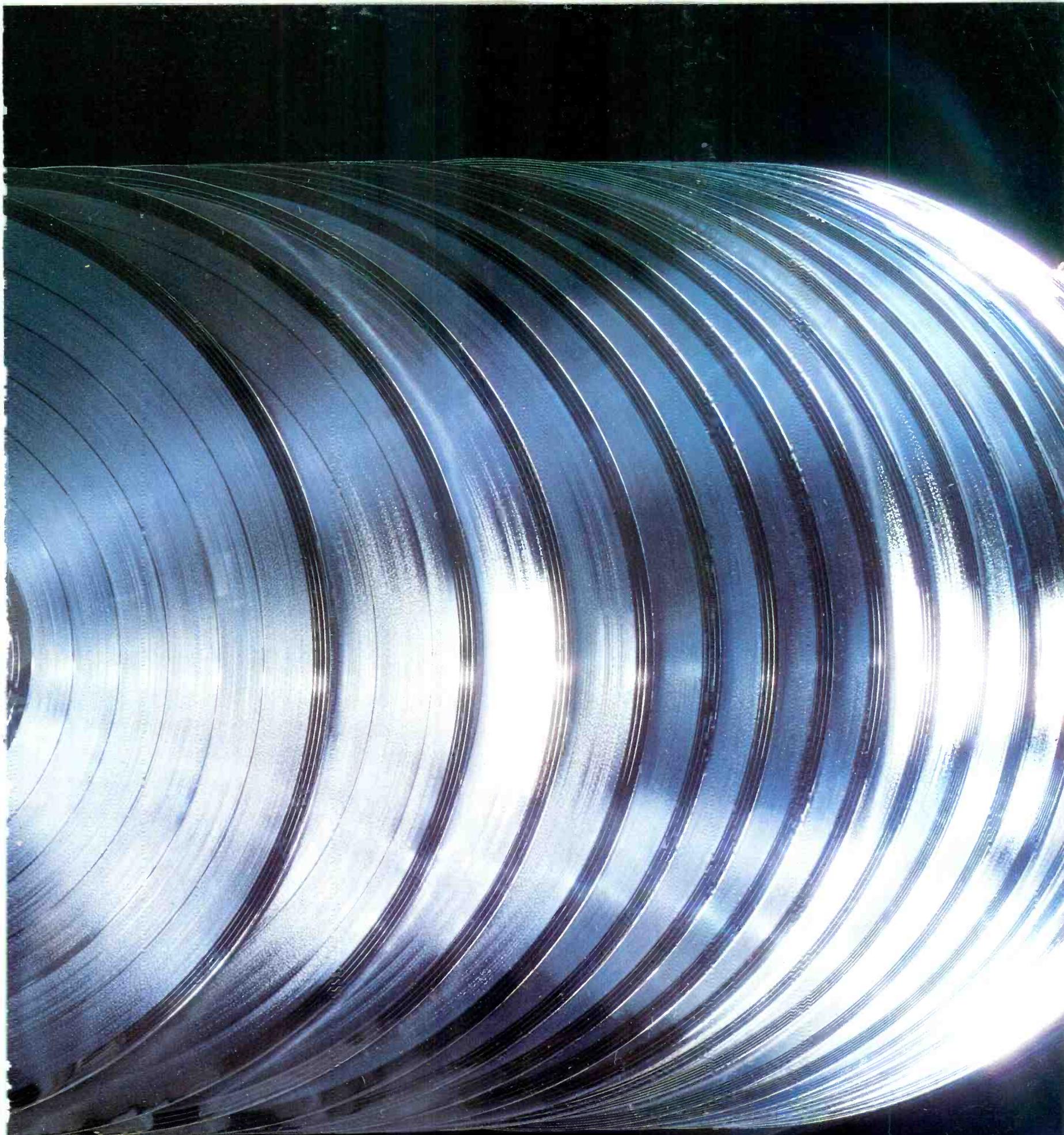
- WCOZ-FM WQSR-FM KFML-AM
- WPLR-FM WKDF-FM KAWY-FM
- WOUR-FM WQFM-FM KGB-FM
- WSAN-AM CHUM-FM KZAP-FM
- WKLS-FM KLOL-FM KSJO-FM
- WORJ-FM KHFI-FM KZAM-FM

**TWO YEARS AGO,  
THERE WAS NO  
FOREIGNER.**



# TODAY, FOREIGNER HAS SOLD OVER EIGHT MILLION ALBUMS.

Their debut and "Double Vision" albums are each quadruple platinum.  
"Double Vision" has yielded two gold singles—"Hot Blooded" and title track, "Double Vision."



And Foreigner's first World Tour, Standing Room Only.  
Two years ago, there was no Foreigner. Today, Foreigner is a tradition of great rock 'n' roll.  
It's not where they've come from, it's where they're going. And this is just the beginning.

On Atlantic Records and Tapes. 

## Cover Story:

# Firefall's Evolution Continues

■ Since their formation several years ago, Firefall has been establishing a solid reputation as one of the great new groups of the '70s—with three million-selling albums, a string of hit singles and a series of cross-country tours. With the October 1978 release of "Elan," the third album, the group has met the challenge of continued development with what is undoubtedly their strongest and most mature work to date.

At the core of it all is a raft of excellent new songs from the band's principal songwriters, Rick Roberts and Larry Burnett (with Jock Bartley and Mark Andes landing a couple of credits as well). At the control board are the noted talents of three of the top producers around — Atlantic VP Tom Dowd and Ron Albert & Howard Albert (of Fat Albert Productions). And the key to the combination is some of the best outright playing that Firefall has ever set to vinyl—with Andes, Bartley, Burnett, Michael Clarke, David Muse and Roberts each working overtime to punch in their best performances yet. Having already hit platinum status, "Elan" is rapidly climbing the album charts, while the first single from the lp, "Strange Way," has crossed into the Top Fifteen on the pop singles listing and is bulleting its way to the top.

It was in the summer of '74, in Boulder, Colorado, that Rick Roberts (Florida roots, ex-Flying Burrito Bros., 2 solo lps) began to jam with guitarist Jock Bartley (jazz beginnings, Zephyr, Gram Parsons). And Firefall grew—the third charter member was bassist Mark Andes (Spirit, Jo Jo Gunne), followed in due course by Washington, D.C. singer/songwriter Larry Burnett, drummer Michael Clarke (original Byrds) and multi-instrumentalist David Muse.

In October of 1975, Firefall began rehearsals for the first lp. Producer Jim Mason was recruited, and the group settled in at Miami's Criteria Studios. With

strong and immediate acceptance from the U.S. radio community with its release in April of '76, the "Firefall" lp was soon climbing steadily and rapidly up in the national sales charts. And, on the 45 side, it spawned no less than three hit singles—"Livin' Ain't Livin'," "You Are The Woman" and "Cinderella," songs which carried the album's mass exposure right through 1976. RIAA gold certification came on November 3.

Firefall came off the road to begin work on the second album in the early days of 1977. They broke up the sessions in order to do some much-demanded touring; and, finally, "Luna Sea" was released in late-July of the year. It didn't take long for the lp to hit RIAA gold, while Firefall confirmed their pop sensibility with two chart-topping single selections—"Just Remember I Love You" and "So Long."

Firefall moved into 1978 with a new-found maturity and strength. Once again, touring was scheduled in between recording sessions, so that the band could step away from the cloistered environment of the studio and return not only with a fresh perspective on their music, but with more energy from playing as a unit.

It didn't take long for the success of Firefall to overshadow past individual affiliations — not just in sales patterns, but, most importantly, in the nature of the music itself. The Firefall blend is the product of six musical personalities, each contributing a unique aspect to the collective process. At its core, Firefall is a rock band marked by masterful vocals and tight playing; but shifting elements of jazz, folk, pop, r&b, country — they're all there to create a very special weaving of sound patterns and moods. And the evolution continues.

## Checchia to E/A Wash. Promo

■ LOS ANGELES — Phil Checchia has been named Elektra/Asylum local promotion representative for Washington, D.C., it was announced by Kenny Buttice, vice president/promotion. Prior to joining E/A Checchia was with the Entertainment Company for two-and-a-half years, working in New York and Los Angeles. He was previously regional promotion rep for Polydor Records in Philadelphia, where he had formerly worked for Bond Records and Philly Groove.

## Tessler To Head Aucoin Mgmt. Intl. Oper. Div.

■ NEW YORK — William Aucoin, president of Aucoin Management, Inc., has announced the establishment of an international operations division within the company, and Jack Tessler as its director.



Jack Tessler

AMI's international operations division marks the first time that the management firm has been able to offer its artists a complete package of services throughout the world. As director of international operations, Tessler oversees all international licenses for AMI international projects and acts as liaison in domestic operations for all foreign companies.

### Background

Previous to his joining AMI, Tessler was most recently international editor of Billboard Magazine. He has also worked as director of international marketing for RCA Records in New York, and director of international operations for Motown Records in Los Angeles.

## Chic Single Gold

■ NEW YORK—"Le Freak," the new single by Atlantic recording group Chic, has been certified gold by the RIAA.

## Tomato Signs Melanie



Kevin Eggers, president of Tomato Records, has announced the signing of Melanie to the Tomato label. Her first album, "Ballroom Streets" (recorded in front of a live studio audience), will be released next month, and a single, "Running After Love," is being shipped immediately. Pictured here after the signing are, from left: Allen Rosenblatt, vice president of business affairs; Kevin Eggers; Melanie; Nini Herman, executive assistant to the president, and Jack Levy, vice president of marketing and sales.

## Arista To Continue 'SuperSeason' Promo

■ NEW YORK — Arista Records' "SuperSeason" sales banner, initiated for the label's fall program, is being carried over into the holiday marketing campaign, according to Rick Dobbis, Arista's vice president of artist development. The "SuperSeason" umbrella, he stresses, ties varied albums under a common theme, and is used to exhibit the company identity by highlighting the current hit product.

The main area of concentration for the new phase of the "SuperSeason" campaign is in large-space newspaper advertisements in every major and many secondary markets, with participation by key retail and rack accounts. The "SuperSeason" logo appears in all ads, as well as on merchandising and display materials created for the label's holiday sales push. Posters and easel-backed 3 x 3's have been designed for all of the artists mentioned above, and there are a number of multi-product posters and one for the new GRP Records, distributed by Arista.

## Atlantic Ups Ebstein

■ NEW YORK—Gila Ebstein has been promoted to the position of manager of advertising creative services for Atlantic Records. The announcement was made by advertising director Mark Schulman, to whom Ebstein reports.

In her new capacity, Ebstein is responsible for all creative aspects of advertising preparation, including all print media copywriting as well as producing and copywriting all radio and television commercials.

Ms. Ebstein joined Atlantic in November of 1976 as assistant manager of creative projects, prior to which she was with the firm of Benton & Bowles.

The Aragon Ballroom  
Orchestra

is coming!



Fantasy

## Hall & Oates & Gold



Backstage at the Santa Monica Civic Center following their two shows there, RCA recording artists Daryl Hall and John Oates and members of their band paused for a jubilant acceptance of gold record awards from RCA Records president Robert Summer. Present for the award presentation for the album "Along the Red Ledge" were from left: (front) Mel Ilberman, division vice president, business affairs and associated labels; Tommy Mottola of Champion Entertainment; Daryl Hall; John Oates, David Kent, keyboards; Charlie DeChant, horns and percussion; (middle) Don Burkheimer, division vice president, product management and artist tours (behind Daryl Hall); Randy Hoffman of Champion Entertainment; David Foster, producer of "Along the Red Ledge"; and Robert Summer; (rear) Caleb Quaye, lead guitar; Roger Pope, drums; and Kenny Passarelli, bass.

## Infinity Relocates

■ NEW YORK — Infinity Records has relocated to permanent headquarters at 10 East 53rd Street. Infinity Records will be housed on the 23rd floor, while the Infinity Publishing Group will occupy the 20th floor. The new phone number is 888-9700.

## The Press Office Ups Carol Kaye

■ NEW YORK—Carol Ross, president of The Press Office, Ltd. public relations firm, has announced the appointment of Carol Kaye as east coast tour manager.

Previously, Ms. Kaye had been assistant to the director of tour publicity. She has worked for The Press office for over a year.

As east coast tour manager, Ms. Kaye will be responsible for coordination of all appearances by Press Office clients east of the Mississippi, excepting New York City.

## New MCI Products

■ FT. LAUDERDALE — MCI, the principal designer and manufacturer of recording studio equipment has introduced five technological advances in the state-of-recording arts. Among these innovations is the JH-32 Multitrack Recorder which presents the first change in recording tape size since two inch tape was introduced in 1969. In addition to providing record producers with three inch recording and 32 input tracks, the new recorder will also introduce a totally new recording speed, 20 IPS.

## Biddu Song Wins World Pop Festival

■ TOKYO—"Love Rocks" composed by Biddu was chosen as the winner of the foreign Grand Prix award at the 9th World Popular Song Festival, Tokyo. The festival is sponsored by the Yamaha Music Foundation.

### Kung Fu Man

The award was announced after three days of competition among artists from around the world. Biddu, born in India, formed his Biddu Orchestra in England and was responsible for the disco hit "Kung Fu Fighting." The winning song was performed by Tina Charles, netting her an Outstanding Performance Award from the judging committee.

### Foreign Song

"Love Rocks" was chosen the best foreign song from 36 semi-finalists representing 22 countries. These semi-finalists were culled from some 1700 entries from 53 countries.

## 20th Music Sets 'Wiz' Songbook

■ LOS ANGELES — Herb Eisman, president, 20th Century Fox Music Publishing, has announced the release of a deluxe souvenir songbook from the motion picture "The Wiz." The seventeen selection folio features a special four color art section containing sixteen pages of color photographs depicting various scenes from the film.

### Colpix Pubs

The songbook, which lists for \$7.98, is released through Columbia Pictures Publications.

## D.C.'s Bayou Adds Showcase Acts

By BILL HOLLAND

■ WASHINGTON — One of Washington's oldest functioning nightclubs, the Bayou, is beginning to be used as a 500-person national showcase club, something D.C. sorely needs.

"New Era Concerts at the Bayou" is the name and the concept of the new approach that Bayou" is the name and the con-long-time concert promoter Mike Schreiber have taken in the last few months, successfully bringing in acts to the grand old lady of nightclubs that are just too popular for smaller showcase rooms to handle, but not yet popular enough to go into the three or four theaters and concert halls the town offers.

Starting with acts like the Babys, Molly Hatchet then Rory Gallagher, Todd Rundgren (Jules and the Polar Bears) James Montgomery, the Sanford-Townsend Band, Ritchie Furay and Mitch Ryder, Tremonte and Schreiber realized that the town could support such an approach.

Although beginning with straight rock acts, the duo are seeking to expand the scope of the acts that will play the Bayou. The club will host such diverse acts as Wet Willie, David Sancious, Kiki Dee and Lenny White through November and December, and by the spring are hoping to bring in "fusion" and jazz acts as well.

The Bayou, a sprawling, high-ceiling structure with excellent sound and lights and a deep stage as well as a three-sided balcony, started off as a tourist-oriented Dixieland club during the fifties, but by the sixties had changed format and was well on its way to becoming one of the most successful big top 40 rooms on the Georgetown strip, lately with an accent on hard rock music.

Located amidst converted warehouses and specialty shops

along the K street underpass, the Bayou might indeed fill the bill for acts who want to play in surroundings that can best showcase their talents to an audience. Betwixt-and-between clubs and concert halls, and certainly clubs of the Bayou's size are much needed nationwide at a time when record companies are finding it harder and harder to "develop" new artists past the small club arena.

(Concurrently, the owners of the established showcase club, the Cellar Door, well aware that their club's new, truncated 124-seat capacity is unable to meet the needs of fans and the industry, have been searching for a new site, but have so far been unable to settle on a Georgetown address, where the real estate prices are close to those of Fort Knox.)

The "new" Bayou is facing an identity crisis — and both Tremonte and Schreiber are taking their time presenting the club in its new role until they are sure people will accept the Bayou as a place to hear new national groups instead of the tried-and-true local copy groups.

## CBS Names Rao To Planning Post

■ NEW YORK—Joe Dash, vice president, business development, CBS Records, has announced the appointment of Vijay Rao to the position of senior planning analyst, business development, CBS Records.

Rao will be responsible for ongoing analytical studies involving topics of importance to the division. He will report to Steve Reed, director, business development, CBS Records.

Rao moves to CBS Records from the Columbia House division where he was an analyst in the financial planning & analysis department.

"Frank Weber is the first artist to remind me of how great '71 really was."

—Phil Hendrie, Music Director, WSHE-FM

Frank Weber  
...as the time flies



RCA

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"71  
PB 11402

RCA

AFL1-2963

# The A/C Report

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

## Most Adds

**TOO MUCH HEAVEN**—Bee Gees—RSO (14)  
**A LITTLE MORE LOVE**—Olivia Newton-John—MCA (6)  
**OOB BABY BABY**—Linda Ronstadt—Asylum (6)  
**CAN YOU FOOL**—Glen Campbell—Capitol (5)  
**LOTTA LOVE**—Nicolette Larson—WB (5)  
**DON'T CRY OUT LOUD**—Melissa Manchester—Arista (4)  
**I WILL BE IN LOVE WITH YOU**—Livingston Taylor—Epic (4)  
**I WILL PLAY A RHAPSODY**—Burton Cummings—Portrait (4)  
**PART TIME LOVE**—Elton John—MCA (4)  
**THE DREAM NEVER DIES**—Cooper Bros.—Capricorn (4)  
**WHY HAVE YOU LEFT ME FOR THE ONE WHO LEFT ME**—Crystal Gayle—UA (4)  
**YOU NEED A WOMAN TONIGHT**—Captain & Tennille—A&M (4)

**WSAR/FALL RIVER**  
**I BELIEVE YOU**—Carpenters—A&M  
**OOB BABY BABY**—Linda Ronstadt—Asylum  
**TOO MUCH HEAVEN**—Bee Gees—RSO  
**WE'VE GOT TONITE**—Bob Seger—Capitol

**WNEW/NEW YORK**  
**I WILL BE IN LOVE WITH YOU**—Livingston Taylor—Epic  
**MISIRLOU**—Studio 88—WB  
**WHEN I NEEDED YOU**—Perry Como—RCA

**WIP/PHILADELPHIA**  
**A LITTLE MORE LOVE**—Olivia Newton-John—MCA  
**CAN YOU FOOL**—Glen Campbell—Capitol  
**DON'T WANT TO LIVE WITHOUT IT**—Pablo Cruise—A&M (p.m.)  
**I LOVE THE NIGHTLIFE**—Alicia Bridges—Polydor (p.m.)

**WBAL/BALTIMORE**  
**A LITTLE MORE LOVE**—Olivia Newton-John—MCA  
**WHY HAVE YOU LEFT ME FOR THE ONE WHO LEFT ME**—Crystal Gayle—UA

**WMAL/ WASHINGTON, D.C.**  
**THIS MOMENT IN TIME**—Engelbert Humperdinck—Epic

**WKBC FM/WINSTON-SALEM**  
**A LITTLE MORE LOVE**—Olivia Newton-John—MCA  
**LET THE SONG LAST FOREVER**—Dan Hill—20th Century Fox  
**SEPTEMBER**—Earth, Wind & Fire—Col  
**THE DREAM NEVER DIES**—Cooper Bros.—Capricorn

**WSM/NASHVILLE**  
**CHILDREN OF SANCHEZ**—Chuck Mangione—A&M  
**HOUSEWIFE**—Wayne Newton—20th Century Fox  
**SWEET LIFE**—Paul Davis—Bang  
**YOU NEED A WOMAN TONIGHT**—Captain & Tennille—A&M

**WQUD-FM/MEMPHIS**  
**FIRE**—Pointer Sisters—Planet  
**SHAKE IT**—Ian Mathews—Mushroom

**YOU THRILL ME**—Exile—Warner/Curb  
**WIOD/MIAMI**  
**ALIVE AGAIN**—Chicago—Col  
**BURGERS AND FRIES**—Charley Pride—RCA  
**DON'T CRY OUT LOUD**—Melissa Manchester—Arista  
**YOU NEED A WOMAN TONIGHT**—Captain & Tennille—A&M

**WGAR/CLEVELAND**  
**INSTANT REPLAY**—Dan Hartman—Blue Sky  
**PART TIME LOVE**—Elton John—MCA  
**PROMISES**—Eric Clapton—RSO  
**SWEET LIFE**—Paul Davis—Bang  
**TOO MUCH HEAVEN**—Bee Gees—RSO

**WLW/CINCINNATI**  
**A LITTLE MORE LOVE**—Olivia Newton-John—MCA  
**ALIVE AGAIN**—Chicago—Col  
**CAN YOU FOOL**—Glen Campbell—Capitol

**WTMJ/MILWAUKEE**  
**LOTTA LOVE**—Nicolette Larson—WB  
**MAC ARTHUR PARK**—Donna Summer—Casablanca

**WCCO/MINNEAPOLIS**  
**BABY I'M BURNIN'**—Dolly Parton—RCA  
**LOTTA LOVE**—Nicolette Larson—WB  
**LOVIN'ON**—Bellamy Bros.—WB  
**YOU NEED A WOMAN TONIGHT**—Captain & Tennille—A&M

**KMOX-FM/ST. LOUIS**  
**LOST IN YOUR LOVE**—John Paul Young—Scotti Bros.  
**LOTTA LOVE**—Nicolette Larson—WB  
**SEPTEMBER**—Earth, Wind & Fire—Col  
**WHEN I NEEDED YOU**—Perry Como—RCA  
**YOU CAN DO IT**—Dobie Gray—Infinity (p.m.)  
**YOU THRILL ME**—Exile—Warner/Curb

**KMBZ/KANSAS CITY**  
**A LITTLE MORE LOVE**—Olivia Newton-John—MCA  
**BABY AS I TURN AWAY**—Tom Jones—Epic  
**DON'T CRY OUT LOUD**—Melissa Manchester—Arista  
**LOTTA LOVE**—Nicolette Larson—WB  
**LOVIN'ON**—Bellamy Bros.—WB  
**MORNING SUN**—Carole King—Capitol  
**TAKE IT LIKE A WOMAN**—Mary Welch—20th Century Fox  
**TOO MUCH HEAVEN**—Bee Gees—RSO  
**WHY HAVE YOU LEFT ME FOR THE ONE WHO LEFT ME**—Crystal Gayle—UA

**KULF/HOUSTON**  
**FIRE**—Pointer Sisters—Planet  
**GOT TO BE REAL**—Cheryl Lynn—Col  
**I BELIEVE YOU**—Carpenters—A&M  
**STRANGE WAY**—Firefall—Atlantic  
**WE'VE GOT TONITE**—Bob Seger—Capitol

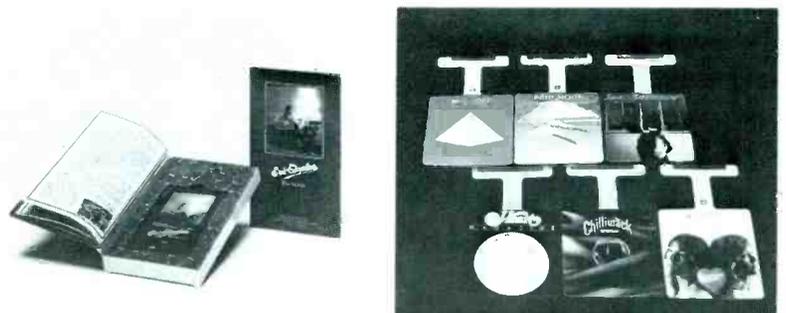
**KSFO/SAN FRANCISCO**  
**A LITTLE MORE LOVE**—Olivia Newton-John—MCA  
**LET THE SONG LAST FOREVER**—Dan Hill—20th Century Fox  
**SHAKE IT**—Ian Mathews—Mushroom  
**YOU THRILL ME**—Exile—Warner/Curb

Also reporting this week: WHDH, WSB, WFTL, WCCO-FM, KOY, KIIS, KVI. 24 Stations reporting.

# RETAIL RAP

By MIKE FALCON

■ LET'S GET THE HOLE PICTURE . . . It seems impossible to keep up with the picture disc scene, although Rhino Records' **Harold Bronson** has done an excellent job in the latest issue of the nationally distributed college paper music supplement, *Ampersand*. However, in light of the excellent sales (meaning instant sell-through) of the **Blondie** pic-disc, as reported by sales honcho **Stan Layton**, we've got a release from release coming up that deserves mention. The **Barry Manilow** version should be out a week after this issue hits the stands, with **Lou Reed**, **Al Stewart**, **Patti Smith**, **The Outlaws**, **The Kinks** ("Misfits") and **Alan Parsons** ("I Robot") to come out sometime near the first of the year. L.S.'s Moby Disc reports colored vinyl for the following newly in stock: early **Rolling Stones** (various colors), **Todd Rundgren**/"Hermit" (green), **Foghat**/"Stone Blue" (take a guess), **Fleetwood Mac**/"Rumours" (white), **Rod Stewart** ("surprise," whatever that is), **Eagles**/"Greatest Hits" (blue), **Neil Young**/"Harvest" (beige), **CSN&Y**/"Deja Vu" (brown), **Pink Floyd**/"Dark Side . . ." (white), **Deep Purple** (take another) and **Wings**/"Band On The Run" ("surprise" again). Not one to be outdone, the aforementioned Mr. Bronson returned to our office with his own latest color discs. You'll recall that his Rhino label put out the **Temple City Kazoo Orchestra** in a special 5-color version. It's now paired with another "limited edition" version, this time in what can only be described as baby-#%\*@\* brown. As if that weren't enough, he also brought "Twist Again" with **The Low Numbers** in "mod colored vinyl." It shows Harold and other members of the group in a suitably 60s pose in front of Beverly Hills' most famous residential structure: the hideous sheik-shriek on Sunset, subject of many newspaper articles, but until now, never featured on album cover "art." As if that weren't enough, the 1978 version of "It's Gonna Be A Punk Rock Christmas" is, in Harold's own words, "holiday vinyl," meaning red & green. City Hall now carries these releases in the NW. While we're at it, we noticed, in attending the recent **Oregon concert** at the Fox Venice, that the neighboring **Lost Marbles** used book and record store (which carries an incredible assortment of old games) is run by the TCKO's very own **Jeff Ginsberg**. Additionally, TCKO member **Glen Cobar** owns Colorado's **Finest Record Stores**.



TWO MERCH AIDS . . . Pictured here are two of the newer merchandising aids now making their way around the country. The first is the **Eric Clapton** promotional cassette package, about which we've already done a feature. 2000 were made and distributed to retailers, promo men and distributors. RSO welcomes any feedback on this package, particularly in regard to consumer possibilities. Can you sell this package? Can you provide room for it? What sort of display space could it receive?

The second is the wobbler, which fastens by means of an adhesive strip to cash registers, walls, small children who ask too many questions, etc. **Mushroom** has the wobbler in five versions: **Paul Horn** (2), **Ian Matthews**, **Heart** (2) and **Chilliwack**. I apologize for yelling at **Justin Pierce** for "forgetting" the pics when he arrived this morning, but I chastise severely, and in much the same number as the French knight in "Monty Python And The Holy Grail," **Mushroom's Mark Cope** for not telling us of his new position after departing **Licorice Pizza**. Apologies also due to **Passport's Carol Green**, who has been laboring under the impression we'd complete a Buyer Bet for one of her acts. Although it seems incredible, this is the fourth consecutive time (eight weeks) we've been unable to complete the test. With just one report remaining this (short) week, we were unable to persuade one of our "tastees" to return a call. Again, the patience of a saint.

CONTEST, CONTEST, WHO WANTS A CONTEST? . . . Well, now that baseball season has gone by and the great tournament seems  
*(Continued on page 47)*

# AL GREEN

## TRUTH N' TIME



**"TRUTH N' TIME": *The LP***

**"TO SIR WITH LOVE": *The 45***

**"WAIT HERE": *The 12" Disco***

**AL GREEN: *The Artist!***

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# 101 THE ALBUM CHART 150

DECEMBER 2, 1978

DEC. 2	NOV. 25	
101	102	ON THE EDGE SEA LEVEL/Capricorn CPN 0212
102	83	SKYNYRD'S FIRST AND . . . LAST LYNRYD SKYNYRD/MCA 3047
103	105	ELVIS: A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065
104	84	SUMMERTIME GROOVE BOHANNON/Mercury SRM 1 3728
105	115	HEARTS OF STONE SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488
106	112	BRASS CONSTRUCTION IV/United Artists UA LA 916 H
107	86	A TASTE OF HONEY/Capitol ST 11754
108	97	TOGETHERNESS LTD/A&M SP 4705
109	125	THE GOLDEN TOUCH CERRONE/Cotillion SD 5208 (Atl)
110	111	COSMIC MESSENGER JEAN-LUC PONTY/Atlantic SD 19189
111	131	NICOLETTE NICOLETTE LARSON/Warner Bros. BSK 3243
112	—	SHAKEDOWN STREET GRATEFUL DEAD/Arista AB 4189
113	77	BETTY WRIGHT LIVE/Alston 4408 (TK)
114	117	LOU RAWLS LIVE/Phila. Intl. PZ 2 35517 (CBS)
115	142	TNT TANYA TUCKER/MCA 3066
116	119	PAT METHENY GROUP/ECM 1 1114 (WB)
117	127	MONEY TALKS THE BAR-KAYS/Stax 4106 (Fantasy)
118	120	SONGBIRD BARBRA STREISAND/Columbia JC 35375
119	136	FEEL THE NEED LEIF GARRETT/Scotti Bros. SB 7100 (Atl)
120	133	CHERYL LYNN/Columbia JC 35486
121	121	MOLLY HATCHET/Epic JE 35347
122	—	CROSSWINDS PEABO BRYSON/Capitol ST 11875
123	134	DESTINY JACKSONS/Epic JE 35552
124	109	JORGE SANTANA/Tomato TOM 7020
125	79	CITY TO CITY GERRY RAFFERTY/United Artists UA LA 840 G
126	130	I'M A MAN MACHO/Prelude PRL 12160
127	137	MOVE IT ON OVER GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024
128	138	PHOTO-FINISH RORY GALLAGHER/Chrysalis CHR 1170
129	135	OCTAVE MOODY BLUES/London PS 708
130	140	ALICIA BRIDGES/Polydor PD 1 6158
131	98	LIFE IS A SONG WORTH SINGING TEDDY PENDERGRASS/Phila. Intl. JZ 35095 (CBS)
132	103	WAR OF THE WORLDS VARIOUS ARTISTS/Columbia JC 35390
133	104	GIANT JOHNNY GUITAR WATSON/DJM 19 (Mercury)
134	—	BACK TO THE BARS TODD RUNDGREN/Bearsville 2BRX 6986 (WB)
135	96	GOODY GOODY/Atlantic SD 19197
136	139	MELBA MELBA MOORE/Epic JE 35507
137	—	SPARK OF LOVE LENNY WILLIAMS/ABC AA 1073
138	101	DARKNESS ON THE EDGE OF TOWN BRUCE SPRINGSTEEN/Columbia JC 35318
139	—	INSTANT REPLAY DAN HARTMAN/Blue Sky JZ 35641 (CBS)
140	123	VAN HALEN/Warner Bros. BSK 3075
141	—	LONG STROKE ADC BAND/Cotillion 5210 (Atl)
142	—	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090
143	148	JAMES WALSH GYPSY BAND/RCA AFL1 2914
144	149	1994/A&M SP 4709
145	100	GET OFF FOXY/Dash 30005 (TK)
146	122	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010
147	141	THE GRAND ILLUSION STYX/A&M SP 4637
148	110	BLAM!! BROTHERS JOHNSON/A&M SP 4724
149	116	STRANGERS IN THE WIND BAY CITY ROLLERS/Arista AB 4194
150	—	BLUE VALENTINE TOM WAITS/Asylum 6E 162

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151	OTHER PEOPLE'S ROOMS THE MARK-ALMOND BAND/Horizon SP 730 (A&M)	176	WELCOME TO MY ROOM RANDY BROWN/Parachute RRLP 9005 (Casablanca)
152	UNDER WRAPS SHAUN CASSIDY/Warner/Curb BSK 3222	177	QUARTZ/Marlin 2216 (TK)
153	NEW WORLDS MANDRILL/Arista AB 4195	178	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
154	DREAM CAPTAIN & TENNILLE/A&M SP 4707	179	HOT BUTTERFLY BIONIC BOOGIE/Polydor PD 1 6162
155	BOBBY CALDWELL/Clouds 8804 (TK)	180	GRAB IT FOR A SECOND GOLDEN EARRING/MCA 3057
156	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859	181	HOG HEAVEN ELVIN BISHOP/Capricorn CPN 0215
157	WILLIE AND FAMILY LIVE WILLIE NELSON/Columbia KC2 35642	182	TRACKS ON WAX 4 DAVE EDMUNDS/Swan Song SS 8505 (Atl)
158	INTIMATE STRANGERS TOM SCOTT/Columbia JC 35557	183	JOURNEY TO ADDIS THIRD WORLD/Island ILPS 9554 (WB)
159	NEW DIMENSIONS THE THREE DEGREES/Arista SW 50044	184	FOREIGNER/Atlantic SD 19109
160	TRAVOLTA FEVER JOHN TRAVOLTA/Midsonq MTF 001	185	BUSH DOCTOR PETER TOSH/Rolling Stones COC 39109 (Atl)
161	THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE) DONALD BYRD/Elektra 6E 144	186	SHIPWRECKED GONZALEZ/Capitol SW 11855
162	LIVE SKY CRACK THE SKY/Lifesong JZ 35620 (CBS)	187	SARAH DASH/Kirshner JZ 35477 (CBS)
163	DIRE STRAITS/Warner Bros. BSK 3266	188	AMERICAN DREAMS JESSE COLIN YOUNG/Elektra 6E 157
164	DISCO GARDENS SHALAMAR/Solar BXL1 2895 (RCA)	189	UP IN SMOKE CHEECH & CHONG/Warner Bros. 3249
165	ENERGY POINTER SISTERS/Planet P 1 (Elektra/Asylum)	190	TREVOR RABIN/Chrysalis CHR 1196
166	ROBERTA FLACK/Atlantic SD 19186	191	MIDNIGHT EXPRESS (ORIGINAL SOUNDTRACK/Casablanca NBLP 7114
167	CHRISTMAS CARD STATLER BROTHERS/Mercury SRM 1 5012	192	RED HOT & BLUE RICHARD T. BEAR/RCA AFL1 2927
168	LARRY GATLIN'S GREATEST HITS, VOL. 1/Monument M6 7628	193	RETURN TO FOREVER LIVE Columbia C4X 35350
169	PROFILE/BEST OF EMMYLOU HARRIS/Warner Bros. BSK 3258	194	TOKYO TAPES SCORPIONS/RCA CPL2 3039
170	EQUINOX STYX/A&M SP 4559	195	GREATEST HITS VOL. II JOHNNY PAYCHECK/Epic KE 35623
171	LIVE AT THE PALAIS MICHAEL NESMITH/Pacific Arts PAC 7 118	196	JANIS IAN/Columbia JC 35325
172	CRY JOHN KLEMMER/ABC AA 1106	197	CHRISTMAS PORTRAIT CARPENTERS/A&M SP 4726
173	BONNIE POINTER/Motown M7 911R1	198	ROCK & ROLL MACHINE TRIUMPH/RCA AFL1 2982
174	GET DOWN GENE CHANDLER/20th Century Fox/Chi Sound T 578	199	THE BEST OF KEITH JARRETT/Impulse IA 9348 (ABC)
175	LORD OF THE RINGS (ORIGINAL SOUNDTRACK)/Fantasy LOR1	200	NO SMOKE WITHOUT FIRE WISHBONE ASH/MCA 3060

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## BS Names Scopas o Merch. Post

NEW YORK — Bob Jamieson, New York branch manager, CBS Records, has announced the appointment of Denise Scopas to the position of branch merchandising manager for the New York City office, CBS Records.

Scopas is responsible for the coordination of sales and promotional activities, as well as local development projects. Scopas started with CBS five years ago as a secretary in the New York Audio Products area. Her most recent position was assistant manager, broadcast services.

## y Org. Relocates

Don Kelley Organization has moved to new quarters and opened offices at 1680 N. Vine Street, Hollywood, Calif. 90028, with all the divisions of the company moving with it, according to Kelley.

Following the trek to Hollywood, Kelley Management Company, Don Kelley Music Company and Audio-Stimulation

Company are under the direction of Kelley's former assistant manager, Wally Heider. Kelley also adds Paul Brown, a Boston radio

## Yet Another Way To Honor Schubert

(Continued from page 46)

trated—catching the feel of the words and using the composers' typical manner with the orchestras involved. In the "Erlkoenig," for instance, both Liszt and Berlioz stick to what Schubert wrote, both differentiate strongly between the two characters, but Liszt uses a lot more horns than does Berlioz.

Prey can sound too calculating, though he is always very musical.

## NAB Rap at FCC Underscores Comm.'s Mounting Problems

(Continued from page 6)

bill that has been battered, beaten and shaped, hopefully into an instrument which will allow a more workable and less regulated broadcast industry.

If Wasilewski and the NAB have indeed declared their own declaration of independence, they might find that they are not the only ones willing to don three-cornered hats and go into battle. Even his marvelous New Orleans speech with all the adversary quotations shows that maybe the government doesn't think very much of the endless regulations and bureaucratic gewgaw it must dispense either.

On this recording, he sounds genuinely involved and sympathetic. His voice is sometimes very dramatic, other times very lyrical, but at no point is there anything less than smooth singing from the baritone. It is a fascinating record.

Another in the list of fall operas that must demand consideration is one of the earlier operas ever performed, Henry Purcell's masterpiece from 1669, *Dido and Aeneas*. Tatiana Troyanos sings Dido to the Aeneas of Richard Stillwell, and the conductor is Raymond Leppard. The overall effect is a mite lugubrious, not unusual in this work. Miss Troyanos is alone worth the price of the album. Her rich mezzo soprano has strong high notes and full low notes; she gives the proper thread of grief and presentment to Dido's opening air, a strength to the duet and a wonderful expression in the concluding "When I am laid in earth." Stillwell's role is less exacting, but he performs it with manly restraint and brings to it an expressive elegance. The orchestra plays well under Leppard, and the music in this opera is never less than moving. Unfortunately, no one enunciates the text very clearly, but this is the finest *Dido and Aeneas* available today.

## Classical Retail Tips

(Continued from page 46)

heard in New York). Philips has assembled a fine cast for the work, led by Katia Ricciarelli and Jose Carreras, the two most frequent leads in the company's Verdi series. Joining them will be Matteo Manuguerra, one of the fastest rising baritones, and Nicola Ghiuselev. Even with all the opera competition this fall *La Battaglia di Legnano* should do well.

Carreras will also be heard in a record of Spanish songs, including "Granada." Although the tenor has not favored New York yet with a proper recital, there was a private affair last winter at which he sang. From that, I would guess that this recording will be a fine one. He has a real ability to put over a song in good style.

In the standard orchestral area Philips will give us the Beethoven Fourth Symphony coupled to the Leonore Number III Overture, led by Bernard Haitink with the London Philharmonic, and the composer's violin Concerto will be of interest to those who like the work of Salvatore Accardo, who has recorded so much for Deutsche Grammophon and Philips.

## —il Rap (Continued from page 38)

we offer the following contest: complete the following begun by WEA's **Bob Moering** . . . "Old standups never die, . . ." Winner will be published in issue, and maybe even a picture of the unfortunate will be ages. The reward? Your choice of two great promotional items: an official mug, given to me by their anti-piracy honcho, or a Nerf Rocket Launcher (one rocket missing). The WEA has produced some other notable bends to traditional Western Record Shop in Las Vegas now has a Tut Hut, made of wood covers, which was compared to the now nationally famous **Mac Shack**, made up of you guessed it. **But**, with no reply, just who made that original Fleetwood dishing monument? Who sells the most food through a store, and what are those munchies? Not that these overall atmosphere, because at last one-half of our missing persons file was found. Although Warner's **Winter** lookalike receptionist has vanished from the face of the earth, we did find the charming former WEA phone receptionist out of earshot for the past few months, reincarnated as WEA merchandising rep in L.A., **Alora Giles**. Exactly how to collar those recalcitrant types who make for the trouble as they see you enter the door.

. . . Casablanca's **Rob Gold**, on the road with **Donna** reported that disco dancing is great for cardiac patients, of Waxie Maxie, Franklin, and Tracks. Each was mentioned in an outstanding job for **Kiss and Summer**, although the meeting also stated that it was almost impossible to free accounts for helping. Kiss shopping bags should

Ask your distributor . . . Seattle women, beware, manager of Portland's Longhair Music, is moving to Portland and Records as a buyer type . . . **Rick James**, **Switch** have made appearances at the new Freeway store

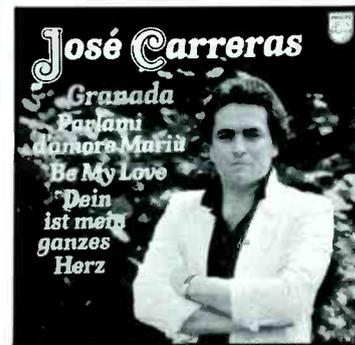
. . . Longhair's **Tom Modica** joins the U.S. Table Tennis Championship next week . . . Moby Disc challenges **Love** to football in Los Angeles . . . Tracks' **Paul** "kick and roll cares" promotion by utilizing a "Hot for a recent blood drive . . . Arista's **John Schoenberg** will be a **Grateful Dead** sampler available for in-store

## CARRERAS, A VOICE FOR ALL MUSIC



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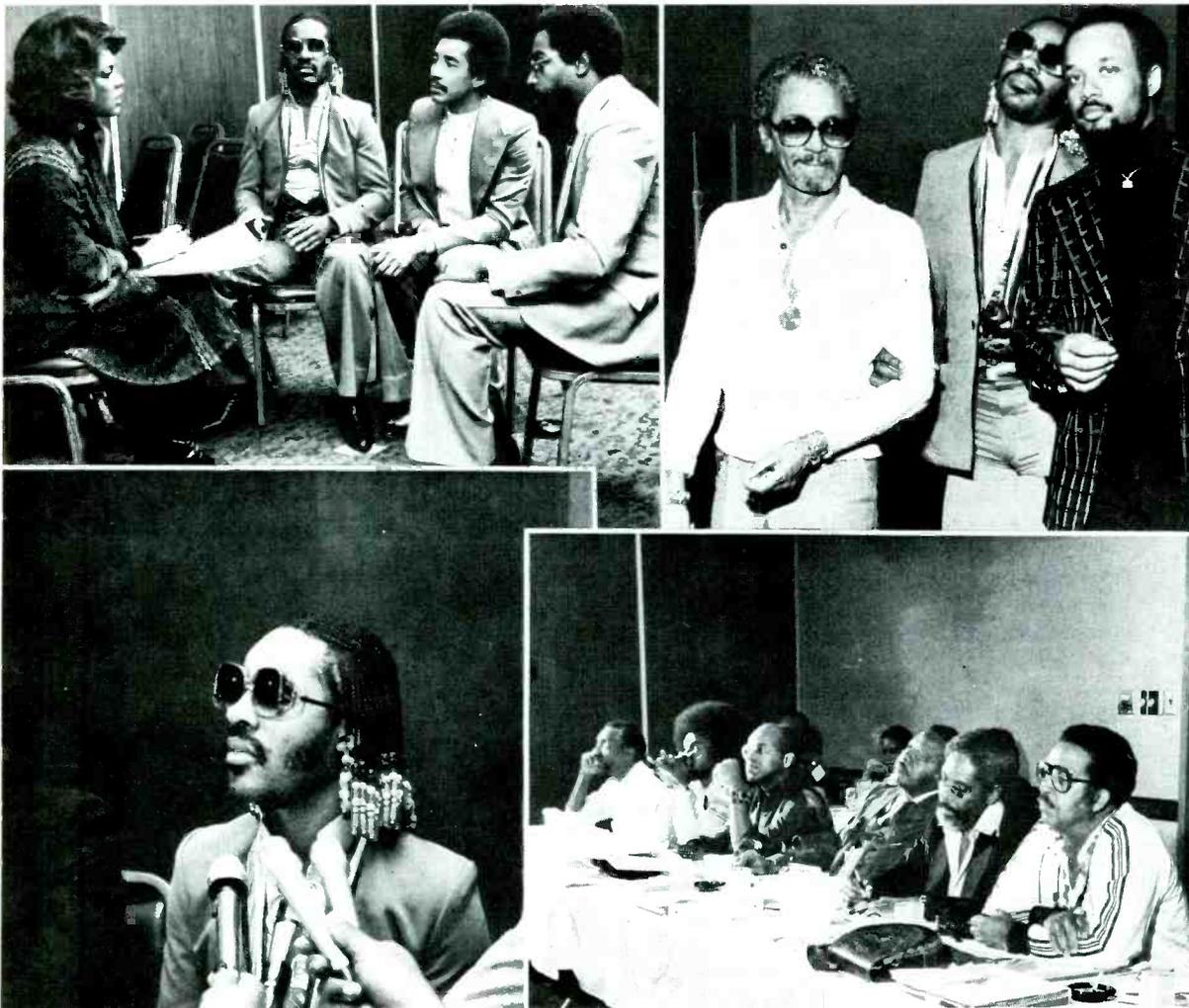


# PHILIPS

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# At The BMA Board Meeting



Shown at the BMA board meeting, held Nov. 17-20 at the Cherry Hill, N.J. Hyatt: (top row, from left) Beverly Williams of KYW-TV in Philadelphia, Stevie Wonder, Smokey Robinson and Kenneth Gamble; Ewart Abner, Stevie Wonder and Rod McGrew; (bottom row) Stevie Wonder; Jim Tyrrell, Calvin Simpson Jr., Oscar Fields III, O. C. White, Sidney Miller and Earnie Leaner.

## Singles Analysis

(Continued from page 8)

(Elektra) #50 bullet; Hot Chocolate (Infinity), #48 bullet BOS, #51 bullet here; Olivia Newton-John (RSO), last week's Chartmaker, #52 bullet; Cheryl Lynn (Col), #4 bullet BOS and taking the week's biggest jump, up 20 spots on south and southwest action; Chanson (Ariola) #54 bullet; Leif Garrett (Scotti Bros.), making southwest gains for #56 bullet; Rose Royce (Whitfield), #8 bullet BOS and #57 bullet here; Lindisfarne (Atco) #58 bullet and Nicolette Larson (WB) added at KFRC and other majors for #60 bullet.

Other good movers are: Boston (Epic) #61 bullet; Ian Matthews (Mushroom) #62 bullet; Melissa Manchester (Arista) #63 bullet; Kenny Rogers (UA), #5 bullet country, #75 bullet here and J. Geils Band (EMI-America) picking up a first bullet at #85 on major market adds.

Also new on the chart this week are: Talking Heads (Sire) #79 bullet; Eddie Money (Col) #89 bullet; Fotomaker (Atlantic) #93; Bobby Caldwell (Clouds), #17 bullet BOS, on here at #97; Carpenters (A&M) #99 and Gene Chandler (20th Cent.) #100.

## Album Analysis

(Continued from page 8)

but should pull in shortly to avoid being left behind.

Earth, Wind & Fire (ARC/Col) debuts at #42 bullet off of both r&b and pop account reports with a "hits" package. Traditionally, r&b "hits" packages move proportionately more at pop accounts than do standard releases by the same groups, but EW&F is recording outstanding r&b sales in the first week, with pop accounts destined to report in force next time around.

Rush (Mercury) has made many believers this week, following marks of #'s 95 bullet and 68 bullet off of midwest-centered sales, the group jumps to #58 bullet. Chic (Atlantic) moves 69 places to #59 in the second week on the album chart with a #1 black oriented single pushing it through pop accounts. Barry Manilow (Arista) enters at #75 bullet off of retail activity, with Olivia Newton-John (MCA) garnering retail reports to enter at #92 bullet.

## Ray Harris Honored



The Adam Clayton Powell Memorial Foundation held its first Scholarship Fund Awards Luncheon recently at the Plaza Hotel in New York, where the Reverend Sharpton presented Ray Harris, director of black music marketing at RCA Records, with the Adam Powell Memorial Award "for contribution and service to the community." Harris (left) is shown accepting his award from Reverend Sharpton, who helped originate the foundation honoring the late congressman.

## BMA Board Confronts Issues

(Continued from page 43)

One of the primary goals that we have come up with is to sustain the BMA as a financial organization that is stable, so that it can operate as a major organization."

Gamble also referred to the BMA's revived lobbying for permanent headquarters and museum space at Philadelphia's Penn's Landing, where some facilities built for the Bicentennial could be used for such a facility. The impending change in Philadelphia government (Mayor Frank Rizzo cannot run for a third term next year) may improve the climate for such a move, the gathering was told.

## The Jazz LP Chart

DECEMBER 2, 1978

1. **MR. GONE**  
WEATHER REPORT/ARC/Columbia  
JC 35358
2. **REED SEED**  
GRGVER WASHINGTON, JR./Motown  
M7 910R1
3. **FLAME**  
RONNIE LAWS/United Artists  
UA LA 881 H
4. **CHILDREN OF SANCHEZ**  
CHUCK MANGIONE/A&M SP 6700
5. **SECRETS**  
GIL SCOTT-HERON & BRIAN JACKSON/  
Arista AB 4189
6. **ALL FLY HOME**  
AL JARREAU/Warner Bros. BSK 3229
7. **COSMIC MESSENGER**  
JEAN-LUC PONTY/Atlantic SD 19189
8. **CRY**  
JOHN KLEMMER/ABC AA 1106
9. **INTIMATE STRANGERS**  
TOM SCOTT/Columbia JC 35557
10. **THANK YOU . . . FOR F.U.M.L.**  
(FUNKING UP MY LIFE)  
DONALD BYRD/Elektra 6E 144
11. **SOFT SPACE**  
THE JEFF LORBER FUSION/Inner City  
IC 1056
12. **LEGACY**  
RAMSEY LEWIS/Columbia JC 35483
13. **HEAVY METAL BE-BOP**  
THE BRECKER BROTHERS/Arista  
AB 4185
14. **PAT METHENY GROUP**  
ECM 1 1114 (WB)
15. **IMAGES**  
THE CRUSADERS/ABC AA 6030
16. **PATRICE**  
PATRICE RUSHEN/Elektra 6E 160
17. **WE ALL HAVE A STAR**  
WILTON FLDER/ABC AA 1109
18. **CARNIVAL**  
MAYNARD FERGUSON/Columbia  
JC 35480
19. **STREAMLINE**  
LENNY WHITE/Elektra 6E 164
20. **YOU SEND ME**  
ROY AYERS/Polydor PD 1 6159
21. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M 4658
22. **THE GREETING**  
MCCOY TYNER/Milestone M 9085  
(Fantasy)
23. **FRIENDS**  
CHICK COREA/Polydor PD 1 6060
24. **MANHATTAN SYMPHONIE**  
DEXTER GORDON QUARTET/Columbia  
JC 35608
25. **OUT OF THE WOODS**  
OREGON/Elektra 6E 154
26. **YOU AIN'T NO FRIEND OF MINE**  
IDRIS MUHAMMAD/Fantasy F 9566
27. **WHAT ABOUT YOU?**  
STANLEY TURRENTINE/Rantasy F 9563
28. **A SONG FOR YOU**  
RON CARTER/Milestone M 9086 (Fantasy)
29. **RETURN TO FOREVER LIVE**  
Columbia C4X 35350
30. **TOUCH DOWN**  
BOB JAMES/Columbia/Tappan Zee  
JZ 35594
31. **THE BLUE MAN**  
STEVE KHAN/Columbia JC 35539
32. **SIMPLICITY OF EXPRESSION-DEPTH  
OF THOUGHT**  
BILLY COBHAM/Columbia JC 35457
33. **BEFORE THE RAIN**  
LEE OSKAR/Elektra 6E 150
34. **I'M TIRED OF DRIVING**  
EDDIE HARRIS/RCA APL1 2942
35. **WIZARD**  
MATRIX/Warner Bros. BSK 3260
36. **ANGELS OF THE DEEP**  
SWEET BOTTOM/Elektra 6E 156
37. **NEW WARRIOR**  
BOBBY LYLE/Capitol SW 11809
38. **TRUE STORIES**  
DAVID SANCIOUS & TONE/Arista  
AB 4201
39. **EUROPEAN IMPRESSIONS**  
LARRY CORYELL/Arista Novus AN 3005
40. **TROPICO**  
GATO BARBIERI/A&M SP 4710

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# st (Continued from page 14)

ystem, since it's "free"—spins at half that speed. mic K-Tel hits package, it will humble the rock'n' w of The Most Fabulous Music This Side Of

ites trace the decision to include a pair of special both sound and images encoded in their grooves, Voyager probes launched toward the outer solar mmer. As the first unmanned space vehicles trajectories beyond our own system, the Voyager pportunity to include a package designed for the provocative—chance of interception by another those fifty minutes, the Voyager recording panel ithors) would try and distill a broad image of emotions.

**Villie Johnson, Chuck Berry and Louis Armstrong** icans to make the final cut, which should sober r-rollers. Their company? **Bach, Beethoven, Stravin-** well as Melanesian panpipes, Javanese gamelan, nd a pygmy girls' initiation song, among others. g were the delicate negotiations and frantic d the search for the right music, as well as the ion that **The Beatles'** "Here Comes The Sun"— SA panel and the Fab Four themselves wanted ff because there wasn't enough time to penetrate ng clearance.

COMMENT: Probably very few folks noticed an k's papers for **Lennie Tristano**, buried as it was **Ann Landers** and the daily astrological forecast as one of jazz's more important figures. Born in 1919, Tristano (who became blind early in his satile musician, conservatory trained, a leader of iba bands as well as a solo performer, and clarinet, tenor sax and piano. Having moved to e developed a distinctly progressive group sound piation with the likes of reed men **Lee Konitz** Tristano was also the first jazz player to make atonal improvisations, well before the outside aylor and other avant-gardists. He had his own d-1951 he began to devote himself to teaching, of all those fortunate enough to study with him. from a household name, but a man who will nks to **Leonard Feather** and **Dave Pell** for provid-ormation included here.) . . . Another unusual ec **Costandinos**, the composer/producer/disco you **Love and Kisses**, disco "Romeo and Juliet" andinos calls himself "an old-fashioned fellow," atavist when it comes to recording. Currently and expected to be operational fairly early next io, which will feature a recording system that and is in effect a hybrid of direct-to-disc and chniques. Whereas current d-to-d product must orded, with the music going directly from the e cutting lathe (thereby eliminating the use of system will include 24-track mixing (actually 4-tracks synchronized) as well—yet as in the ue, the music will not have to be further mixed stering but will move to the lathes directly from board. So while tape will in fact be used, one re recording process—the reduction to stereo— read it here first . . .

ver ones to jump on a commercial bandwagon, Rhino Records will soon be releasing their first ? you ask, and well you might, given that the about as rare as a Mercedes in Bel Air. But oe a 12-inch EP, listing for a mere \$10.98, and tree of them never before issued—by the late, ut . . . Former **Byrd Gene Parsons** is about to n for Sierra/Briar Records at KSR Studios in **Panko, Gary Busey, Paul Butterfield** and Friends Square in Riverside, Calif. on November 29; iction of International Automated Media, Inc. ctions . . . **Howie Klein** and partner **Chris Knab** label in San Francisco. They're calling it "415," the area code up there; "415" is also, Klein ode for disturbing the peace, as well as the for the dominant, sub-dominant and tonic e the entire musical vocabulary of most punk ise is by **the Nuns**, with items by **the Offs, the ides** and **the Liars** somewhere in the future.

# Atlantic Inks Patrick Adams



Atlantic Records has signed Patrick Adams to a long-term, exclusive, worldwide recording contract. In addition to recording under his own name, Adams will also be producing other disco artists and product including albums by **Herbie Mann** and **Narada Michael Walden**. Shown from left are Atlantic vice president/director of special markets **Eddie Holland**, **Patrick Adams**, vice president/director of a&r **Jim Delehant**.

# New York, N.Y. (Continued from page 26)

sooner had we been sent reeling by **Charo's** breathtaking rendition on the "Tonight Show" of "Donde Esta Santa Claus?" than did we receive a Christmas single by the **Eagles**. Entitled "Please Be Home for Christmas" co-written by Charles Brown—the Charles Brown of "Merry Christmas Baby" we assume—and **Gene Redd** b/w "Funky New Year," the single is the first Eagles release featuring the playing of new group member **Tim Schmitt**, formerly of **Poco**. Boh sides were produced and engineered by—who else? **Bill Szymczyk**. Neither song will appear on any forthcoming Eagles lps, by the way.

GUESS WHO??? "Crockodile tears were shed all over the Big Apple last week, and photographers who have sought in vain for photo passes to **Bruce Springsteen** concerts breathed a sigh of relief when the news rang out all over town: **Brahma** is gone." This mystery communique arrived on our desks last week and its meaning was clear by week's end: **Glen Brunman** is leaving his post at Columbia Records to move to Los Angeles where he will become west coast director of publicity for Epic Records. Say hello to **Davey Lopes** and **Bill Russel** for us, **Brahma**; on second thought don't say hello, give 'em a Bronx cheer.

JOCKEY SHORTS: The Music and Performing Arts Lodge of B'nai B'rith will sponsor a gala tennis party opened to the entire music industry on Saturday, December 2 from 8 p.m. to 1 a.m. at the East River Tennis Club, 44-02 Vernon Blvd., Long Island City. The \$30 per couple entry fee includes a catered buffett and a new can of tennis balls. Make checks payable to: B'nai B'rith #2502 and mail to **Herbert A. Linsky Associates**, 888 7th Ave., New York, N.Y. 10019. Further information can be obtained by calling 212-582-2594. Entry fees must be paid by November 30 . . . **Doug Morris** signed **Chuck Berry** to Atco. Berry's producer could be a fellow Associated Label artist . . . **Southside Johnny** will be back on the road December 1 with a cast on his arm. But alive and well . . . New York, N.Y.'s main man, **Delbert McClinton**, didn't see it, but the **Blues Brothers** performed his "B Movie" on "Saturday Night Live" last week. McClinton and band were the special guests at a private bash thrown in Washington, D.C. by the Texas State Society . . . kudos to Arista on its impressive in-house publication "The Arista Record," which debuted this week with a lead story on **Al Stewart's** platinum success and featured some informative and generally well-written articles on the **Outlaws, Grateful Dead, Arista/Novus** and **Jack Tempchin**, among others, plus a brilliant piece on "On Making Muppet Music," in which **Fozzie Bear** "laments the loneliness of a future rock star's tedious life on the road," to wit, "Night after night I'll go out and do my schtick in front of the motel ice machine." And what would a piece on the Muppets be like without a quote from the good doctor, **Doctor Teeth** hissef? "We're so many miles in the future you see," the Doc says of his group, "that our kind of music is too hip for anyone to understand, including us. It won't even be understood years from now. When they understand everything they won't get this." Edited by **Mitch Cohen**, the Arista Record boasts a masthead that includes such respected writers as **Vernon Gibbs, Ben Edmonds, Bud Scoppa, Michael Rozek, Andy McKaie** (a close encounter of the fifth kind), **Michael Pellicchia, Melani Rogers, David Spiwack** and **Barbara Shelley**. Executive editor is **Dennis Fine**. Congratulations on a job well done.

## GERMANY

By JIM SAMPSON

■ MUNICH—Germany has moved past both Great Britain and Japan to become the second largest market for recorded music in the western world, and the biggest in cassettes. That's the claim of the industry association Phonoverband, which also reports a 15 percent growth rate in record and tape sales after three quarters of 1978. The resurging single continues to give the entire industry impetus, up 14 percent over three quarters of 1977. Sales of full-price cassettes exploded 40 percent.

NEVER MIND THE BOLLOCKS, HERE'S THE GRAND PRIX: The Eurovision Grand Prix song contest, which for Germany threatens to become an adventure in mass masochism, will be held in Israel (last year's winner) on March 31. Bavarian Radio in Munich will choose the German entry in a national broadcast two weeks before the finals. During the TV/radio simulcast, researchers will canvas the country by phone. The winner of the phone poll gets to go to Tel Aviv. This selection method, being used for the first time here, should raise both public interest and song quality.

PASSING THRU: **Bette Midler** was middling in Hamburg, but magnificent in Munich, where she devastated her audience with a brand of dynamic entertainment that surprised, shocked and satisfied . . . **Chuck Berry**, still in it for the money apparently, limited his Munich set to a half hour . . . The recent tour by the **Nina Hagen Band** brought the CBS group extraordinary national media exposure, no small feat for a local rock act in Germany . . . No surprises this time from the **Kinks**; **Ray Davies** is currently leaning heavily on past hits for his crowd-pleasing hard-rocking set.

TEUTONIC TELEX: **Trudy, Peter** and **Tommy Meisel** have announced plans for a "considerable" extension of their French operations; **Sophie Lapidus** is now the contact person for Meisel/Hansa Records in Paris; **Nanou Lamblin** is no longer working for Meisel/Hansa; a French general manager will be announced early next year . . . **George Hildebrand** of Chappell Hamburg has landed a three year deal for **Bob Seger** publishing, also agreements with **Hustlers, Inc.**, for the **Outlaws** and others and a direct deal with **Norman Ratner** for **Bob McGilpin**; with **Helmut Fest** of EMI Electrola, Chappell has worked hard and successfully on **Seger**, now doing the same for **McGilpin** . . . **Ruth Waters** has a new release in several territories on **Michael Kunze's Karma** label, produced in Philadelphia by **John Davis** . . . Current top 10 group **Supermax** has changed female personnel, getting ready for ambitious winter Eurotour in anticipation of worldwide Elektra release of their next album.

### Infinity Sets UK Launch



Infinity Records president Ron Alexenburg visited London recently to meet with MCA Records executives to discuss the launch of the label in January. Pictured at an informal meeting are, from left: Infinity UK liaison manager Gary Davison; Mary Beth Medley, artists development director, Infinity Records, Inc.; Ron Alexenburg; MCA Records UK managing director Roy Featherstone; Lou Ragusa, vice president of Infinity Publishing, and MCA Records international manager John Wilkes.

## ENGLAND

By PHILIP PALMER

■ LONDON—Polygram Leisure has set up a special department to handle Phonogram and Polydor group product on television. The TV merchandising department will come into operation in January when Phonogram advertising manager **Brian Baird** takes up the position as general manager. He will report to the two managing directors of the respective companies, **Ken Maliphant** and **Tony Morris**.

LEISURE DRINKERS: Britain's drinkers consume 24.5 times more of the UK's leisure spending than they do recorded product, and while spending on alcohol has increased since 1972, recorded music stood at 1.6 percent—or 11th in the statistical table published in this year's directory issued by the British Phonographic Industry (BPI). The book also reveals that independent record dealers are still selling more records than the combined High Street multiple chains and that on a nationwide basis, 62 percent of the record market is taken up by pop music. Furthermore it is reported that TV advertising accounts for 6.5 percent of wholesale turnover and that there has been an enormous increase in home taping. Figures show that the 1977 estimate sales value of blank tapes is coming up to the 24.5 million pound mark as opposed to 4.1 million pounds five years ago.

ON TV: BBC records is to test market the **Paul Gambaccini** "America's Greatest Hits" compilation album on commercial television beginning January 3 on Granada, and if sales reach 20,000, the BBC-owned record label plans to televise the album on a nationwide basis. The album already has a reported sale of around 20,000 from normal promotional activities. The TV campaign will be the first time that the BBC has ventured into the commercial television arena.

DEALER AWARDS: For the first time ever, UK record dealers are to be asked what they believe to be the best records of the year in all categories of music, including the best new UK act. The trade awards have been organized by Record Business and a voting form was enclosed in last week's copy of the UK trade magazine. RB will also present an award for the best single and album chosen by disc jockeys and radio programmers.

BITS AND PIECES: The second **Clash** album, "Give 'em Enough Rope," entered the Record Business album charts at number three last week, the highest new entry. The album entered the album charts compiled by the BMRB at number two within days of its release . . . Colchester farmer **George Story** recently called the WEA sales office and ordered 10,000 copies of the new **Boney M** single,

(Continued on page 51)

## FRANCE

By GILLES PETARD

■ For the first time French TV has commissioned a show entirely devoted to disco music. Produced by **Marie-France Brière**, the film will be shown on November 20 and is starring artists such as **Michael Zager**, **Linda Clifford**, **Three Degrees**, **Evelyn Champagne King**, **Voyage**, **Cerrone** and **Celi Bee**. The flick is still available for many countries.

Featured in **Jean Yanne's** latest movie are the **Village People**, **Minnie Coutilier** and The **Ritchie Family**. A single by the latter group has been produced by Belolo-Morali . . . Phonogram took over the distribution of **Elton John's Rocket** label. To celebrate the deal, the diskery invited its top international executives for a dinner, followed by a private concert by Elton John . . . Pathé-Marconi organized a promotional trip to the U.S. for the top French media people, a tour highlighted by shows by the **Commodores** in Norman, Oklahoma, and by **Queen** in New Orleans. Pathé is also launching a big sales campaign for colored vinyl records with the release of 16 albums by top selling artists.

Parisian crowds are expecting concerts by **Elkie Brooks**, **Rod Stewart**, **Elton John**, **Funkadelic** and **Dolly Parton** . . . Following up his recent smash "Ca plane pour moi," **Plastic Bertrand** came up with a new album on pink vinyl . . . **Serge Lama** has a double-lp, entitled "Enfadolescence."

Eagerly awaited by their numerous fans are the new albums by **Nicole Croisille** and **Jean-Michel Jarre**. And for rack-jobbers, K-Tel comes up with a budget-line lp "Disco-Story."

# Wes

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10. MAM BINO

# is Break Counterfeiting Ring

By JIM SAMPSON

over two this month, est German t appears to efeit record in this according to als here, re-nment con- ing of the he German ic Industry rband) had pirated lps g from the of similar il Criminal torneys be- ne industry- d started a tion of rec- authorities s and their ded here midst of a discs. Only volved — upertramp's ntury" and Hits." s in north- thed 2,200 including anufactured 70 releases units. Con-

fiscated written evidence reveals that the conspiracy was apparently not active outside Germany. A few days later, police in Luenberg arrested Leif Kraul, 50, formerly with Metronome Records and now head of B-B Schallplatten. With his ten record presses, Kraul could produce up to 3 million records a year, the Phonoverband estimates. **Other Pirates** Wolfgang Nick, the Phonoverband's piracy expert, told *Record World* that police had nabbed the "fundamental head of German record piracy in Kraul and associates." But, he added, there are others — both foreign and domestic—dealing in illegal records and, increasingly, cassettes. Nick stresses that without judicial action "appropriate to the seriousness of the offence," the importance of the case will be diminished. Those arrested face charges of copyright violation, fraud and other crimes. Illegal cassette dealers have recently been sentenced on similar charges. But no conviction of a record pirate has ever survived judicial appeal in Germany. Two years ago, the same Leif Kraul was caught with 3,000 illegal discs. This year, his conviction in that case was overturned on appeal.

(Continued from page 50)

Apparently, the farmer was driving his tractor on his portable radio and thought it would give away a copy with his special Christmas means wholesalers can buy a bag of potatoes, and receive the record—all for five pounds. has advance orders, through normal channels -piece London band **Screen Idols** have been April Music has picked up worldwide publishing

owing her triumphant tour of Japan, Australia via **Newton-John** makes her first major appear- she plays four dates, two at London's Rainbow Manchester Appollo at the end of the month.

# ANY'S TOP 10

## Albums

OVER

1. YOU LUV-
2. SUBS CLOU
3. KISS EXILI
4. MEXI SMOI
5. MAM BINO
6. LUCK BERN
7. RASP BONE
8. SUMI JOHN JOI
9. KREU GEBRI
10. MAM BINO

A NEWTON-  
-Hansa

1. **GREASE** SOUNDTRACK—RSO
2. **20 WELTHIS** RICKY KING—Epic
3. **THE MONTREUX ALBUM** SMOKIE—RAK
4. **NIGHTFLIGHT TO VENUS** BONEY M.—Hansa Intl.
5. **WORLD OF TODAY** SUPERMAX—Atlantic
6. **MOONLIGHT MELODIES** BILLY VAUGHN—Arcade
7. **SATURDAY NIGHT FEVER** SOUNDTRACK—RSO
8. **NIMM MICH MITT, FREDDY** FREDDY QUINN—Polydor
9. **PYRAMID** ALAN PARSONS PROJECT—Arista
10. **MELODIEN DER WELT** ANTHONY VENTURA—K-Tel

courtesy: *Der Musikmarkt*)

# ENGLAND'S TOP 25

## Singles

- 1 **RAT TRAP** BOOMTOWN RATS/Ensign
- 2 **HOPELESSLY DEVOTED TO YOU** OLIVIA NEWTON-JOHN/RSO
- 3 **SUMMER NIGHTS** JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO
- 4 **SANDY** JOHN TRAVOLTA/Midsong
- 5 **DARLIN'** FRANKIE MILLER/Chrysalis
- 6 **MY BEST FRIEND'S GIRL** CARS/Elektra
- 7 **PRETTY LITTLE ANGEL EYES** SHOWADDYWADDY/Arista
- 8 **INSTANT REPLAY** DAN HARTMAN/Blue Sky
- 9 **BLAME IT ON THE BOOGIE** JACKSONS/Epic
- 10 **HANGING ON THE TELEPHONE** BLONDIE/Chrysalis
- 11 **MAC ARTHUR PARK** DONNA SUMMER/Casablanca
- 12 **DO YA THINK I'M SEXY** ROD STEWART/Riva
- 13 **BICYCLE RACE/FAT BOTTOMED GIRLS** QUEEN/EMI
- 14 **GIVING UP GIVING IN** THREE DEGREES/Ariola
- 15 **I LOVE AMERICA** PATRICK JUVET/Casablanca
- 16 **DON'T LET IT FADE AWAY** DARTS/Magnet
- 17 **RASPUTIN** BONEY M./Atlantic
- 18 **DIPPETY DAY** FATHER ABRAHAM/Decca
- 19 **PUBLIC IMAGE** PUBLIC IMAGE LTD./Virgin
- 20 **PART TIME LOVE** ELTON JOHN/Rocket
- 21 **SWEET TALKIN' WOMAN** ELO/Jet
- 22 **GERM FREE ADOLESCENTS** X-RAY SPEX/EMI Intl.
- 23 **TOAST/HOLD ON** STREETBAND/Logo
- 24 **I LOST MY HEART TO A STARSHIP TROOPER** SARAH BRIGHTMAN/Ariola
- 25 **ALWAYS AND FOREVER/MIND BLOWING DECISIONS** HEATWAVE/GTO

## Albums

- 1 **GREASE** SOUNDTRACK/RSO
- 2 **EMOTIONS** VARIOUS/K-Tel
- 3 **GIVE 'EM ENOUGH ROPE** CLASH/CBS
- 4 **THE MANHATTAN TRANSFER LIVE** MANHATTAN TRANSFER/Atlantic
- 5 **NIGHT FLIGHT TO VENUS** BONEY M./Atlantic
- 6 **25TH ANNIVERSARY ALBUM** SHIRLEY BASSEY/UA
- 7 **JEFF WAYNE'S THE WAR OF THE WORLDS** VARIOUS/CBS
- 8 **IMAGES** DON WILLIAMS/K-Tel
- 9 **20 GOLDEN GREATS** NEIL DIAMOND/MCA
- 10 **A TONIC FOR THE TROOPS** BOOMTOWN RATS/Ensign
- 11 **IF YOU CAN'T STAND THE HEAT** STATUS QUO/Vertigo
- 12 **THE BIG WHEELS OF MOTOWN** VARIOUS/EMI
- 13 **ALL MOD CONS** JAM/Polydor
- 14 **A SINGLE MAN** ELTON JOHN/Rocket
- 15 **LIVE AND MORE** DONNA SUMMER/Casablanca
- 16 **HEMISPHERES** RUSH/Vertigo
- 17 **SATURDAY NIGHT FEVER** SOUNDTRACK/RSO
- 18 **MIDNIGHT HUSTLE** VARIOUS/K-Tel
- 19 **EVERGREEN** ACKER BILK/Warwick
- 20 **THE AMAZING DARTS** DARTS/K-Tel
- 21 **EVITA** ORIGINAL LONDON CAST/MCA
- 22 **BOOGIE FEVER** VARIOUS/Ronco
- 23 **JAZZ QUEEN**/EMI
- 24 **20 GREATEST BROTHERHOOD OF MAN**/K-Tel
- 25 **OUT OF THE BLUE** ELO/Jet

(Courtesy: *Record Business*)

# Ovation Label Seeks New Audiences

By MIKE FALCON

■ LOS ANGELES—Founded in 1969 by noted percussionist Dick Schory, Ovation Records remains "an artist-oriented label," according to the former RCA executive. With the Kendalls currently riding a wave of country popularity, Schory is taking the company into new areas, expanding the sales base as well as the demographic spread of target audiences.

Ovation, one of the earliest labels to promote quad discs, found the expected shift to four-track records lagging behind expectations, and in 1974 began broadening the company involvements. Film was one of the first areas to receive Schory's attention, and industrial film footage came rolling out of the production center in 1974. Under the aegis of composer/film maker Bob Owens, Ovation's films were commissioned by GM, Zenith, Sansui, Wards, and other manufacturers in the electronics field.

## Videotapes

This expertise should be translated shortly into video production, according to Schory. Two tapes of the Kendalls are already completed, as well as a tape of Tantrum, Ovation's rock act. A video presentation for Disney, in conjunction with Schory's work on Ovation's Disney music package, is also slated for completion soon, with films on Joe Sun and Sheila Andrews also planned. Distribution for the Chicago-based company's video product will be through press and promotion departments in the Betamax format.

## New Developments

Schory, who in addition to his pioneering work with quad, was also considered an innovator for his stereo advocacy in its early days. "I've always tried to look at new developments as a means of promoting the best possible sound reproduction," said the executive. "Now, I'm convinced that there is an especially bright future for the videodisc."

This attitude towards new developments also influences Schory's a&r approach. "I always look for something unique in

## Jet Taps Kojan

■ LOS ANGELES—Melissa Kojan has been appointed to the post of associate director of publicity for Jet Records. In her new position, she will be responsible for press for Jet Records artists on a national level. She will report directly to Pat Siciliano. Melissa Kojan came to Jet from Epic Records where she was west coast publicist.

sound," said Schory, "which is, I think, basic for an artist-oriented label."

The unorthodox approach, in contrast to signing the "tried and true," carries over into the promotion aspects of the company as well. During the Kendalls' development, Ovation did not release any other singles or albums. "We try to give a total commitment to the artist," said Schory, "and this involves an intense effort to provide as much push as we can during the developmental stages."

## Computer Work

The intense work to which Schory refers is equally as innovative as the rest of the company's operations. Most of Ovation's promotion work is done over the phone, with Barry Resnick handling the chores in New York. Resnick, a noted indie, feeds the information gathered into a typical Schory technical innovation, a computer that records the activity at one-stops, racks, and stores. "We're second to none as far as our computer work goes," stated Schory, "and even given the relative expertise of our staff in this area, it took a year and a half to program and set up the operation."

Ovation, which has gathered a lot of momentum from country act the Kendalls, is apparently taking equal care with Tantrum, a Chicago-based pop rock group put together by attorney Joe Crispino. The seven-piece group, with three women vocalists, is described by Schory as "a group that sounds somewhat like, but is more hard than, Heart."

Distribution of Ovation products has been through independent ranks, and Schory sees no reason to change this stance. "They can move a lot of product

if you give them the right product to move," said Schory, "and I have no desire to sign a distribution pact with the majors. Breaking a new act through the majors would be tough for a company like us. I can see where some smaller labels, pressed by financing difficulties, would go for an arrangement like that, but we're in excellent financial shape, with great backing."

Schory plans to open a Los Angeles office in the near future, with marketing and promotion people in residence.

## Graham Taps Padratzick

■ LOS ANGELES—Nick Clainos, vice president and general manager of Bill Graham Management and Wolfgang Productions, Graham's CBS-distributed production company, has announced the hiring of Beverly Padratzick to handle record promotion, marketing and sales. In addition, Ms. Padratzick will oversee the publishing division of Wolfgang.

Ms. Padratzick comes from the northeast regional promotion position for Jet Records and began her new position on November 1.

## Lambert Joins Warner/Curb

■ LOS ANGELES — Paul Lambert has joined the national promotion staff of Warner/Curb Records effective immediately.

Lambert assumes the post after exciting MCA Records, where he was national promotion director; his career with that label began earlier in New Orleans, where he joined the company as a local promo rep. Lambert also worked with AOA Records there, and in radio.

## Goodrum's Gold



Chappell writer Randy Goodrum, creator of "You Needed Me," recently flew to Toronto to participate in the gold award presentation for the Anne Murray Capitol lp "Let's Keep It That Way" and the single from it, "You Needed Me." The single and lp have gone gold in both the U.S. and Canada with the lp also platinum in Canada. Shown above at Eastern Sound Studios in Toronto where the single and lp were cut are (from left) producer Jim Ed Norman, Anne Murray and Randy Goodrum.

## CLUB REVIEW

### McCann's Roxy Show Blends Pop and Jazz

■ LOS ANGELES—Warmth flowed from Les McCann's (A&M) fingers, cheering the friendly music business audience at Los Angeles' Roxy Theatre. The lighting was subdued and the mood was just right for McCann to reach inside our hearts and make us smile.

McCann's music has a sense of humor, feeling and charm too often forgotten in commercial music; even though the lyrics are lightweight, they don't detract from the gentle melodies. As McCann openly stated, "I'm not a jazz musician, I'm not a pop musician, I'm just somebody who loves music."

### New Material

McCann played such tunes as "I'm Always Waiting, Waiting," "You Think You're Something Mr. Man," and a Steve Haberman (pianist for Papa John Creach) song called "Flow With The Feeling." He also played an up-tempo version of Billy Joel's "Just the Way You Are," which received some attention from the audience—but the real crowd pleaser (and closing number) was McCann's only major hit, "Compared to What." Most of the material drawn from McCann's new album "The Man", indicated a slightly new direction for McCann, one that is a delicate balance between r&b and jazz.

### Matrix

Matrix (Warner Bros.) opened the proceedings with a few stirring jazz-rock rhythms and intricate melodies similar to those of Chick Corea. However, unlike Corea, Matrix lacked one essential ingredient, feeling—and without it, their music sounded like a series of exercises in technique.

Stan West

### Anthony Goes Indie

■ John Anthony, A&M Records' east coast a&r director for the past two years, has left the company to pursue his career as a record producer. Anthony will work in an independent capacity. However, he has been retained by A&M chairman Jerry Moss to produce two albums a year for the label.

### Bloom Org. Moves

■ NEW YORK—Effective November 27, The Howard Bloom Organization, Ltd. will move to new headquarters located at 135 East 55th St. The 2000 square-foot duplex will house a staff of ten employees.

The phone number for The Howard Bloom Organization will remain (212) 751-9852.

# Album Picks

(Continued from page 20)

## DON'T CRY OUT LOUD

MELISSA MANCHESTER—Arista AB 4186 (7.98)



With the title track bulleting up the RW singles chart it seems that Manchester is never at a loss

for quality material. Her sultry vocals are once again found in fine form.

## LOVE WOUNDS, FLESH WOUNDS

JOHNNY'S DANCE BAND—Windsong BXL1-2711 (RCA) (7.98)



Led by some dynamic female vocals, JDB puts forth a powerful brand of rock 'n'roll. Tight,

crisp production adds punch to the disc on "Wrap Me Up" and on Billy Joel's "All You Wanna Do Is Dance."

## HANDSWORTH REVOLUTION

STEEL PULSE—Mango MLPS 9502 (Island) (7.98)



The group is one of the better reggae outfits one could listen to. The theme of unrest and protest

predominates, but it is inserted into moving melodies. Listen to the similarities between "Ku Klux Klan" and 10cc's "Dreadlock Holiday."

## SWEET, SWEET CITY RHYTHM

FANTASIA—Amazon 400 (TK) (7.98)



This album of soaring disco rhythms will introduce newcomer Peggy Santiglia to disco-goers

everywhere. John Davis' arrangements provide the perfect backdrop for her vocals and Bill Terrell's production pulls it together.

## SONGS FOR NEW LOVERS

DARDANELLE—Stash ST 202 (7.98)



The fine jazz trio of Pizzarelli, Tate and Duvivier, was brought together just for this record.

With Dardanelle at the helm, they breeze through some excellent material highlighted by a novel rendition of "Just The Way You Are."

## THEATER REVIEW

# 'Eubie' Shows the Breadth of Blake's Talent

■ NEW YORK — "Eubie!" makes it clear that Broadway's newest genre—the no-book musical revue—has taken hold.

And if there is one truth that this lively, good-natured, but flawed show reveals, as did "Ain't Misbehavin'" before it, it is that everything in these musicals stems from the songs. Having sacrificed a story line, and limited their actors performing range, these shows must have top quality material to survive.

"Eubie!" survives, but with material that does not hit the mark as often as it might.

Eubie Blake, the 95 year-old composer whose works encompass ragtime, jazz, pop, blues, gospel and his own show tunes, certainly provides a fertile enough subject for such a musical. His music takes in more genres than Fats Waller's, and "Eubie" also varies in tone much more than "Ain't Misbehavin'."

"Eubie!" jumps from one song, one mood to another with scarcely a breath in between. Indeed, the range of material here is so great that the lighter songs, because of their positioning, don't have much impact compared with the high points that precede and follow. For example, the blues-gospel powerhouse early in the second act, "Weary" and "Roll, Jordan, Roll," overwhelms the songs around it. Less jarring transitions would improve each song's clout.

### Interpretation Expertise

The actors' interpretation of the songs is the other half of the success equation in these musicals without plots. There aren't five performances among "Eubie!"'s 12 actors to match the

superstar turns of the "Ain't Misbehavin'" cast. But there are engaging dancers and comedians, and a couple of compelling voices. The show's centerpiece is the work of Maurice and Gregory Hines (remember Hines, Hines and Dad?), who dance—especially tap—very well, and brighten the show each time they appear. Often the contrast between them and the other cast members is too strong, however, and they seem to be stepping out of the show to do their own act, much as Eartha Kitt seldom seemed a part of last season's "Timbuktu."

### Women Excel

The women in "Eubie!" seem to get most of the best numbers. A trio of singers, Ethel Beatty, Alaina Reed and Terry Burrell, excel with the blues and gospel songs they are given.

"Eubie!" is more than a "me too" musical. Comparisons with "Ain't Misbehavin'" must be made, just as they will be with the composer-centered musicals that are sure to follow. A well-

## THEATER REVIEW

# 'Platinum': Music Biz on Broadway

■ NEW YORK — "Platinum": Broadway's look at the record business has some interesting things to say about its subject, but a long list of problems—including direction, staging, book, songs, costumes and sound—gets in the way.

The Story: A forties movie star (Alexis Smith) tries to make her comeback as a seventies recording star. Along the way, she

meets a disillusioned rock star (Richard Cox) who becomes her producer and lover. They soon split up, and the question of her recording career is never resolved, but the beat goes on.

The Songs: Broadway has never succeeded in making rock songs sound like rock. Gary William Friedman and Will Holt, the composer and lyricist, have better luck with their disco tunes, but they aren't hits, contrary to what we are supposed to believe.

Bright Spots: Smith somehow rises above poor direction, poor choreography and poor costumes to provide "Platinum"'s only focus. Her stage glamour is tangible and direct; her lines are delivered with satisfying edge; her ovations are deserved. Darnita Jo Freeman, as a sharp-tongued backup singer, gets several good lines and makes them winners.

Questions: Why does a musical set in a recording studio have so much trouble with its sound mix? What is that jacuzzi doing in the middle of the stage? Does Cox's bath in it during the first act represent the bath "Platinum"'s backers are about to take?

Biting the Hand that Feeds You: The starting point for one of Smith's songs is a Record World Singles Chart.

Marc Kirkeby

## Jones LP Platinum

■ LOS ANGELES — The Quincy Jones album, "Sounds . . . And Stuff Like That" has been certified platinum by RIAA.

## Newton-John Honored



Olivia Newton-John was honored by her hometown of Melbourne during her recent tour of Australia. At the reception, Melbourne's mayor presented Newton-John with a plaque naming her "Honorary Ambassador To The World." Also, Polygram Records/Australia and Festival Records honored her with the presentation of ten gold and eight platinum record awards. Shown here at the reception are, from left: Ross Barlow, managing director of Polygram/Australia; Festival Records managing director Allan Hely; Newton-John, and Irvin Rockamn, Lord of Melbourne.

Marc Kirkeby

## Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — En forma brillante, **Lupita D'Alessio** se ganó con todo derecho ser la intérprete que represente a México en la final internacional del Festival OTI a realizarse en Chile. Con el tema "Como tú" de la talentosa **Lolita de la Colina**, Lupita se lució de principio a fin, ratificando estar pasando por el mejor momento de su carrera artística. Tanto el tema, como la forma de interpretarlo de **Lupita D'Alessio**, hacen que la canción que presenta México a la final del OTI, tenga indiscutiblemente la primera opción. Comentario aparte de esta final nacional OTI, se merece **Johnny Laboriel**, quien dió la sorpresa con la canción "Señora corazón" del autor **Felipe Gil**. La actuación de Johnny resultó de un impacto inesperado, habiendo sido su mejor premio, la prolongada ovación del público asistente que lo eligió con su aplauso como el ganador moral de la noche. También sobresalieron **Alvaro Dávila** con su tema "Amar por amar," **Imelda Miller** con "La casa extrañará" y **Emmanuel** con "El y Yo." Con este resultado, es justo destacar la transformación positivamente violenta que continúa teniendo el sello Orfeón, ya que tres de sus intérpretes—**Lupita D'Alessio**, **Johnny Laboriel** é **Imelda Miller**—se situaron en plan grande.

El trabajo interno en el sello que se ha puesto de moda, está dando resultados muy atractivos. El elenco artístico debido a esta superación de la Cia., también se ve inyectado de confianza y optimismo. En cada lanzamiento,

se vislumbra un futuro éxito que se extiende paulatinamente por toda la República, para luego trasponer las fronteras, como el caso del tema "Juro que nunca volveré" con el que retornó a la fama **Lupita D'Alessio**. Este tema, que llegó al primer lugar de popularidad en México, acapara actualmente las simpatías—tanto en difusión como en ventas—en toda la costa oeste de EU y Puerto Rico. El esfuerzo de **Rogelio Azcárraga** y su equipo de colaboradores está teniendo su recompensa. ¡Congratulaciones!

Después de un proceso de intensa promoción por parte de su compañía Peerless, **Verónica Castro** consolidó su creación "Yo quisiera señor locutor." La bella modelo de TV., nunca se imaginó llegar a superar a las grandes figuras de la interpretación hispana, pero la realidad, es que la versión de Verónica pelea agresivamente los primeros lugares de popularidad.

Paralelamente con el retorno a Cisne RAFF del dinámico ejecutivo **Roberto Salinas** quien se hizo cargo de la gerencia comercial, **Napoleón** reapareció con el tema "Recuerdo apagado." Los malos entendidos entre **Napoleón** y Cisne RAFF fueron superados, y ahora tratan de recuperar el tiempo inexplicablemente perdido. Pienso, que aunque será trabajoso, lo deben lograr, ya que el talento de Napoleón está probado y con la integración de Salinas, Cisne RAFF debe entrar en una etapa promocional muy interesante.

¡Muy bueno el cover logrado por **Angélica María** y **Raúl Vale!**

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Cuando se habla de compositores latinoamericanos; cuando se habla de talento irrefrenable y conquistador de multitudes; cuando se habla de internacionalidad de un compositor latino; cuando se habla de amor, ritmo, tristeza, belleza, popularidad y grandeza de la obra de un compositor latinoamericano, no podrá nadie en este mundo nuestro, identificado con nuestra música, nuestras luchas, nuestras conquistas y nuestros esfuerzos musicales, pasar por alto—en ningún momento—al grande de Puerto Rico: **Don Rafael Hernández**. Sus obras han cruzado todos los mares, su música identifica a; no solo un pueblo, su pueblo; sino a todo el Caribe, a toda Latinoamérica. Dios perdone a quien ose ponerlo en duda . . . Yo no podría perdonarlo nunca.

Otras grande de la música latina, la inmensa **Ruth Fernández**, intérprete como pocas de nuestros ritmos antillanos, cantante de noble corazón y regia voz. Puertorriqueña y latina a los cuatro costados. Hoy, Senadora del gobierno puertorriqueño y ardiente defensora de nuestra clase, llora. Alguien le ha faltado el respeto a la honra del grande de Puerto Rico. Alguien le ha ignorado. Alguien ha saltado las barreras de la inteligencia y de la asquerosa hipocresía que al menos pudiera mostrar cualquier cretino.

¡El Senado de Puerto Rico ha hablado! . . . Se ha declarado "persona no grata" al cantante español **Raphael**, ante lo público de sus declaraciones al referirse a la obra internacional de **Don Rafael Hernández**. El que haya "querido o no ir nunca a Puerto Rico," no me interesa. Puerto Rico lo hizo ídolo porque quiso, sin detenerse a pensar en lo ingrato del cantante español. El tiempo se encargó de hacerle polvo.

El grato amigo **Javier de la Cerda**, previamente Programador Musical de Radio KUKA de San Antonio, Texas, acaba de ser nombrado Director Musical de KVAR FM Radio, San Antonio, empresa en la cual funge **Guillermo Lozano** como Director General. La emisora lanza al aire su señal de 100,000 watts durante las 24 horas de los siete días de la semana. ¡Felicidades Javier! . . . El gran amigo **Alfredo Rodríguez**, previamente con amplio historial como discjockey y programador musical, acaba de ser nombrado Director de Operaciones

de Radio KUKA, que lanza su señal al aire en Español las 24 horas del día. Kuka es ampliamente popular como "Radio Fiesta." ¡Éxitos Alfredo! . . . Tomate lanzó al mercado un simple de **Jorge Santana**, interpretándose en Español sus temas exitosos en el mercado norteamericano, "Sandy" y "Love the way." Excelentes producciones que darán fuerte en todo el mercado hispano parlante . . . Orfeón lanzó un sencillo de **Lupita D'Alessio** interpretando "Como tú (Lolita de la Colina)" y "Desencuentro" (N. Mendez) en producción de **Okamura** y con arreglos de **Nacho Mendez**. ¡Muy bueno! . . . El intérprete hispano-colombiano **Tiziano**, cuya voz parecía una copia al carbón de la de **Sandro**, será lanzado en una nueva producción realizada en la Argentina. Ahora, con sus propias modalidades interpretativas, pudiera dar fuerte este cantante en el plano internacional.

La empresa propietaria de la poderosa radioemisora WQBA de Miami, la Susquehanna Broadcasting, acaba de firmar contrato para adquirir la WJOK FM, transmitiendo actualmente música "country"

(Continued on page 55)

## RECORD WORLD LATIN AMERICAN ALBUM PICKS



### CAN YOU FEEL IT

RAY BARRETTO—Atlantic SD 19198

En producción de Ray Barretto y Raymond Silva, el talentoso Ray muestra ampliamente su capacidad como percusionista. Adornan y fortalecen esta grabación la labor de insuperables arreglistas y músicos. "Can You Feel It" (H. Schneider-M. Shimm), "Summer Sun" (Richman), "Whirlpool" (J. Richman) y "Daydreams" (J. Richman).

■ Produced by Ray Barretto and Raymond Silva, talented percussionist Barretto offers a terrific package that shows masterful arrangements and superb performances. Great from top to bottom! "Stargazer" (Richman), "Can You Feel It (Let It Groove You)," "I Think About You" (H. Schneider) and "Sting Ray" (T. Anderson).

(Continued on page 56)



Tiziano



Estela Nuñez

# LATIN AMERICAN HIT PARADE

## Popularidad (Popularity)

### San Francisco

By KBRG (OSCAR MUNOZ)

1. VOY A PERDER LA CABEZA POR TU AMOR  
JOSE LUIS
2. VIVIR ASI ES MORIR DE AMOR  
CAMILO SESTA
3. EL BRUJO  
BILLO'S CARACAS BOYS
4. QUE PENA ME DA  
DANNY DANIEL
5. QUE AMARGURA  
EL JAROCHO Y SU COMBO
6. LOCO POR TI  
LUISA FERNANDEZ
7. ABISMO  
KING CLAVE
8. EL CANTANTE  
HECTOR LAVOE
9. JACINTO PEREZ DE LA O  
EL PODER
10. AVELINA/FUIMOS AMIGOS  
LA SALSA MAYOR

### Puerto Rico

By KQFM (HECTOR MARCANO)

1. SONGORO CONSONGO  
HECTOR LAVOE
2. CANTANTE ERRANTE  
ANDY MONTANEZ
3. NUMBER ONE DEE JAY  
GOODY GOODY
4. NO HAY VUELTA ATRAS  
SALSA FEVER
5. ATREVIDA  
TOMMY OLIVENCIA
6. ME VOY AHORA  
ISMAEL MIRANDA
7. HOT SHOT  
KAREN YOUNG
8. FILETE  
JOHNNY VENTURA
9. READY TO TAKE A CHANCE AGAIN  
AGAIN  
BARRY MANILOW
10. BARBARAZO  
WILFRIDO VARGAS

### Mexico

By VILO ARIAS SILVA

1. YO QUISIERA SENOR LOCUTOR  
VERONICA CASTRO/Peerless
2. POR MUCHAS RAZONES TE QUIERO  
PALITO ORTEGA/Orfeon
3. VIVIANA  
LUCIA MENDEZ/RCA
4. Y LAS MARIPOSAS  
JOAN SEBASTIAN/Musart
5. MOTIVOS  
JOSE DOMINGO/Melody
6. MI FRACASO  
JUAN GABRIEL/Ariola
7. CORAZON HERIDO  
ARIA 8/Polydor
8. POBRES NINOS  
JOSE BARETTE Y EL MIRAMAR/Accion
9. TU ENGANO  
MARIA DEL CARMEN/RCA
10. COMO TU  
LUPITA D'ALESSIO/Orfeon

### El Salvador

By MARIO MELENDEZ

1. RIOS DE BABILONIA  
BONEY M./Dicesa
2. GREASE  
FRANKIE VALLI/Dideca
3. EL ULTIMO BAILE  
DONNA SUMMER/Bonidiscos
4. EN UN BOSQUE DE LA CHINA  
CEPILLIN/Sisa
5. IT'S A HEARTACHE  
BONNIE TYLER/Dicesa
6. DIME ABUELITO  
HEIDI/Dicesa/Indica
7. RECUERDOS  
OSCAR OLANO/Dicesa
8. BOOGIE OOGIE OOGIE  
A TASTE OF HONEY/Dideca
9. SUMMER NIGHTS  
TRAVOLTA & NEWTON-JOHN/Dideca
10. MORIR CONTIGO  
GRUPO MIRAMAR/Fonica

## Ventas (Sales)

### Mexico

By VILO ARIAS SILVA

1. POR MUCHAS RAZONES TE QUIERO  
PALITO ORTEGA/Orfeon
2. MI FRACASO  
JUAN GABRIEL/Ariola
3. YO QUISIERA SENOR LOCUTOR  
VERONICA CASTRO/Peerless
4. Y LAS MARIPOSAS  
JOAN SEBASTIAN/Musart
5. VIVIANA  
LUCIA MENDEZ/RCA
6. CORAZON HERIDO  
ARIA 8/Polydor
7. POBRES NINOS  
JOSE BARETTE Y EL MIRAMAR/Accion
8. OH QUE GUSTO DE VOLVERTE A VER  
RIGO TOVAR/Melody
9. EL PERDON DE LA HIJA DE NADIE  
YOLANDA DEL RIO/RCA
10. LAS CUENTAS CLARAS  
CHELO/Musart

### Albuquerque

1. QUE CASUALIDAD  
JOE BRAVO/Hurricane
2. QUE PASARIA  
RENE & RENE/ARV
3. DEME UN RIDE  
JUAN GABRIEL/Arcano
4. QUE LINDA ERES  
LOS HUMILDES/Fama
5. TE VAS ANGEL MIO  
CORNELIO REYNA/CR
6. DIMELO EN LA CARA  
CARLOS MIRANDA/Freddie
7. ME JOR ME VOY/QUE SACRIFICIO  
CHELO/Musart
8. TRES RAMITAS  
LITTLE JOE Y FLIA./LRC
9. JURO QUE NUNCA VOLVERE  
LUCHA VILLA/Musart
10. LA LEY DEL MONTE  
VICENTE FERNANDEZ/Caytronics

### Chicago

1. JURO QUE NUNCA VOLVERE  
LUPITA D'ALESSIO/Orfeon
2. VOY A PERDER LA CABEZA POR TU AMOR  
JOSE LUIS/TH
3. CELOS DE TI  
LA MIGRA/Mar
4. LIMONADAS VERDES  
SONORA SAN FRANCISCO/Gas
5. JAMAS ME CANSARE DE TI  
ROCIO DURCAL/Pronto
6. LA CARTA  
LOS SAGITARIOS/Climpico
7. ESPERANZA  
SOCIOS DEL RITMO/Fama
8. LOS MANDADOS  
VICENTE FERNANDEZ/Caytronics
9. GOLONDRINA DE OJOS NEGROS  
COSTA AZUL/Melody
10. COPACABANA  
LISSETTE/Coco

### San Francisco

1. EL BRUJO  
BILLOS CARACAS BOYS/TH
2. EL PORRO DE JAIME  
CHELO CAMPOS/Latin
3. LOS MANDADOS  
VICENTE FERNANDEZ/Caytronics
4. QUE AMARGURA  
GRUPO JAROCHO/Zafari
5. LA ULTIMA LAGRIMA  
SONORA MATANCERA/Orfeon
6. Y LAS MARIPOSAS  
JOAN SEBASTIAN/Musart
7. JURO QUE NUNCA VOLVERE  
LUPITA D'ALESSIO/Orfeon
8. VIVIR ASI ES MORIR DE AMOR  
CAMILO SESTO/Pronto
9. EL ULTIMO BESO  
REGULO ALCOCER/Cara
10. JACINTO PEREZ DE LA O  
EL PODER/Fama

## Nuestro Rincon (Continued from page 54)

norteamericana. **Herb Levin** acaba de declarar "Estimamos que la comunidad latina se merece otra planta de buena calidad que transmita en FM," en su carácter de Gerente General de WQBA, la emisora número uno del área de Miami, por encima de todas las de habla inglesa. Se unirá así la nueva FM a las amplias facturaciones de las actuales emisoras en el área, WQBA, WCMQ, FM 92, WOCN y WRHC, todas radiando en Español . . . Lanzó Ariola el primer sencillo de su recientemente firmada como artista exclusiva, **Estela Nuñez** de México. En el elepe que próximamente se lanzará al mercado internacional se incluirán los temas ya lanzados titulados "Como te llamas tú" y "Golondrina Presumida." . . . Asistió esta semana al debut de **Los Sobrinos del Juez**, (The Judge's Nephews) en el "Merchandise Mart" de Miami, Florida. Exito total y absoluto del primado grupo musical de Miami . . . Y ahora . . . ¡Hasta la próxima!

When one speaks of Latin American composers; when one speaks of the apex of talent and the conqueror of multitudes; when one speaks of the internationality of a Latin composer; when one speaks of love, rhythm, sadness, beauty, popularity and grandeur of the work of a Latin American composer, no one of our world, identified in our music, our struggles, our conquests and our musical efforts, can let pass unnoticed—not even for a moment—Puerto Rico's greatest: **Don Rafael Hernández**. His work has crossed the oceans; his music identifies not only his country, but all of the Caribbean and all of Latin America.

Another great of Latin music is **Ruth Fernández**, one of the good performers of our antillean rhythms, singer of noble heart and magnificent voice, Puerto Rican and Latin on all sides. Today, as Senator in the Puerto Rican government and ardent defender of our class, she cries. Someone has been disrespectful to the honor of the great one of Puerto Rico. Someone has ignored him.

The Puerto Rican Senate has spoken. They have declared as "person not wanted," the Spanish singer known as **Raphael**, for his public declarations when referring to the international work of **Rafael**

**Hernández**. The fact that he "wanted or not to go to Puerto Rico" does not interest me. Puerto Rico made him an idol because they wanted to, without thinking of the ungratefulness of the Spanish singer. Time took care of turning him into dust.

**Javier de la Cerda**, previously musical programmer for Radio KUKA in San Antonio, Texas, has just been appointed to musical director of KVAR-FM, San Antonio, a company in which **Guillermo Lozano** is involved as general director. The station goes on the air with 100,000 watts for 24 hours, seven days a week. Congratulations Javier! . . . **Alfredo Rodríguez**, previously disc jockey and musical programmer, has just been appointed as operations director of Radio KUKA, which goes on the air in Spanish 24 hours a day. KUKA is known as "Radio Fiesta." Success Alfredo! . . . Tomato released to the market a 45 of **Jorge Santana**, singing his hits in Spanish for the American market, including "Sandy" and "Love the Way." Excellent productions that will hit in the Spanish speaking market . . . Orfeón released a 45 by **Lupita D'Alessio** singing "Como Tú" (Lolita de la Colina) and "Desencuentro" (N. Mendez), produced by **Okamura** and arranged by **Nacho Mendez**. Very good!

Colombian singer **Tiziano**, whose voice seemed like a carbon copy of Sandro, will be released in a new production done in Argentina. Now, singing his own way, he could come on very strong in the international field.

The company which owns powerful radio station WQBA in Miami, Susquehanna Broadcasting, has just signed a contract to acquire WJOK-FM, currently transmitting American "country" music. **Herb Levin** has declared: "We feel that the Latin community deserves another good quality plant transmitting on FM." This way the new FM will be united to the current stations in the area, WQBA, WCMQ, FM 92, WOCN and WRHC, all broadcasting in Spanish . . . Ariola released its first 45 of exclusive artist **Estela Nuñez** of Mexico. On the lp, which will be released to the international market very soon, they will include two songs already released, "Como te llamas tú" and "Golondrina Presumida."

## CONCERT REVIEW

### Queen's Big Sound Thrives in N. Y.

■ NEW YORK — Queen proves that stadium rock is still thriving. In a period that favors small halls and intimacy Queen not only shows that rock can be played in large halls, but that a large hall can be used to the group's advantage. With a crystal-clear sound system, a wide-open three-levelled stage and a bright, wisely-underdone light show, Queen succeeded in making the 19,000-seat Madison Square Garden seem more like a theatre than a basketball stadium.

The reason Queen (Elektra) succeeds is because they don't have the anonymous tiresome sound that so many metal bands do. Queen plays light, heavy-metal. At their best, playing cute, bouncy, vocal and piano-oriented pop ("Bohemian Rhapsody," "Spread Your Wings," "You Make Me Live"), Queen shares more with Genesis and even the Beatles than they do with metal giants Led Zeppelin or Aerosmith.

Queen's sound is decidedly not dark or sinister; it is happy, funny and optimistic. When Queen attempts hard metal boogie they flounder more than they cook. The twenty-minute untitled guitar instrumental was the only real failure of the two-hour concert. Queen's guitarist Brian May is not the guitar superman that Jimmy Page or Peter Townshend is. May is much better playing rhythm, guiding a song rather than dominating it; his vocal harmonies are more vital to the band's individuality than his guitar playing.

Vocalist Freddie Mercury too is more believable being cute than he is being nasty. When he took off his shirt at the start of the show the girls screamed as if he were McCartney or Frampton. Yet his attempt to sexually coax May during a solo (a la Jagger-Richards) did not come off at all. What did come off was Mercury's confident personality and his playful arrogance.

Mercury's forte is as a showman and he was in top form at the Garden. Sporting a black leather outfit with red shoes and red suspenders Mercury won the crowd's attention the moment he leaned over the stage to the front rows and sang the first bars of "We Will Rock You." By the end of the song the stage was covered with roses thrown from the crowd. And it never stopped throughout the concert. Mercury used every inch of the stage, dancing, taunting and flirting. He has the sense and moves of a well-trained and seasoned performer. He knows just how much to excite a crowd before calming them down and he knows how long an audience can sit before getting restless.

Mercury and company also have a good sense of production and choreography. When Mercury was at one corner of the stage, May was at the other. Lights and smoke successfully highlighted exciting interludes. The surprising acoustic section of the show (when the band played the closest thing to jazz, the title of their new album), was cleverly sandwiched between two popular songs. During the new single "Fat Bottom Girls" a dozen buxom girls in G strings wheeled around the stage on bicycles. Although some might object to the lack of taste, the gimmick was a welcome relief to the mechanical and impersonal tricks usually found at rock shows.

Queen drew heavily from the new "Jazz" album, but the crowd's heart was with the older, more-familiar material. A collage of songs from the "Night at the Opera" and "Sheer Heart Attack" albums was probably the high point of the show. Queen saved their ace in the hole for the finale, a rousing reading of "Bohemian Rhapsody," done with the aid of tapes, sirens, thunder and fire bombs.

Jeffrey Peisch

### Perkins Packs 'em In



Jet recording artist Carl Perkins recently performed at New York's Bottom Line. Perkins' new album, released on the CBS Associated Label, is entitled, "OI' Blue Suede's Back." Pictured backstage are, from left: Al DeMarino, vice president artist development, Epic/Portrait/Associated Labels; Carl Perkins; Sharon Arden, vice president, Jet Records; Jim Charne, national director, merchandising, E/P/A.

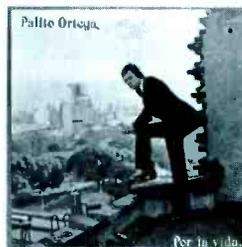
### Big Bird Gives Gold



Muppet Big Bird presented the coveted gold record to the talented group responsible for the success of the "Sesame Street Fever" album. Pictured from left: Arthur Shimkin, president of Sesame Street Records; Michael DeLugg, engineer and co-producer of the album; Big Bird; Robin Gibb (who guested on the lp via several songs); and producer/composer Joe Raposo.

## Latin American Album Picks

(Continued from page 54)



### POR LA VIDA . . .

**PALITO ORTEGA**—International INT 933

Palito Ortega de Argentina está moviendo fuerte esta grabación en Mexico y Estados Unidos. Temas dec corte simple & muy comerciales tale como "Por muchas razones te quiero" (Ortega), "El tiempo pasa y se nos va la vida" (Ortega), "Un amor inmenso" (Ortega), hace un ganador de este larga duración.

■ Palito Ortega from Argentina is moving this package in Mexico and the States. Simple and very commercial tunes. "Caminemos" (Mortins-Gil), "Por muchas razones te quiero," "El tiempo pasa y se nos va la vida," more.



### BOLEROS

**SILVANA DiLORENZO**—Arcano DKLI 3407

Acompañada por Los Nocturnos, Silvana Di Lorenzo de Argentina logra excelentes interpretaciones de boleros que venderán por siempre. "Lo mismo que a usted" (Ortega-Ramos), "Camino Verde" (Larrea), "La Barca" (Cantoral) y "Sabor a mí" (A. Carrillo).

■ Backed by Los Nocturnos, Silvana Di Lorenzo from Argentina offers an outstanding package of beautiful old boleros such as "Lo mismo que usted," "El Reloj" (Cantoral), "Espinita" (N. Jimenez), "Tres Palabras" (Farres) and others.



### ENAMORADOS

**CLAUDIA DE COLOMBIA**—CBS 141183

Muy comerciales arreglistas, espectacular repertorio y muy buena interpretación de Claudia de Colombia, harán un gran vendedor de este paquete. "Cuando voy por la calle" (Echavarria), "Enamorados" (Yradier-R. Polo), "Vuelves" (J. Villamil) y "Para que llorar por tí" (E. Lecuona-R. Polo).

■ Very commercial arrangements, well balanced repertoire and a very good performance by Claudia from Colombia will make a big winner out of this album. "Los ejes de mi carreta," (Yupanqui), "Enamorados," "Vuelve," more.

## Dealers Downplaying Single Slump's Impact

(Continued from page 3)

not worried. They note that while third quarter sales were not up to expectations, their fourth quarter sales have increased by nearly 50 percent and should offset the drop in single sales.

Good weather was blamed as a major factor for the weak figures with most retailers stating that the advent of cold weather would generally help sales. According to Debby Flanagan of Everybody's Records, though, the early heavy snowfall in the northwest and upper midwest was helping to keep consumers out of the stores.

The quantity of good album product and its appeal at the adult level was cited by many as another reason for the singles decrease. Larry Ruegamer of Lieberman in Minneapolis pointed out that "A few years ago parents didn't want to have to listen to a whole album of hard rock 'n' roll so they would give a kid 99 cents or a dollar for a single. But now because they like the record, too, they have no objection to the kid bringing the album home and they're willing to give him the four or five dollars to pay for it."

Western Merchandising's Steve Marmaduke points to a lack of great single product as a cause. "This year," he says, "there are no 'You Light Up My Life's'—there are no songs that have singly captured the marketplace." Marmaduke also asserted that there are no "Saturday Night Fever" or "Stranger" albums to spawn three or four hit singles.

Ben Karol, on the other hand, sees the singles business as way ahead of last year if the sales of 12-inch singles are taken into account. "There is no question about it if you confine this to the old conventional singles there is a drop-off in business. But if you combine the sales figures of 12-inch and 7-inch records, which you should, we're way ahead."

Ron Sansone of Southern Records echoed Karol's remarks, saying that his sales "are pretty much at the same level as this time last year."

But most retailers tend to agree with Marmaduke when he says "There just aren't any killer singles out there this year," and with Ruegemeyer that, "The demographics of the new albums are causing more people to buy more albums and less singles."

## WCI 'Gift' Study (Continued from page 3)

gift-giving breakout was prepared by Michael Kapp, president of Warner Special Products, from the initial study directed by Martin Fishbein, a professional researcher and professor at the University of Illinois, and Kapp.

The new information asserts that 47 million Americans—about 25 percent of the population over age 10 and about half the record buyers in this country—gave records or tapes as gifts in the 12 months preceding the survey in interviews in April and May, 1977.

Thirty-five million gave lps as gifts during that period; 10 million gave singles; 11 million gave 8-tracks; and five million gave cassettes.

Especially significant for the retail and rack jobber recipients of the new study are statistics showing that 40 percent of the gift-givers, making 45 percent of the purchases, did their shopping in record stores. Discount houses followed with 23 and 22 percent, department stores with 10 and 10 percent, and record clubs with 10 and seven percent.

A majority of the gift-givers—56 percent—were under 30, but their more affluent elders accounted for a majority—52 percent—of the total gifts given.

White females made up 57 percent of the gift-givers surveyed, and accounted for 61 percent of the gift purchases. White males represented 38 percent of the gift-givers and 33 percent of the purchases. Black men and women made up five percent of the gift-givers and six percent of the purchases.

Sixty percent of the gift-givers had family incomes for the year

preceding the survey of less than \$15,000. The largest single income category among those surveyed—with 23 percent—was the \$10,000-\$14,999 bracket.

Gift-giving divided fairly evenly between east and west, according to the survey, with people in the west representing a somewhat larger share of total gift-givers than their share of the population would predict.

Fifty-four percent of the gift-givers were married.

Rock music of various sorts predominated among the gift-givers' choices, accounting for 40 percent of gifts. (Rock accounts for 36 percent of all record and tape purchases, according to the WCI study.) Rock was followed by easy listening (17 percent), country (12 percent), classical (five percent) and r&b/disco (five percent).

A full 75 percent of the gift-givers had both record and tape players in their households, compared with an estimated 55 percent of the population over 10 owning both types of players.

Fifty seven percent of the gift-givers listened to more than 10 hours of music on radio in an average week.

In a prepared statement on the gift-giving survey, NARM executive vice-president Joe Cohen said it shows "recorded music as a gift item need not be limited to the holiday season but can be capitalized on and merchandised year round, and that there is opportunity to expand the gift-giving market. If 49 percent of current record buyers are giving gifts, we should go after the other 51 percent and convince them to do the same."

## Wheelin' & Dealin'



Following the first of two SRO shows last Thursday night (16) at the famous Palomino Club here, Asleep At The Wheel's Ray Benson and crew were greeted by a clutch of Capitol friends. Standing from left are: Stephanie Gootnik, national country promotion; Bruce Ravid, talent acquisition manager, west coast; Ray Benson, AATW's lead guitarist and mouth; Kyo Sharee, press & artist relations manager, west coast; Terry Reid, Capitol recording artist; Susan Scharf, Los Angeles promotion manager; and Lee Dresser, Capitol recording artist. In the foreground, from left: Vince Cosgrave, director of country a&r marketing and Oscar Arslanian, director of press & artist relations.

## MCA Begins Campaign For 'Moses' Soundtrack

■ NEW YORK—A full scale promotional campaign has been launched in support of "A Woman Called Moses," the MCA soundtrack from the forthcoming NBC-TV two-part special, according to Mike Abbott, vice president, r&b promotion and marketing.

NBC's "A Woman Called Moses" is based on the life of Harriet Ross Tubman, the legendary slave abolitionist (born into slavery herself). Starring Cicely Tyson, the show airs December 11-12.

The MCA soundtrack, released this week (21) features music composed, produced and arranged by Van McCoy, Coleridge Taylor Perkinson and Charlie Kipps. Featured prominently on vocals is Tommy Young.

The single culled from the album, titled "I Must Go," was released in early November.

In an effort to create total industry awareness on the soundtrack level, MCA sponsored 98-minute screenings of the 3-hour "Moses" followed by soundtrack listening receptions in six key markets: Chicago (13 and 14); Los Angeles (14); Washington, D.C. (14); Philadelphia (16) and New York (21). Both NBC-TV and MCA hosted the New York event.

The soundtrack campaign focuses on time buys in major cities, trade and consumer advertising and extensive print coverage, through the utilization of appearances by Tyson, McCoy and Young in key markets where the screenings and soundtrack receptions were held.

## Benton Joins Casablanca Pubbery

■ LOS ANGELES — Steve Bedell, vice president of Casablanca Record & FilmWorks music publishing division, has announced the appointment of Cheryl Benton as professional manager. Benton has worked as assistant to Bedell for six months. Previously she worked in the professional department of United Artists Music.

## Athena Ups Meister

■ LOS ANGELES—Deborah Meister has been named office manager at Athena Artists. Meister has been a booking agent with Athena for a year and a half and will continue special booking duties in addition to her new position.

Prior to joining Athena, Meister was also a booker with Republic Artists.

# Retailers See Trend To Cooperation (Continued from page

past. Coupled with what many retailers perceive as a more professional approach to in-store relations by manufacturers, this role has been redefined to produce a more profitable merchandising attack on the retail level in 1978.

"This Christmas, by and large, I've been experiencing a pretty reasonable attitude on the part of manufacturers," explained Alan Schwartz, director of advertising for Music Plus. "There's certainly a lot of pressure, because everybody wants to be as visible as possible, but I've found more record company cohesiveness this year, and a willingness to respect our ideas as well."

The idea that the manufacturer is engaged in a give-and-take process with retailers insofar as in-store displays are concerned seems to be gaining credibility this year, according to the accounts surveyed. "They're making better use of what's out there on the retail level," noted Schwartz, "and they're taking the feedback from the stores more seriously, and listening to the ideas developed in the field area. Before, there was a tendency on the part of manufacturers to put out materials less tailored to the accounts served. . . . They seemed to be designed with a national profile in mind, rather than a chain-wide or area ambience. Now, it seems that there's a trend to really know the store environment, rather than create an idea that's supposed to be suited for all accounts."

"We've placed a real emphasis on listening to our field merchandising representative, because they're the ones who get the feedback from the accounts directly," explained Hale Milgrim, national merchandising coordina-

tor for Warner Brothers. "There's been a tendency to refer to these people (who service stores with display materials) as 'paper-hangers,' which has only hurt effective profit-oriented merchandising," said the executive. "We now believe that the field reps are integral to effective communication, which means that they are probably the ones who know what the stores will and won't use."

Unfortunately, not all manufacturers share Milgrim's view, as shown by the massive amount of unused display material that gets shipped indiscriminately and often sits in warehouses. "If you left it to many labels, there would be a tremendous glut of unusable display materials," noted Al Franklin, owner of Franklin's Musical World. "A small store could be filled with just the stand-ups alone," said Scott Franklin, store manager, "and it really seems like there's an overabundance of 4-by-4's as well."

"The emphasis on in-store display is no worse than it has been in the past," noted Al Franklin, "and we expected it. There's been a tremendous escalation as far as in-store merchandising material goes, and the cost for the smaller labels is proportionately higher than you would think. The idea behind it is, I believe, that a strong visual identification will mean a purchase to offset this cost."

How does the selection of suitable in-store product this year differ from previous holiday seasons? For retailers, it seems to be a very studied selection process. "We use the most important displays, as reflected by previous successes of the groups or acts in question," said Frank-

lin. "Customer requests for the new album are also a factor. But an unusually imaginative display or display device could move a piece of display material from a group we might not normally display to a good visibility location."

"A piece of product that might have received prime visibility and display space in July might never make it to the front of the store during the Christmas season," observed Tom Roos, sales director for the Record Bar chain. In fact, the merchandising "crunch" at Record Bar during the holiday season has served to spread the available display space between a number of labels, as the chain seeks to equitably allocate the prime space.

"We've been approached by several labels to do a Christmas merchandising program," said Roos, "but, considering the amount of product that is sold during this period, it would simply be unfair to all the other labels to deprive them of a chance at good display space. Additionally, we prefer the Christmas theme, which tends to distribute the increased product flow in a more equitable manner."

This attitude, increasingly shared by retailers, seems to invite less intense dissatisfaction on the part of manufacturers than in years past. "There's been no particular pressure," said Mike Adesheim, manager of Portland's Longhair Music. "The cream comes to the top and the good labels recognize this. We've even asked a few labels what they thought their number one seller would be this season and they haven't given us much hype, if any. It sounds kind of funny, but, even given the opportunity to push something they're (the field merchandising reps) getting pressure from the top on, they decline."

"Perhaps it's been because the labels have been fine-tuning the field merchandising process the past few years, along with the product," speculated Adesheim. "T-shirts used to be a very big item, and while the clerks wore them, the labels found that they just didn't sell product. Display items do, however. The process isn't jumping by leaps and bounds, but it seems to me that everybody's learning how to do their job better."

The retail community still sees room for improvement, though. "I'd agree that most labels have been pretty reasonable," said a storeowner in the midwest, who asked that his name not be used, "but there are some labels who offset this trend. And, even in

the field, there are some stores. If you're a store and you've got a display, sometimes an other store as a few labels, to display something has zero chance your particular course, if you've parts of display I can wind up that's completely posters, stand-knows-what-else. means that both store suffer, because his display stuff point."

wards resisting suggestions" that ad dollars during the holiday season are however, particularly accounts. are the some-eties of displays.

that they (the usually just blow jacket," said appreciate the forced image, as different con- ne package, but re diversity. The to move to the this area who nd identify accurately. That's tests are work- rsonnel has an so gets to use in execution."

titude of ABC's ct management, can be used to assive manufac- i this regard: h at all labels, ng forces have at they'll have onally hard to . Pieces have to h this 'crunch' rg things and

The key is to not as easy any- s a need to use ectively as pos- ot to be afraid re it's needed. campaigns are that follow the pat- ing, control and The Christmas season isn't too much different from other times of the year, except in the crucial respect of intense concentration and compression."

## Allman In Action



Currently rehearsing new material for a forthcoming Capricorn album, The Allman Brothers Band have been working out in Sarasota, Florida. The new album will be recorded in Miami beginning on December 4, with a release date scheduled for late February, 1979. The Allman Brothers Band is: Gregg Allman, keyboards and vocals; Dicky Betts, lead guitar and vocals; Dan Toler, lead guitar; David Goldflies, bass; Jaimoe, drums and percussion; and Butch Trucks, drums and tympani. The album will be produced by Tom Dowd, who produced other albums by The Allman Brothers Band including "Idlewild South," "At Fillmore East" and "Eat A Peach." Pictured above are producer Tom Dowd (left), and keyboardist Gregg Allman.

## Nugent LP Platinum

■ NEW YORK — Epic recording artist Ted Nugent's latest album, "Weekend Warriors," has been certified platinum by the RIAA.

## Polydor Builds Bridges



Alicia Bridges recently performed in New York and was feted at a reception. Shown at the party are (from left): Niles Siegel, BGO Management; Arnie Geller, BGO Management; Jerry Jaffe, national director of promotion, Polydor; Harry Anger, senior vice president, marketing, Polydor; Steven Salmonson, controller, Polydor; Alicia Bridges; Alex Hodges, The Paragon Agency; Jim Collins, national singles promotion director, Polydor; Buddy Buie, BGO Management.

## Disco File (Continued from page 44)

Another of the key disco discs this week is the remix of **Village People's** "Y.M.C.A." (Casablanca), which opens that number up to a rousing 6:47, bringing it on with a wholly new handclap, percussion and trippy synthesizer intro that proves irresistible. The same elements repeated in an extra break should make this song acceptable in a number of clubs that had shunned it up until now and give it a whole new life on the club level. Mix is by Michael Hutchinson, one of the engineers at New York's Sigma Sound . . . **El Coco's** "Coco Kane" has also been reworked some for an AVI disco disc: nearly three minutes of new instrumental material have been added here—like the spacious, delicately spacey central break—filling the song out to 7:45. Flip side is "It's Your Last Chance," also from the much-overlooked "Dancing in Paradise" album . . . Though not actually remixed, the two prime **James Wells** cuts are out back-to-back on another AVI 12-inch (promotional only), providing a better-quality pressing than the album and trimming "My Claim to Fame" from an overstretched 16:10 to a neater 11:57 while leaving "True Love Is My Destiny" as is. Both more stunning than ever.

**MEDIA:** A trio of quotes from recent articles on disco: From Andrew Kopkind's intelligent, provocative piece in Boston's Real Paper (October 28), "The Disco Decade/Notes on the Tremor of the Times": "Disco is the revolt against the 'natural' Sixties, the seriousness, the confessions, the struggles, the sincerity, pretensions and pain of the last generation. Disco is the affirmation of the 'unreal' Seventies, the fantasies, fashions, gossip, frivolity and fun. The Sixties were braless, lumpy, heavy; disco is stylish, chic, sleek, light. Disco emphasizes surfaces over substance, mood over meaning. The Sixties were a mind trip (marijuana, acid); disco is a body trip (Quaaludes, cocaine). The Sixties were cheap; disco is expensive. On a Sixties trip you saw God; on a disco trip you see Jackie O at Studio 54" . . . From Andrew Holleran's "Dark Disco: A Lament" in the December Christopher Street, in which the author of **Dancer From The Dance** defines his terms: ". . . The old dark disco, which did not know it was disco, which was simply a song played in a room where we gathered to dance . . . songs you could dance to for a long time, because they concentrated energy rather than evaporated it; songs that went inside you, rather than lodging in your feet and joints the way light disco does. You hardly moved, but suddenly you were closer—ever so slightly—to the person dancing with you, and you became conscious of your limbs, which even, as I remember, became heavier. You lowered your eyes. You closed them finally. It was gripping, real dancing, and the atmosphere in the room was one of surrender. Dark disco was our fado, our flamenco, our blues; it spoke of things in a voice partly melancholic, partly bemused by life, and wholly sexual" . . . From a Russian journalist's report on American discos—as printed in Moscow's Literary Gazette and excerpted in a recent AP dispatch in The Times—which describes disco as a kind of "nirvana for lonely people who don't want to have contact with anyone and who couldn't anyway": "How many lonely people are there in America? Very many! In any case the numbers are sufficient that in two years' time the multibillion-dollar disco industry founded on loneliness has spread rapidly through the country . . . (Dancers) spend the whole night shaking with the lights and dreaming of fame, success and money." Who said no one takes disco seriously?

## Leventon Forms Atoka

■ NEW YORK — Michael Leventon has announced the formation of Atoka Music, a new management, promotion, production, publishing Corporation. Leventon was most recently national promotion director for Kirshner Records, a post he held since 1976.

Leventon also announced his first two acts, singer-songwriter Lavada and fusion group Speed Limit.

Chris Francia has joined Atoka as Leventon's assistant, and Horace Hunter will be local New York and Philadelphia disco promotion director.

## S&G Mgmt. Bows

■ LOS ANGELES—Formation of S&G International Management, Inc. here, an organization designed to direct the careers of artists in various areas of entertainment, has been announced by company principals Al Schlesinger and Alex Grob.

They are joined in the new venture by Shannon Crockett, with principal offices at 6255 Sunset Blvd., Penthouse Suite 2206 Hollywood, Ca. 90028; phone: (213) 464-6230.

## Mechanical Debate

(Continued from page 4)

musical work copyright owners.

Of the various amendments, none has been so contested as that aspect of the interim regulations dealing with the accounting methods on returns, and so-called "reserve funding."

The adversaries are the RIAA on the one hand, which wants a longer period of time for reserve funding on returns, and the NMPA and the Harry Fox Agency, who are in favor of a shorter period of time, so that their members could benefit more quickly from the royalties obtained from records sold.

Accounting methods to determine whether or not a record should be considered a solid product or a returned product is the simplest explanation of what the financial and accounting experts will be haggling over at the two-day meetings.

Right now, the Copyright Office has settled on a compromise interim ruling which grants a one-year period of time for reserve funding.

Some of the witnesses scheduled to appear include Leonard Feist, president of NMPA, Albert Berman, president of the Harry Fox Agency, as well as Sanley M. Gortikov, the RIAA's president. Each will testify, and either they or their financial and accounting experts, and their legal counsel, will have the opportunity to cross-examine.

## Retailers Boost Inventory Stocks

(Continued from page 3)

fourth quarter buying. "If a hit is offered," he explains, "we buy it as a hit. But perhaps on records by new and unproven artists we taper off a bit. But even if our inventory is not as high as it has been in previous years, the higher prices will make up for it. That, plus picture discs and multiple record sets. We might have a fewer records in the stores this year, but they're worth more."

One out and out naysayer is For The Record's Bill Blankenship, who bought "very light" for the fourth quarter and admits to passing over most of the stocking programs. "I've never liked stocking programs," says Blankenship, "because you can't tell in August what you'll be doing in December. And we're also expecting a recession after the first of the year, which was a big factor in our plans. One reason our buying was lower this year is because our inventory went up in the third quarter; we still have good stock. We're about even with last year going into the fourth quarter."

These are clearly minority opinions. A majority of retailers see eye-to-eye with Ben Karol when it comes to fourth quarter buying. "We have a constant economic situation like every other record dealer in the country: we get a stream of new releases and have to make educated guesses on how they will sell. The return privilege is unique to our business, but bills become due before you make the returns. So you must be careful in budgeting your purchases so you can pay the bills at some reasonable time. The possible slowdown in the economy makes us cautious; certainly in our business you should be super-cautious. But at this time of year you have to be less cautious because the business is flooding in, and if you don't have the goods you don't make the sales. We've got more inventory now than we've had in any fourth quarter."

### Economy Looms

At National Record Mart, Jimmy Grimes pretty much echoes Karol's words. But the volatility of the economy, like the sound of rolling thunder at a picnic, tempers enthusiasm and thus looms as a major issue of the young Christmas selling season. Grimes elaborates: "You buy in September and get December and January dating and a six percent discount and hope for the best. You have to go for that discount and hope the business comes. You try to anticipate a good Christmas."

## Silver for Spears



Billie Jo Spears, who is returning from a tour of England, is shown receiving a silver album to recognize the sale of 100,000 pounds in sales of her "Blanket On The Ground" album in the United Kingdom. Shown in the picture, from left: Artie Mogull, co-chairman of United Artists Records; Lynn Shultz, director of operations, Nashville; B. J. Spears; Larry Butler, her producer on the album.

## Phonogram, Village Pact

■ CHICAGO — Irwin H. Steinberg, president of Phonogram, Inc./Mercury Records has announced the acquisition of Village Records for marketing through Phonogram. All Village product will be released on the Mercury label with the Village logo.

## Streisand 'Hits' Platinum

■ NEW YORK—Columbia recording artist Barbra Streisand's "Greatest Hits Volume II" has been certified platinum by the RIAA.

The single, "You Don't Bring Me Flowers," by Columbia recording artists Barbra Streisand and Neil Diamond has been certified gold by the RIAA.

# Country Christmas Singles

**THE STATLER BROTHERS**—Mercury 55046

**I BELIEVE IN SANTA'S CAUSE** (prod.: Jerry Kennedy) (writers: L. DeWitt/B. Church) (American Cowboy, BMI) (2:50)

**JOHNNY PAYCHECK**—Little Darlin' 7809

**I'LL PLACE MY ORDER EARLY** (prod.: Aubrey Mayhew) (writers: J. Paycheck/A. Mayhew) (Dream City, BMI) (2:20)

**DAYSRING** (featuring **TOMMY JO**)—Con Brio 143

**ELFIE THE LITTLEST ELF** (prod.: Bill Walker (writer: C. Keene) (Con Brio/Tales & Tunes, BMI) (3:47)

**CHRISTMAS SONG**—Epic AE7 1170

**CHRISTMAS SONG** (prod.: Joel Diamond & Charlie Calello) (writers: M. Torme/R. Wells) (E. H. Morris, ASCAP) (4:22)

**SILENT NIGHT** (prod.: same) (writers: F. Gruber/J. Mohr) (PD) (4:39)

**BOBBY HELMS**—Little Darlin' 7809

**I WANNA GO TO SANTA CLAUS LAND** (prod.: Aubrey Mayhew) (writer: B. Helms) (Dream City, BMI) (2:20)

**DELLA SUE COLLINS**—Shekinah TH7023

**ON HIS FIRST HIS CHRISTMAS DAY** (prod.: Marcus Shirley) (writer: S. Collins) (Jack, BMI) (2:12)

## Graham To Retain Bare's Country Appeal

(Continued from page 14)

says Clainos, "but how Bobby did. He spent three months just choosing producers, and when he was finished ended up using two of them (Kyle Lehning and Steve Gibson)." Where there had been little exchange between artist, label a&r, and management on the previous set, Clainos reports, "there was more bouncing off between Bobby, the producers, CBS and us." Also increased was the total production time, although Clainos attributes that more to "taking the time to really examine choices, not because people were taking too long in the studio." Actual sessions were staggered, with breaks in between to review material in progress.

Musicians were also hand-picked for each cut, rather than using a basic studio ensemble for all the tracks. To Clainos and Graham, what emerged was more electric in its delivery, but neither feels Bare has undertaken a dramatic overhaul of his approach; similarly, Clainos says the decision to include two rock covers, The Byrds' "I'll Feel A Whole Lot Better" and The Rolling Stones' "The Last Time," wasn't a calculated crossover move. "Kyle had wanted to cut that song for three or four years, and when he and Bobby teamed, the time seemed right."

Graham himself sees the challenge of live concert dates in terms of making Bare's act compatible with both country and pop bills. "Bobby falls into a funny kind of pocket, between the two extremes," he asserts. "He's not in the same category with Johnny Cash or Eddy Arnold, yet he's not just a newcomer." While that stature insures Bare's country bookings can attract his existing fans, Graham says pairing him with pop and rock acts has to be done cautiously. "The size of the venue isn't what I'm concerned about," he explains. "What we're going to try and do is put Bobby together with other acts whose audiences could be introduced to his music and have the potential for accepting it; at the same time, I'm concerned with making sure that his fans will appreciate the other acts." Some of the rock attractions that he feels would mesh comfortably with Bare's work include Jimmy Buffett, the Eagles, Norton Buffalo, Steve Miller and country-rock Southern acts likes Charlie Daniels and the Marshall Tucker Band.

Onstage, Graham says the act emphasizes a more electric style without moving into full rock, yet he feels Bare's costuming and production are probably at least as important. "The visual image

of the country artist—the hat, the clothes, all of that—is changing. That's The Sons of The Pioneers, and this is the '70s." Graham notes artists like Larry Gatlin as examples of a less explicitly cowboy-derived style. "He's not on the range anymore, he's not on a horse. Yet he isn't citized either. That's what we think Bobby can be."

Clainos adds that moving beyond his "comfortable" country base changes many aspects of Bare's stage work. "If a country artist is going to compete on the road for pop audiences, without that built-in loyalty he's had with country listeners, then he's really up against some competition," he observes.

"In that context, he has to turn some heads. His gross to net is going to change; his show format will have to change at least in part."

Both Clainos and Graham insist Bare's visibility on country dates won't be obscured by such non-country bookings. "It's a means, not an end," says Clainos of the company's plans for rock and pop bills featuring the artist, noting that Bare is currently playing country venues. "Any artist will do what they do better in the right environment. We want Bobby to play as many strong venues as he can, while maintaining certain levels of production and stage presence." Smaller club dates, he notes, are less desirable in terms of the former factor.

With Bare's current single and album still far from pop chart acceptance, neither manager is anticipating an overnight shift, and Graham says he isn't attempting one. "This isn't some hunk of charcoal with a piece of diamond in it that we found and want to sell right off," he concludes. "We want to polish it, to finish it so that all the facets can be seen. We're not in a hurry here."

## Quality Takes Time Taps Early Williams

■ NASHVILLE — Quality Takes Time, Inc. has announced the appointment of Early Williams as director of marketing and public relations. The corporation's holdings in the Nashville area include an entertainment and restaurant complex spanning a major portion of Printer's Alley.

Williams was most recently promotion director for Tree International. Prior to that he held various broadcasting positions in Tennessee, Kansas, Virginia, and New York.

# RECORD WORLD COUNTRY

## E/A Launches Promotion Campaign For Clint Eastwood Film Soundtrack

By WALTER CAMPBELL

■ DALLAS — Clint Eastwood joined Eddie Rabbitt, Charlie Rich and 150 radio and press representatives here Nov. 19 for the world premiere of his new Warner Bros. film "Every Which Way But Loose," kicking off an intensive promotion campaign for the film and its soundtrack album, released Nov. 21 by Elektra/Asylum Records.

Rabbitt's version of the title tune and Rich's "I'll Wake You Up When I Get Home" are being released Nov. 22 and 28 respectively by Elektra. Also included on the lp are cuts by Mel Tillis, Sonda Locke, Cliff Crofford, Larry Collins, Carol Chase and Hank Thompson and the Brazos Valley Boys. The soundtrack, produced by Snuff Garrett, was arranged and conducted by Steve Dorff.

The radio and press visitors visited with Eastwood, Rabbitt, Rich and featured players Sonda Locke, Beverly D'Angelo and Geoffrey Lewis during the weekend and attended a show by Rabbitt and Rich at the Palladium.

Backed largely by Warner Bros. films, the extensive promotion plans include tie-ins in ads for the movie and the soundtrack. Additionally, special screenings of the film will take place in 53 markets with invitations going to key radio personnel and retail accounts.

"We're embarking on the largest country campaign we've ever done," said Stan Marshall, vice president of sales for E/A, "and we're going with country marketing and beyond. There will be four weeks of pre-release activity with a sizable radio promotion using extensive time buys prior to the release of the picture

to promote both the film and the record. Since it is a soundtrack, the record will carry a list price of \$8.98. There is a five per cent discount program on initial orders."

### Merchandising

An extensive merchandising campaign is also being worked in conjunction with the firm of Macy Lipman, Marshall said. "We have a merchandising kit which includes posters and special mobiles to be direct shipped to 3000 customers across the country. This is an era in which soundtracks are what's happening, and there is no reason why country shouldn't be included."

The label is also producing two by three and 12 by 24 inch posters, empty record jackets and Macy Lipman kits containing the mobiles and other merchandising tools.

## 'Jamboree' Set

■ WHEELING, W. VA.—"Jamboree In The Hills," the outdoor country music festival, will be held for the third year this July 14-15, again under the auspices of Jamboree U.S.A. and Columbia Pictures Industries, Inc. The announcement was made jointly by Fred Keshner, vice president, Columbia Pictures Radio Broadcasting, and J. Ross Felton, vice president and general manager of the Wheeling Columbia Pictures Industries properties.

### '78 Show

"Jamboree In the Hills '78," held at the 150-acre Brush Run Park, St. Clairsville, Ohio, attracted 34,000 fans to the two-day show. This represents an increase of 20 percent over the first "Jamboree In the Hills" in 1977.

## RCA Signs Kelly Warren



Celebrating the signing of singer Kelly Warren (second from left) to a recording contract with RCA Records Nashville are (from left) Mel Ilberman, RCA division vice president, business affairs and affiliated labels; Jerry Bradley, RCA division vice president, Nashville operations; and Joe Galante, RCA division vice president, marketing-Nashville.

## Nashville Report

By RED O'DONNELL



■ So you haven't heard much lately about **Bobby Goldsboro**? He's alive, chirping, touring—and will be on NBC's Tonight show Dec. 6 . . . **Tennessee Ernie Ford's** "That Good Ole Gospel Sound" for Public Broadcasting tapes here Tuesday at the Opry House. **Della Reese** is among the guests . . . Watch for two old pros, **Marty Robbins** and **Merle Haggard**, to start working some shows as a team. **Bob Eubanks** of Concerts Express has put the package together.

Anybody tip you that Willie Nelson is cast as **Robert Redford's** manager in "The Electric Horseman" motion picture now in production? Redford plays a rodeo star who becomes spokesman for an advertising agency . . . Great Britain's Country Music Association cited English impresario **Jeffrey S. Kruger** with a special accolade at its recent annual awards dinner. It was in recognition of Kruger's contribution to the growth and popularity of country music over there in the past 25 years.

Following a recent show at the Possum Holler featuring **George Jones**, **Johnny Paycheck**, **Hank Williams Jr.**, and a good part of **Asleep At The Wheel**, Hank Jr. told RW, "I've been hearing that I'm supposed to be semi-retired. That's news to me." Judging from his performance, he doesn't look near ready to retire. He nearly stole the show.

Speaking of shows, ABC's recent **John Conlee** showcase at the Exit/In featured some of Music City's finest studio musicians and singers to back up the label's newest hit artist. What Conlee may lack in stage presence is more than adequately made up by his singing, and it was presented with notable care and professionalism.

The flashy jacket that **Larry Gatlin** wears at some concerts is a gift from Tonight show band director **Doc Severinsen**. Seems Gatlin complimented the jacket after appearing on the program and Severinsen said, "if it fits you it's yours." It fit. (So that's the way Larry gets his duds?)

Just for the record, Tuesday marks 53rd anniversary of the first  
(Continued on page 63)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **GEORGE JONES AND JOHNNY PAYCHECK, "MAYBELLENE"** (prod. Billy Sherrill) (writers: C. Berry/R. Fratto/A. Freed) (Arc, BMI) (2:20). Two outstanding country talents join forces on a rock and roll standard giving it a sound full of energy and a distinctive tone. Hot guitar licks and fast moving drums provide a strong force. Epic 8-50647.

**SLEEPER** **KELLY WARREN, "ONE MAN'S WOMAN"** (prod.: Terry Woodford & Clayton Ivey) (writers: B. Wyrick/T. Brassfield) (I've Got The Music, ASCAP) (2:54). Warren's new single combines well-crafted lyrics about a standard country theme with a pleasant, sophisticated sound. This should be the one to move her up the charts. RCA PB-11428.

**ALBUM** **KENNY ROGERS, "THE GAMBLER."** Both Rogers and producer Larry Butler are among the hottest in their respective fields in country music, with crossover success as well. This lp, with its easy-going country sound as well as a few new directions, should move them even further. "She Believes In Me," "Tennessee Bottle" and the title cut are among the standouts. United Artists LA934-H (7.98).



# Country Hotline

By MARIE RATLIFF

## MOST ADDED CHART CONTENDERS

Linda Ronstadt — "Ooh, Baby Baby"  
Mary MacGregor — "The Wedding Song"  
Sherry Brane — "It's My Party"



Oak Ridge Boys

Big Al Downing is scoring heavily with his first Warner Bros. release, "Mr. Jones." Added this week are WBAM, KRAK, KMPS, KERE, KWMT, WOKO, KLAJ, WAME, WESC, WPNX, KTTS, KWKH.

Mary MacGregor is seeing country action again with "The Wedding Song." First week adds include KERE, KJJJ, WEMP, WUBE, WPLO, KSOP. The flip side

of Rita Coolidge's release is getting attention: "The Jealous Kind" is playing at WMNI, KAYO, KFDI, WHOO, WPNX, KSOP, WPLO, KNEW.

Asleep at the Wheel is coming on strong with "Texas Me and You" at KBUC, KNIX, WOKO, WKDS, KTTS, KFDI, WIVK, KJJJ, KERE, KLLL, KKYX, KDJW, KWKH, KSOP. David Allan Coe's "The Bright Morning Light" showing well in the west and southwest.



Mary MacGregor

New Faces: Sherry Brane is getting national recognition with "It's My Party," playing at KYNN, WJQS, KVOO, KJJJ, WSLC, KTTS, KFDI. Sheila Andrews' "Too Fast For Rapid City"

showing at WHK, WDEN, WSLC, WGTO. Anita Ball's "No Hard Feelings" playing at KGA, KSSS, KVOO, WFAI, KSOP. Becky Hobb's "The More I Get, The More I Want" moving at WPNX, WFAI, KFDI.

Mundo Earwood is set to score heavily again, this time with "Fooled Around and Fell In Love," already added at WAME, WESC, KIKK, KCUB, KFDI, KVOO, KJJJ, KGA, KERE, WPNX, KSOP, KTTS, KKYX, WBAM. Nate Harvell is starting well with "One In A Million," moving at KLLL, WJQS, KVOO, KSSS, WIVK, KERE, WSDS, KXLR, KSOP, WTOD, KFDI, WFAI.

Linda Ronstadt's "Ooh, Baby Baby" playing at KCKN, WIVK, KSSS, WTMT, WAME, KSOP, WFAI, WPLO. "Just One Look" is choice at WDEE.

LP Interest: "The Diplomat" from Johnny Cash's latest playing at KJJJ; Tanya Tucker's "It's Nice To Be With You" good at WMPS; Freddy Weller's "One of the Mysteries Of Love" spinning at WSDS.

## SURE SHOTS

Oak Ridge Boys — "Come On In"  
George Jones & Johnny Paycheck — "Mabelline"

## LEFT FIELDERS

Craig Fuller & Eric Kaz — "Annabella"  
Buck Owens — "Do You Wanna Make Love"  
John Wesley Ryles — "Love Ain't Made for Fools"

## AREA ACTION

Tom Jones — "Baby As You Turn Away" (KSOP)  
Bill Medley — "Statue of a Fool" (WHK #38)  
Don McLean — "It Doesn't Matter Anymore" (WBAM, WEMP, KXLR)

## Prophet To Host Wembley Country Fest

■ LONDON — Ronnie Prophet will host the 11th International festival of Country Music at the Wembley arena in April 1979. The three-day event, promoted by Mervyn Conn, has become an annual pilgrimage for country music enthusiasts throughout the U.K.

The fest is negotiating for the appearances of Conway Twitty and Tom T. Hall. Already lined up for the evening shows are Marty Robbins, Tammy Wynette, Crystal Gayle, Billie Joe Spears, Floyd Cramer, Bobby Bare, Don Gibson, Hank Locklin and Poacher, recent winners of the Country Music Association of Great Britain's annual awards.

In addition, 30 country acts from all over the U.K. will converge on Wembley as the individual winners from the 30 nationwide heats of the Marlboro Country Music Talent competition.

The finals will take place in the main auditorium of the near-by Wembley Conference Centre. Judges will include representatives from record companies, radio stations and the press. The finalists will be judged on musical ability, content, presentation and entertainment value. The winners will join the major stars on the final day of the festival and will receive their prize of 1000 pounds from Philip Morris, sponsors of the competition.

## Great Britain CMA Announces Awards

■ LONDON — The ninth Annual Awards Dinner of the Country Music Association of Great Britain was held at the Grosvenor House Hotel November 15th, where visiting American country artist Billie Joe Spears presented this year's awards.

The awards were as follows: "Quarter Moon In A Ten Cent Town" by Emmylou Harris (Album of the Year), "Don't It Make My Brown Eyes Blue" by Crystal Gayle (Single of the Year), Poacher (Most Popular British Artist), Don Ford (Country Music Journalist of the Year for his work on Country Music Roundup), Stan Sayer of the Daily Mirror (National Press Journalist of the Year), Terry McKenna, (British Songwriter of the Year), Acuff-Rose Music (Publisher of the Year), United Artists for Crystal Gayle (Marketing Campaign of the Year), R. K. Records for Poacher (Marketing Campaign of the Year by an independent record label), Terry Wogan (Disc Jockey of the Year, non country specialist), Gerry Ford of Radio Forth (Disc Jockey of the Year, Country Music, a major station), Nigel Rennie of Radio Orwell (Disc Jockey of the Year, Country Music, a minor station), and the Inverness Country and Western Club and The Whispering Country and Western Club, Sussex, tied as Country Music Club of the Year.

# Country Radio

By CINDY KENT

■ NEWS: Charlie Cook, recently appointed program director at the rock station WGBS, Miami, reports there is no truth to a rumor floating around that the station is going country. "It's definitely not true" Cook told RW. "But it's a good rumor, considering my background has been country, having worked at WHN, WWVA, and KLAJ. WGBS has no reason to change its format and will continue to program the same."

Dale Turner at WKDA, Nashville, reports that everything is all set for the move this week into the station's new studio-office complex, located at WKDA's tower site. The new address is as follows: 506 2nd Avenue South, Nashville, Tenn. 37210. In addition, the station's phone numbers have been changed to (615)-244-WKDA and (615)-242-1240. The complex will also house WKDF-FM. The new facility is all ready to broadcast WKDA in stereo as soon as it is approved by the FCC. In other WKDA news, mid-December brings the drawing of the "'57 Chevrolet" contest, the winner to receive what else but a '57 Chevy. (This of course ties in with the Billie Jo Spears single of that title.)

CONTESTS AND PROMOTIONS: WHK, Cleveland, recently gave away a date with Charly McClain as a contest prize for the male winner. The female winner won a date with WHK's Terry Stevens . . . KWMT, Ft. Dodge, KFDI, Wichita, and KZIP, Amarillo, have been holding "Burgers and Fries" contests in conjunction with Charley Pride's latest single . . . Dolly Parton look-alike contests are still popular, and WIL-AM/FM is holding up the tradition—their winner is Brenda Kovarik, who later appeared on Dick Clark's "Wednesday Night Live." KNOE, Monroe, La., sponsored a safe opening contest, with the winner receiving the ounce of gold inside. J. D. North of WDEN-FM recently participated in a dunking booth in a fund raising effort for the Macon, Ga., Historical Restoration. Jeff Williams, MD at WHYL, participated in a calf-roping contest at the Harrisburg, Pa. All Pro Rodeo, as part of a station promotion.

## Con Job



Warner Bros. artist Con Hunley recently visited the WB home office in Burbank to discuss plans for the release of his first album, shipping in February. Hunley's latest single, "You've Still Got A Place In My Heart," is currently at number seven with a bullet on RW's country singles chart. Discussing strategy at an afternoon meeting are (from left) Bonnie Rasmussen, WB country publicity/artist relations; Dave McLachlan, vice president, Agency for the Performing Arts; Hunley; Andy Wickham, WB vice president/country division; and Mo Ostin, WB chairman of the board.

## Nashville Report *(Continued from page 61)*

Grand Ole Opry broadcast on WSM. Premiere airing was Saturday, Nov. 28, 1925—and it has missed very few Saturdays on the radio since then!

The third annual **Johnny Cash** Christmas Show Dec. 6 (CBS) includes rendition by entire cast of "Silent Night"—dedicated to memory of **Mother Maybelle Carter**.

**Albert Goldman**, who wrote "Ladies and Gentlemen, Lenny Bruce" (about the late comedian), is writing an unauthorized biography about the late **Elvis Presley**. Nashville's **Lamar Fike**, who traveled with and was associated with Presley since they were teenagers in Memphis, provided most of the inside information about the late phenomenal entertainer. The book (for which McGraw-Hill has reportedly paid \$2½ million), according to all advance information, is going to be a scorcher.

Fike, who operates a talent management company here, says: "It should be interesting. It gives facts, facts that should be told. Facts heretofore unrevealed. It don't know, as has been publicized, if it is a 'tell all' or the 'opening of a closetful of skeletons.' The reader will have to be the judge."

Fike admits "some people close to Elvis and his career" aren't going to be happy about its contents. Fike hinted he had a piece of the financial action—but didn't reveal a specific figure. The project has been in the works for several months.

ABC recording artist **Don Williams** tells newsmen: "Charley Pride and **Merle Haggard** had as much to do with me getting involved in country music as anyone. It was through hearing the kind of material they were doing that encouraged me to make the decision to write country songs." (In the mid-'60s, Williams was a member of the Pezo Seco pop music group.)

Lawrence welk vocalist **Ava Barber**, Hee Haw's **Hager Twins**, and singers **Bobby Borcher** and **Penny DeHaven** have seen signed to roster of United Talent agency, managed by **Jimmy Jay** . . . The first guessers on Music Row are predicting **Eddie Kilroy** will be promoted to boss' office at MCA Records local office, succeeding **Jimmy Bowen**, who resigned last week.

**Billie Jo Spear's** stage costume isn't sheer—but it's a near see-through!

Names-that-fit: **Donna Sheets** works in the sheet music dept. at Chappell Music Co. . . . Gadabout **Billy Deaton**, manager of **Faron Young**, enjoys telling about his pre-Nashville days as a booker-promoter in Texas. "I was the first promoter to put a \$100 bill in Charley Pride's hand. It was, of course," explains Billy, "years ago after Charley appeared on one of my shows." (Charley cheerfully verifies: "Billy sure did—and that was before inflation.")

Nashville and country music writers have a penchant for dropping the "g" and using an apostrophe (') in a participle. When I asked **Hank Cochran** why, he replied with a grin, "Leaving off that 'g' gives a word that down home, good ole boy look" . . . The bar in pianist-singer **Mickey Gilley's** nightclub in Pasadena, Tex. (near Houston) is said to be 200 yards long; anyway, it'll be the main setting for filming of a movie titled "Urban Cowboy."

Gospel music greats **Bill & Gloria Gaither** and their band appear on the Oral Roberts Christmas special that will be syndicated to approximately 500 stations throughout the world during Dec. 18-22.

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

**OAK RIDGE BOYS**—ABC 12434

**COME ON IN** (prod.: Ron Chancey) (writer: M. Clark) (Beechwood/Window, BMI) (2:58)

One of the strongest songs of the Oaks' live performance shows equal potential with the studio version. Harmonies and a strong rhythm combine for a bright, happy sound.

**ED BRUCE**—Epic 8-50645

**ANGELINE** (prod.: Buddy Killen) (writer: R. Rogers) (Newkeys, BMI) (3:10)  
Bruce's solid vocals are well-suited for this easy-moving love song. The chorus, with its simple guitar lick, makes an effective hook.

**JOHN WESLEY RYLES**—ABC 12432

**LOVE AIN'T MADE FOR FOOLS** (prod.: Johnny Morris) (writers: T. Skinner/J. Wallace) (Hall-Clement, BMI) (3:05)

Ryles and producer Johnny Morris give this song a classy treatment using a touch of jazz and the blues. Horns, background singers and a sax add to the sound.

**CRAIG FULLER/ERIC KAZ**—Columbia 3-10843

**ANNABELLA** (prod.: Val Garay) (writers: C. Fuller/E. Kaz) (United Artists/Glasco, ASCAP/Cuchulainn, BMI) (3:29)

This duo has had success crossing from pop to country with past efforts, and this release has the same potential. The smooth, haunting tone is given clean, balanced production treatment to create an exceptionally pleasant sound.

**HOWDY GLENN**—Warner Bros. 8704

**WHEN YOU WERE BLUE AND I WAS GREEN** (prod.: not listed) (writer: E. Conley) (ETC/Easy Listening, ASCAP) (3:00)

Glenn presents this broken-hearted love song in a slow yet smooth style that displays feeling in his voice. Production touches accent the easy flow with mellow guitar support.

**SHAUN NIELSEN**—RCA 11418

**LET'S TRY AND FALL IN LOVE AGAIN** (prod.: Jerry Bradley/David Briggs) (Writers: T. Seals/E. Setser/P. Dennys) (Irving/Down'n Dixie/Rondor, BMI) (3:11)

Nielsen's tenor voice reveals a sensitive control in this slow-paced ballad. An MOR feel to the overall sound could broaden the potential base for airplay.

**JUSTIN TUBB**—Ross 7704

**DRAGGIN' CHAINS** (prod.: Hilltop Productions) (writer: J. Ramsey) (Surety Songs, BMI) (2:45)

Tubb's new offering is an up-tempo tune of prison life. Fiddle work and the harmonizing background vocals add nice touches to the record.

**DON GIBSON**—ABC/Hickory 54039

**ANY DAY NOW** (prod.: Ronnie Gant) (writers: B. Bacharach/B. Hilliard) (Intersong, ASCAP) (3:15)

Reminiscent of the early '60s sound, this record shows Gibson's pop side. A subtle steel guitar maintains a definite country identity. The B side shows strength, too.

**BUCK OWENS**—Warner Bros. 8701

**DO YOU WANNA MAKE LOVE** (prod.: Norro Wilson) (writer: P. McCann) (American Broadcasting, ASCAP) (2:58)

The re-make of this pop hit provides a polished pop/MOR sound to Owens' country vocal styling. A solid production background highlights the vocals.

**BILLY PARKER**—SCR 162

**PLEASIN' MY WOMAN** (prod.: The General) (writer: D. Devaney) (Music City, ASCAP) (2:24)

Parker's now release displays his definitive country sound in an up-tempo tune. The fiddles and banjo accent the single's overall sound.

**DANNY CASANOVA**—Centaurus 781

**FOR NO REASON AT ALL** (prod.: Fred Vail & David Shipley) (writer: B. Mann) (ATV, BMI) (3:25)

This single also features Mary Fiedler, who trades lines with Casanova on this mellow love song. Production is simple with a subtle electric guitar adding a pleasing touch.

# RECORD WORLD COUNTRY ALBUM CHART

TITLE, ARTIST, Label, Number, (Distributing Label)  
 DEC. 2 NOV. 25

**1** **1** I'VE ALWAYS BEEN CRAZY  
 WAYLON JENNINGS  
 RCA AFL1 2979  
 (3rd Week)



WKS. ON CHART

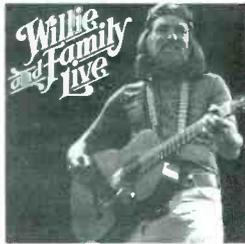
8

**2** **2** LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol  
 ST 11743 **42**

**3** **3** STARDUST WILLIE NELSON/Columbia JC 35305 **30**

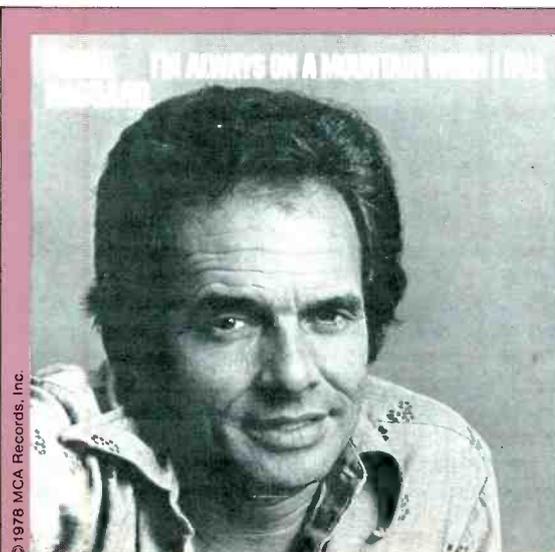
**CHARTMAKER OF THE WEEK**

**4** — WILLIE & FAMILY LIVE  
 WILLIE NELSON  
 Columbia KC2 35462 **1**



- 5** **4** HEARTBREAKER DOLLY PARTON/RCA AFL1 2797 **16**
- 6** **6** WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H **23**
- 7** **7** LOVE OR SOMETHING LIKE IT KENNY ROGERS/United Artists LA 903 H **20**
- 8** **8** MOODS BARBARA MANDRELL/ABC AY 1088 **7**
- 9** **10** LARRY GATLIN'S GREATEST HITS/Monument MG 7628 **3**
- 10** **15** TNT TANYA TUCKER/MCA 3066 **2**
- 11** **16** GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KC 35623 **4**
- 12** — PROFILE/BEST OF EMMYLOU HARRIS/Warner Bros. BSK 3258 **1**
- 13** **9** EXPRESSIONS DON WILLIAMS/ABC AY 1069 **12**
- 14** **5** LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155 **8**
- 15** **31** HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536 **2**
- 16** — ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444 **1**
- 17** **17** YOU HAD TO BE THERE JIMMY BUFFETT/ABC AK 1008/2 **3**
- 18** **23** BURGERS AND FRIEDS/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983 **3**
- 19** **13** TEAR TIME DAVE & SUGAR/RCA APL1 2861 **12**
- 20** **12** ELVIS—A CANADIAN TRIBUTE ELVIS PRESLEY/RCA KKL1 7065 **7**
- 21** **20** WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696 **44**
- 22** **18** BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037 **148**
- 23** **22** THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER/Capitol ST 11863 **3**
- 24** **24** GREATEST HITS, VOL. 4 TAMMY WYNETTE/Epic KE 35630 **3**
- 25** **26** THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/United Artists LA 930 H **2**
- 26** **41** GONE GIRL JOHNNY CASH/Columbia KC 35646 **2**
- 27** **29** EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H **34**
- 28** **11** ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/RCA AFL1 2780 **24**
- 29** **19** DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191 **7**
- 30** **25** TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H **46**

- 31** **36** ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105 **3**
- 32** **43** TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/Capitol SW 11853 **9**
- 33** **37** VARIATIONS EDDIE RABBITT/Elektra 6E 127 **35**
- 34** **38** ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065 **25**
- 35** **35** I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375 **22**
- 36** **39** WOMANHOOD TAMMY WYNETTE/Epic KE 35442 **18**
- 37** **32** PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018 **3**
- 38** **46** THE WAY IT WAS IN '51 MERLE HAGGARD/Capitol SW 11839 **9**
- 39** **40** OH! BROTHER LARRY GATLIN/Monument MG 7626 **25**
- 40** **33** FACE OF A FIGHTER WILLIE NELSON/Lone Star L 4602 **12**
- 41** **14** DAVID ALLAN COE GREATEST HITS/Columbia KC 35627 **4**
- 42** **42** I BELIEVE IN YOU MEL TILLIS/MCA 2364 **23**
- 43** **21** CONWAY CONWAY TWITTY/MCA 3063 **5**
- 44** — PLEASURE AND PAIN DR. HOOK/Capitol SW 11859 **1**
- 45** **51** MARSHALL TUCKER BAND'S GREATEST HITS/Capricorn CPN 0214 **6**
- 46** **30** LIVE AT THE GRAND OLD OPRY JERRY CLOWER/MCA 3062 **4**
- 47** **45** LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY/Columbia KC 35534 **8**
- 48** **48** RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic KE 35443 **18**
- 49** **44** VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND/Epic E2 35368 **8**
- 50** **52** ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007 **35**
- 51** **47** HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544 **58**
- 52** **57** FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023 **6**
- 53** **53** BANJO BANDITS ROY CLARK & BUCK TRENT/ABC AY 1084 **11**
- 54** **63** COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 11726 **21**
- 55** **27** JOHNNY DUNCAN'S GREATEST HITS/Columbia KC 35628 **3**
- 56** **60** THE VERY BEST OF CONWAY TWITTY/MCA 3043 **28**
- 57** **55** Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993 **60**
- 58** **50** THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312 **154**
- 59** **59** REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482 **166**
- 60** — LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/United Artists LA 929 H **1**
- 61** **70** LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616 **65**
- 62** **71** CLASSIC RICH, VOL. 2 CHARLIE RICH/Epic KC 35624 **4**
- 63** **58** OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733 **33**
- 64** **49** SON OF A SON OF A SAILOR JIMMY BUFFETT/ABC AA 1046 **35**
- 65** **75** CONTRARY TO ORDINARY JERRY JEFF WALKER/MCA 3041 **23**
- 66** **72** DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G **72**
- 67** **64** HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719 **65**
- 68** **34** JOE STAMPLEY'S GREATEST HITS/Epic KE 35622 **3**
- 69** **62** BEST OF DOLLY PARTON/RCA APL1 1117 **131**
- 70** **68** EASTBOUND AND DOWN JERRY REED/RCA APL1 2516 **65**
- 71** **56** LET ME BE YOUR BABY CHARLY McCLAIN/Epic KE 35448 **6**
- 72** **65** IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439 **65**
- 73** **61** OLD FLAMES (CAN'T HOLD A CANDLE TO YOU) JOE SUN/Ovation OV 1734 **3**
- 74** **28** JOHNNY CASH'S GREATEST HITS, VOL. 3/Columbia KC 35637 **4**
- 75** **54** SLEEPER WHEREVER I FALL BOBBY BARE/Columbia KC 35645 **4**



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MCA-2375

## MERLE'S ALBUM IS GREAT

and it's filled with hits:

IT'S BEEN A GREAT AFTERNOON

I'M ALWAYS ON A MOUNTAIN  
 WHEN I FALL

LOVE ME WHEN YOU CAN

and seven others  
 Produced by Fuzzy Owen and Hank Cochran  
**MCA RECORDS**

# RECORD WORLD COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number  
DEC. 2 NOV. 25

WKS. ON CHART

<b>1</b>	<b>2</b>	<b>I JUST WANT TO LOVE YOU</b> EDDIE RABBITT Elektra 45531		<b>10</b>
<b>2</b>	<b>4</b>	<b>ON MY KNEES</b> CHARLIE RICH & JANIE FRICKE/Epic 8 50616		<b>9</b>
<b>3</b>	<b>1</b>	<b>SWEET DESIRE</b> THE KENDALLS/Ovation 1112		<b>11</b>
<b>4</b>	<b>13</b>	<b>BURGERS AND FRIES</b> CHARLEY PRIDE/RCA 11391		<b>6</b>
<b>5</b>	<b>14</b>	<b>THE GAMBLER</b> KENNY ROGERS/United Artists 1250		<b>6</b>
<b>6</b>	<b>6</b>	<b>FADIN' IN, FADIN' OUT</b> TOMMY OVERSTREET/ABC 12408		<b>10</b>
<b>7</b>	<b>9</b>	<b>YOU'VE STILL GOT A PLACE IN MY HEART</b> CON HUNLEY/ Warner Bros. 8671		<b>10</b>
<b>8</b>	<b>8</b>	<b>THAT'S WHAT YOU DO TO ME</b> CHARLY McCLAIN/ Epic 8 50598		<b>12</b>
<b>9</b>	<b>11</b>	<b>SLEEP TIGHT, GOOD NIGHT MAN</b> BOBBY BARE/Columbia 3 10831		<b>8</b>
<b>10</b>	<b>10</b>	<b>BREAK MY MIND</b> VERN GOSDIN/Elektra 45532		<b>9</b>
<b>11</b>	<b>18</b>	<b>ALL OF ME</b> WILLIE NELSON/Columbia 3 10834		<b>7</b>
<b>12</b>	<b>16</b>	<b>DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND</b> WAYLON JENNINGS/RCA 11390		<b>6</b>
<b>13</b>	<b>17</b>	<b>FRIEND, LOVER, WIFE</b> JOHNNY PAYCHECK/Epic 8 50621		<b>8</b>
<b>14</b>	<b>19</b>	<b>TULSA TIME</b> DON WILLIAMS/ABC 12425		<b>5</b>
<b>15</b>	<b>3</b>	<b>SLEEPING SINGLE IN A DOUBLE BED</b> BARBARA MANDRELL/ ABC 12403		<b>13</b>
<b>16</b>	<b>21</b>	<b>LADY LAY DOWN</b> JOHN CONLEE/ABC 12420		<b>5</b>
<b>17</b>	<b>20</b>	<b>THE BULL AND THE BEAVER</b> MERLE HAGGARD & LEONA WILLIAMS/MCA 40962		<b>6</b>
<b>18</b>	<b>15</b>	<b>CAN YOU FOOL</b> GLEN CAMPBELL/Capitol 4638		<b>10</b>
<b>19</b>	<b>24</b>	<b>RHYTHM OF THE RAIN</b> JACKY WARD/Mercury 55047		<b>5</b>
<b>20</b>	<b>26</b>	<b>WE'VE COME A LONG WAY BABY</b> LORETTA LYNN/ MCA 40954		<b>5</b>
<b>21</b>	<b>5</b>	<b>LITTLE THINGS MEAN A LOT</b> MARGO SMITH/Warner Bros. 8653		<b>13</b>
<b>22</b>	<b>29</b>	<b>PLEASE DON'T PLAY A LOVE SONG</b> MARTY ROBBINS/ Columbia 3 10821		<b>6</b>
<b>23</b>	<b>23</b>	<b>STORMY WEATHER</b> STELLA PARTON/Elektra 45533		<b>8</b>
<b>24</b>	<b>31</b>	<b>I'VE DONE ENOUGH DYIN' TODAY</b> LARRY GATLIN/ Monument 270		<b>4</b>
<b>25</b>	<b>30</b>	<b>BACK TO THE LOVE</b> SUSIE ALLANSON/Warner/Curb 8686		<b>6</b>
<b>26</b>	<b>36</b>	<b>YOUR LOVE HAD TAKEN ME THAT HIGH</b> CONWAY TWITTY/MCA 40963		<b>3</b>
<b>27</b>	<b>28</b>	<b>I'M LEAVING IT ALL UP TO YOU</b> FREDDY FENDER/ ABC 12415		<b>8</b>
<b>28</b>	<b>33</b>	<b>LOVE GOT IN THE WAY</b> FREDDY WELLER/Columbia 3 10837		<b>7</b>
<b>29</b>	<b>34</b>	<b>DO YOU EVER FOOL AROUND</b> JOE STAMPLEY/Epic 8 50626		<b>5</b>
<b>30</b>	<b>32</b>	<b>THEN YOU'LL REMEMBER</b> STERLING WHIPPLE/ Warner Bros. 8632		<b>8</b>
<b>31</b>	<b>48</b>	<b>BABY, I'M BURNIN'/I REALLY GOT THE FEELING</b> DOLLY PARTON/RCA 11420		<b>2</b>
<b>32</b>	<b>37</b>	<b>POISON LOVE</b> GAIL DAVIES/Lifesong 8 1777 (CBS)		<b>7</b>
<b>33</b>	<b>35</b>	<b>ONE RUN FOR THE ROSES</b> NARVEL FELTS/ABC 12414		<b>7</b>
<b>34</b>	<b>43</b>	<b>GIMME BACK MY BLUES</b> JERRY REED/RCA 11407		<b>4</b>
<b>35</b>	<b>40</b>	<b>FEET</b> RAY PRICE/Monument 267		<b>6</b>
<b>36</b>	<b>41</b>	<b>HIGH AND DRY</b> JOE SUN/Ovation 1117		<b>5</b>
<b>37</b>	<b>46</b>	<b>THE OFFICIAL HISTORIAN ON SHIRLY JEAN BERRELL</b> STATLER BROTHERS/Mercury 55048		<b>3</b>
<b>38</b>	<b>38</b>	<b>JUST OUT OF REACH OF MY TWO OPEN ARMS</b> LARRY G. HUDSON/Lone Star 702		<b>9</b>
<b>39</b>	<b>44</b>	<b>AS LONG AS I CAN WAKE UP IN YOUR ARMS</b> KENNY O'DELL/Capricorn 0309		<b>5</b>
<b>40</b>	<b>45</b>	<b>PLAYIN' HARD TO GET</b> JANIE FRICKE/Columbia 3 10849		<b>4</b>
<b>41</b>	<b>47</b>	<b>DOUBLE S</b> BILL ANDERSON/MCA 40964		<b>4</b>

**CHARTMAKER OF THE WEEK**

<b>42</b>	—	<b>WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR</b> CRYSTAL GAYLE United Artists 1259		<b>1</b>
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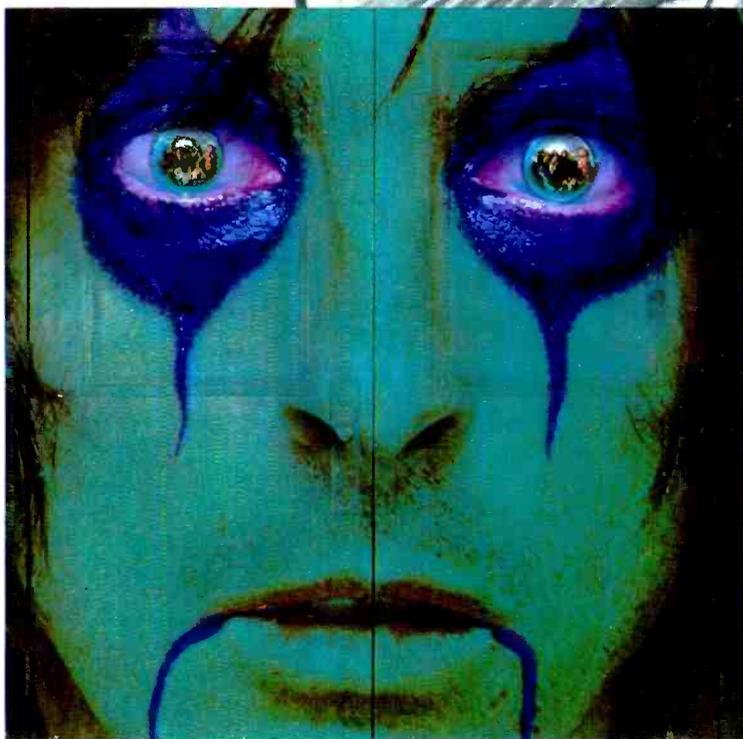
<b>43</b>	<b>7</b>	<b>TWO LONELY PEOPLE</b> MOE BANDY/Columbia 3 10820		<b>12</b>
<b>44</b>	<b>51</b>	<b>LOVE AIN'T GONNA WAIT FOR US</b> BILLIE JO SPEARS/ United Artists 1251		<b>4</b>
<b>45</b>	<b>55</b>	<b>TEXAS (WHEN I DIE)</b> TANYA TUCKER/MCA 40976		<b>2</b>

<b>46</b>	<b>59</b>	<b>THE SONG WE MADE LOVE TO</b> MICKEY GILLEY/ Epic 8 50631		<b>3</b>
<b>47</b>	<b>54</b>	<b>THE SOFTEST TOUCH IN TOWN</b> BOBBY G. RICE/Republic 031		<b>4</b>
<b>48</b>	<b>61</b>	<b>LOVIN' ON BELLAMY</b> BROTHERS/Warner/Curb 8692		<b>3</b>
<b>49</b>	<b>63</b>	<b>IT'S TIME WE TALK THINGS OVER</b> REX ALLEN, JR./ Warner Bros. 8697		<b>2</b>
<b>50</b>	<b>57</b>	<b>LOVE SURVIVED</b> ROY HEAD/ABC 12418		<b>5</b>
<b>51</b>	<b>12</b>	<b>WHAT HAVE YOU GOT TO LOSE</b> TOM T. HALL/RCA 11376		<b>12</b>
<b>52</b>	<b>22</b>	<b>ANYONE WHO ISN'T ME TONIGHT</b> KENNY ROGERS & DOTTIE WEST/United Artists 1234		<b>14</b>
<b>53</b>	<b>39</b>	<b>I WANT TO GO TO HEAVEN</b> JERRY WALLACE/4-Star 5 1035		<b>7</b>
<b>54</b>	<b>27</b>	<b>JULIET AND ROMEO</b> RONNIE SESSIONS/MCA 40952		<b>9</b>
<b>55</b>	<b>60</b>	<b>LAST EXIT FOR LOVE</b> WOOD NEWTON/Elektra 45528		<b>7</b>
<b>56</b>	—	<b>YOU DON'T BRING ME FLOWERS</b> JIM ED BROWN & HELEN CORNELIUS/RCA 11436		<b>1</b>
<b>57</b>	<b>25</b>	<b>DAYLIGHT</b> T. G. SHEPPARD/Warner Bros. 8678		<b>11</b>
<b>58</b>	<b>58</b>	<b>DOLLY</b> R. W. BLACKWOOD/Scorpion 0561		<b>5</b>
<b>59</b>	<b>70</b>	<b>STONE WALL</b> GARY STEWART/RCA 11416		<b>2</b>
<b>60</b>	<b>68</b>	<b>HOW DEEP IN LOVE AM I</b> JOHNNY RUSSELL/Mercury 55045		<b>2</b>
<b>61</b>	<b>71</b>	<b>MAYBE YOU SHOULD'VE BEEN LISTENING</b> JESSI COLTER/ Capitol 4641		<b>5</b>
<b>62</b>	<b>67</b>	<b>I'M GONNA FEED 'EM NOW/OLE SLEWFOOT</b> PORTER WAGONER/RCA 11411		<b>4</b>
<b>63</b>	<b>64</b>	<b>SMOOTH SAILIN'</b> CONNIE SMITH/Monument 266		<b>6</b>
<b>64</b>	<b>78</b>	<b>YOU WERE WORTH WAITING FOR</b> DON KING/Con Brio 142		<b>2</b>
<b>65</b>	<b>66</b>	<b>SOMEBODY'S GONNA DO IT TONIGHT</b> R. C. BANNON/ Columbia 3 10847		<b>5</b>
<b>66</b>	<b>69</b>	<b>GET BACK TO LOVING ME</b> JIM CHESNUT/ABC Hickory 54038		<b>4</b>
<b>67</b>	—	<b>I JUST CAN'T STAY MARRIED TO YOU</b> CRISTY LANE/LS 169		<b>1</b>
<b>68</b>	<b>73</b>	<b>THE GIRL AT THE END OF THE BAR</b> JOHN ANDERSON/ Warner Bros. 8705		<b>2</b>
<b>69</b>	<b>72</b>	<b>IF I HAD IT TO DO ALL OVER AGAIN</b> STONEY EDWARDS/ JMI 47		<b>6</b>
<b>70</b>	<b>74</b>	<b>IN MEMORY OF YOUR LOVE</b> DEBBY BOONE/Warner/Curb 8700		<b>3</b>
<b>71</b>	—	<b>REST YOUR LOVE ON ME</b> BEE GEES/RSO 913		<b>1</b>
<b>72</b>	<b>83</b>	<b>OLD FLAME, NEW FIRE</b> HANK WILLIAMS, JR./Warner/Curb 8715		<b>2</b>
<b>73</b>	—	<b>MR. JONES</b> BIG AL DOWNING/Warner Bros. 8716		<b>1</b>
<b>74</b>	<b>79</b>	<b>THE OTHER SIDE OF JEANNE</b> CHUCK POLLARD/MCA 40965		<b>4</b>
<b>75</b>	<b>56</b>	<b>IT'S NOT EASY</b> DICKEY LEE/RCA 11389		<b>7</b>
<b>76</b>	—	<b>BUILDING MEMORIES</b> SONNY JAMES/Columbia 3 10852		<b>1</b>
<b>77</b>	<b>93</b>	<b>HOW I LOVE YOU IN THE MORNING</b> PEGGY SUE/ Door Knob (WIG) 8 079		<b>2</b>
<b>78</b>	<b>62</b>	<b>RAINING IN MY HEART</b> LEO SAYER/Warner Bros. 8682		<b>7</b>
<b>79</b>	<b>85</b>	<b>NATURAL LOVE</b> O. B. McCLINTON/Epic 8 50620		<b>2</b>
<b>80</b>	<b>89</b>	<b>IT'LL BE HER</b> JOHNNY CASH/Columbia 3 10855		<b>2</b>
<b>81</b>	<b>42</b>	<b>HUBBA HUBBA</b> BILLY CRASH CRADDOCK/Capitol 4624		<b>12</b>
<b>82</b>	<b>84</b>	<b>HEALIN'</b> AVA BARBER/Ranwood 1087		<b>5</b>
<b>83</b>	<b>49</b>	<b>WHAT'S THE NAME OF THAT SONG</b> GLEN BARBER/ 21st Century 21 100		<b>11</b>
<b>84</b>	—	<b>FOOLED AROUND AND FELL IN LOVE</b> MUNDO EARWOOD/ GMC 105		<b>1</b>
<b>85</b>	<b>50</b>	<b>AIN'T NO CALIFORNIA</b> MEL TILLIS/MCA 40946		<b>13</b>
<b>86</b>	—	<b>THE JEALOUS KIND</b> RITA COOLIDGE/A&M 2090		<b>1</b>
<b>87</b>	—	<b>TEXAS ME AND YOU ASLEEP AT THE WHEEL</b> /Capitol 4659		<b>1</b>
<b>88</b>	<b>52</b>	<b>SAVE THE LAST DANCE FOR ME</b> RON SHAW/Pacific Challenger 1631		<b>10</b>
<b>89</b>	<b>92</b>	<b>THERE'LL BE NO TEARDROPS TONIGHT</b> WILLIE NELSON/ United Artists 1254		<b>2</b>
<b>90</b>	<b>65</b>	<b>LET'S TAKE THE LONG WAY AROUND THE WORLD</b> RONNIE MILSAP/RCA 11369		<b>14</b>
<b>91</b>	—	<b>REACHING OUT TO HOLD YOU</b> DOTTIE WEST/United Artists 1257		<b>1</b>
<b>92</b>	—	<b>ONE IN A MILLION</b> NATE HARVELL/Republic 033		<b>1</b>
<b>93</b>	—	<b>YOU DON'T BRING ME FLOWERS</b> BARBRA STREISAND/ NEIL DIAMOND/Columbia 3 10840		<b>1</b>
<b>94</b>	<b>76</b>	<b>WILL YOU REMEMBER MINE</b> WILLIE NELSON/Lone Star 703		<b>7</b>
<b>95</b>	<b>53</b>	<b>SHARING THE NIGHT TOGETHER</b> DR. HOOK/Capitol 4621		<b>10</b>
<b>96</b>	<b>75</b>	<b>HANDCUFFED TO A HEARTACHE</b> MARY K. MILLER/ Inergi 310		<b>12</b>
<b>97</b>	<b>91</b>	<b>I'M A FOOL TO CARE</b> MARCIA BALL/Capitol 4633		<b>3</b>
<b>98</b>	—	<b>SHE WANTED A LITTLE BIT MORE</b> RAY PENNINGTON/ MRC 1022		<b>1</b>
<b>99</b>	—	<b>A BEAUTIFUL SONG</b> LEE DRESSER/Capitol 4613		<b>1</b>
<b>100</b>	—	<b>THE GIVER</b> PAUL SCHMUCHER/Star Fox 378		<b>1</b>

# ALICE COOPER FROM THE INSIDE

BSK 3263

Alice Cooper's "From the Inside" includes the single "How You Gonna See Me Now". WBS 8695  
Produced by David Foster  
Original concept, lyrics and direction by Alice Cooper and Bernie Taupin



*Shipped insane on Warner Bros. Records & Tapes*

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