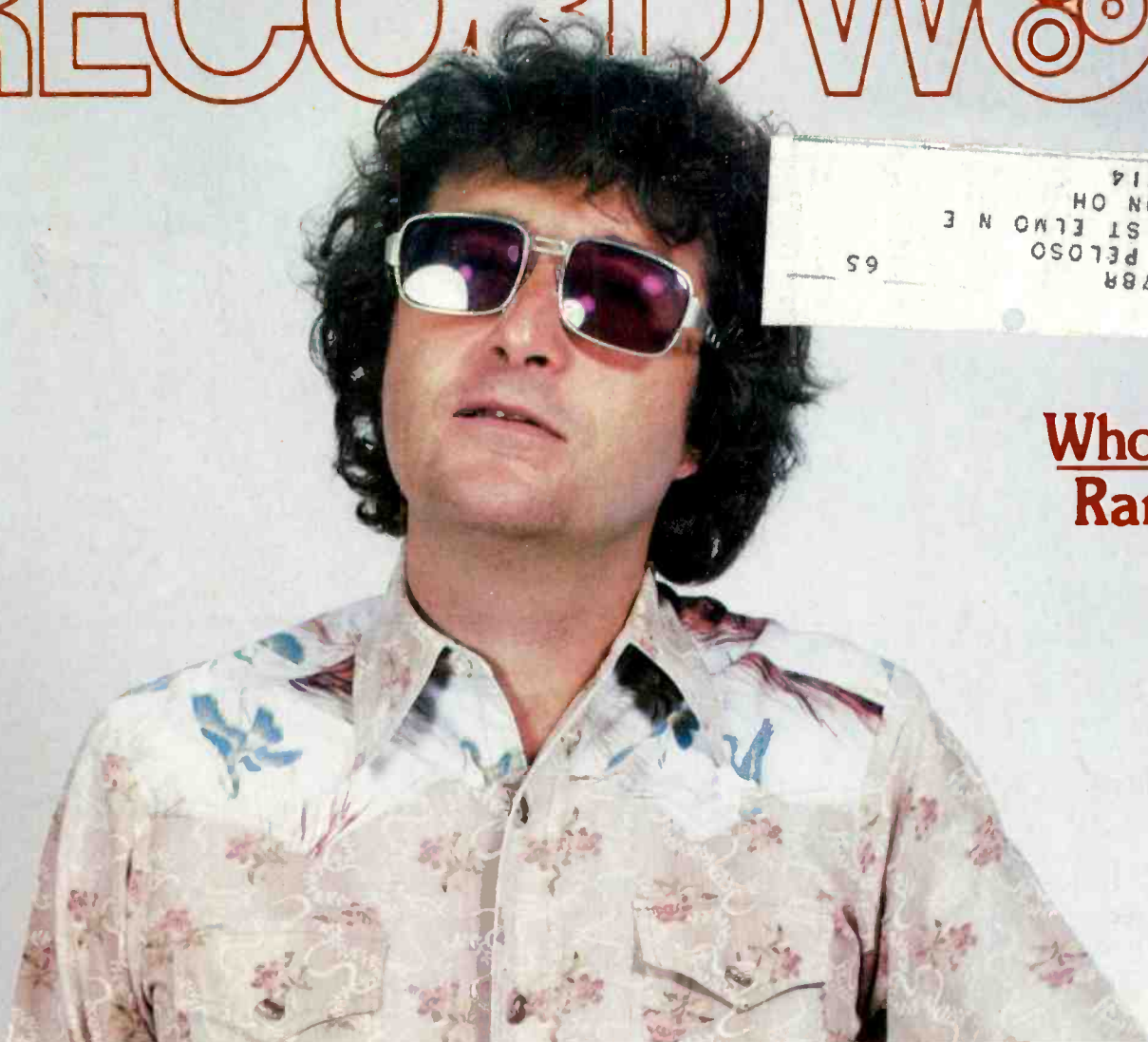


RECORD WORLD



Who In The World: Randy Newman

HITS OF THE WEEK

SINGLES

ROD STEWART, "HOT LEGS" (prod. by Tom Dowd) (writer: Stewart) (Riva, ASCAP) (3:55). Stewart mines familiar territory on this "love me and get lost" rocker: his voice and sense of humor are intact, while his L.A.-session-all-star cast lays down a satisfyingly raunchy backup. It should fill radio's need for more strident sounds. Warner Bros. 8535.



L.T.D., "NEVER GET ENOUGH OF YOUR LOVE" (prod. by Bobby Martin) (writer: Dahrouge) (Sister John/Vignette, BMI) (3:47). "Back in Love Again" proved to be one of '77's most durable and melodic r&b crossovers, and this follow-up should solidify L.T.D.'s gains. A simple, repeated phrase is again the basis, and group vocals stand out. A&M 2005.



JACKSON BROWNE, "RUNNING ON EMPTY" (prod. by Jackson Browne) (writer: Browne) (Swallow Turn, ASCAP) (4:43). The title track from Browne's on-the-road album has spearheaded its impressive sales performance, and as a single should be his biggest pop radio hit in several years. The tempo is quick, the vocal energetic. Asylum 45460.



PAUL NICHOLAS, "ON THE STRIP" (prod. by Paul Nicholas & Christopher Neill) (writers: Bugatti-Musker) (Keyboard Pendulum/Chappell, ASCAP) (2:50). The man whose version of "Heaven On The Seventh Floor" became a major hit last year could repeat that success with an uptempo, catchy pop song about the L.A. teen scene. RSO 887.



SLEEPERS

KENNY ROGERS & DOTTIE WEST, "EVERY TIME TWO FOOLS COLLIDE" (prod. by Larry Butler) (writers: Dyer-Tweel) (United Artists, ASCAP/Window, BMI) (3:00). The memorable title and chorus should be the chief selling points of this, Rogers and West's first single as a duo. The ballad should reach country radio stations first. United Artists 1137.



RUBICON, "I'M GONNA TAKE CARE OF EVERYTHING" (prod. by Richard Podolor) (writer: Haskett) (Fox Fanfare/Nocibur, BMI) (3:30). A new group, with some Cold Blood alumni, debuts with a pop-rock single aimed at the top 40 audience. Its principal strength is the title/chorus hook, which listeners should find a memorable one. 20th Century 2362.



CORY WELLS, "STARLIGHT" (prod. by David Anderle) (writers: Gruska-Gordon) (Jade Eye, BMI) (3:15). Wells, formerly a lead singer with Three Dog Night, makes his solo debut with an unusual, uptempo pop song that moves along with an urgency that compels the listener. Wells sings with feeling, and his voice is recognizable. A&M 2013.



MELANIE, "I'D RATHER LEAVE WHILE I'M IN LOVE" (prod. by Peter Schekeryk) (writers: Sager-Allen) (Unichappell/Begonia / Woolnough / Jemava / Irving, BMI) (3:42). Melanie's first record for Midsong, and Midsong's first with MCA, is a well-crafted pop love ballad given Melanie's distinctive vocal reading. A sax solo stands out. Midsong Int. 40858 (MCA).



ALBUMS

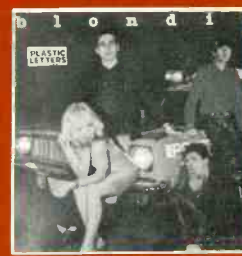
RALPH MacDONALD, "THE PATH." On the heels of the "Roots" phenomenon comes this ambitious work from percussionist MacDonald. "The Path" is a full-sided instrumental history of man's development told by the sophistication of the instruments used as the piece unfolds. Side two has a contemporary feel and consists of four more structured pieces. Marlin 2210 (T.K.) (7.98).



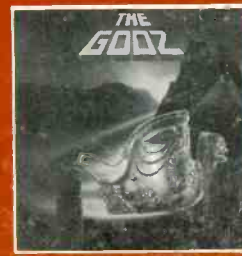
STARZ, "ATTENTION SHOPPERS!" Primarily known as a heavy metal aggregation, side one is somewhat of a departure with its strong hooks and early seventies English pop sound while side two shows their heavier influences. Starz' third album is a transitional effort flirting with a new image featuring melodic guitar-lines and smooth vocals. Capitol ST-11730 (6.98).



BLONDIE, "PLASTIC LETTERS." One of the original CBGB's bands, Blondie continues to transcend the new wave on their first Chrysalis album. The quartet's self-written songs bring to mind a synthesized early '60s sound. Randy & the Rainbows' "Denise," their only cover, is the obvious example among other stand-outs: "Fan Mail" and "Cautious Lip." Chrysalis CHR 1168 (7.98).



"THE GODZ." Not the group that was on ESP-Disk, but a new hard rock quartet produced by former Grand Funk drummer Don Brewer. With the exception of a nine minute reading of Golden Earring's "Candy Going Bad," all of the material is original with the seven minute "Gotta Keep A Runnin'" showing the potential to become their theme. Millennium 8003 (Casablanca) (7.98).



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RECORD WORLD

RCA Names Summer Division VP, U.S.A.

■ NEW YORK—The appointment of Robert Summer to the newly created position of division vice president, RCA Records—U.S.A., has been announced by Louis Couttolenc, president of RCA Records, to whom he will report.

In making the announcement, Couttolenc said that Summer will have the responsibility for all U.S. commercial record activities. His responsibilities will include all U.S. artist and repertoire and marketing activities for the company.

"Summer has served RCA with distinction," Couttolenc said. "Since his appointment as division vice president, marketing operations in July of 1977, he has demonstrated unique skills and contributed significantly to the earnings record set by our division that helped assure RCA Records' third consecutive year of new highs, as noted in the corporation's recent fourth quar-



Robert Summer

ter report. His promotion assures us of consistent high level performance in this vital area, and I am confident he will further enhance the progress of our domestic operation.

"We have just completed the best sales and profits year in our history," Couttolenc continued. "Summer's appointment will allow me to devote more

(Continued on page 52)

Small Stores Want More Display Items, Decry Favoritism Toward Big Accounts

By MIKE FALCON

■ LOS ANGELES—Many of the nation's small and mid-sized record retailers feel they are not being serviced adequately with in-store display material, according to a *Record World* survey. Managers and store owners were asked if they thought stand-ups, posters and mobiles were being provided by the labels in an effective manner. Less than 15 percent of the respondents thought there was adequate in-store coverage.

In many of the cases where store supervisory personnel singled out one or two manufacturers as providing adequate display material, it was noted that the owners or managers picked up the materials from a sub-distributor or one-stop. Rarely were materials shipped to the local stores, and in many instances even repeated calls to district or national offices failed to produce any change in the situation.

With increasing distances from the manufacturer and major cities the problems appear to worsen, and the single-store "mom and pop" account located in a relatively low population area has, at times, only a remote chance of being serviced at all with current display products.

Typically, despite the saturation of retail reporting activity in the Minneapolis area, many local retailers are not covered by the majors, despite the intense efforts given the larger accounts and distributors. "I get very few stand-up posters or mobiles, although there seem to be a lot going to the distributors," noted Pat Hale, owner of Hale Record Shop. "I don't know whether it's the distributors or what, but we're not getting anywhere near the amount of display material for a store that does our amount of volume."

(Continued on page 52)

CBS Meetings End On Optimistic Note

By BARRY TAYLOR

■ NEW ORLEANS—CBS Records concluded its marketing meetings here last week on an optimistic note as Walter Yetnikoff, president, CBS/Records Group, applauded the attendees for their efforts in leading the company toward its targeted billion dollar goal.

"Last July in London, the theme of my speech was our company target of \$1 billion in

(Continued on page 54)

Publishers Group Makes Debut at MIDEM

By PAT BAIRD

■ NEW YORK—The International Federations of Popular Music Publishers (IFPMP) officially began operation last month when delegates of music publishing associations of 15 countries met at MIDEM to elect an executive committee and adopt by-laws for the organization.

According to Leonard Feist, newly-elected secretary general of IFPMP and president of the National Music Publishers Associ-

ation, the organization is "a permanent undertaking we hope will grow from year to year."

IFPMP will continue to be affiliated with the Independent Publishers Association, which has always had a division comprised of music publishers, but the new Federation will be autonomous, Feist stated.

The ten member executive committee consists of Jack Argent

(Continued on page 53)

Wilson Out as Bartell President

By MARC KIRKEBY

■ NEW YORK — George Wilson is no longer president of Bartell Broadcasters in the wake of a preliminary FCC decision to strip WMJX-FM in Miami, a Bartell property, of its license for conducting allegedly unethical station promotions.

Wilson, widely regarded as one of top 40 radio's most knowledgeable programmers, had had a long career with the Bartell stations, all five of which employ the contemporary "Q" format Wilson designed. *Record World* was unable to reach Wilson for comment on his plans last week. He was reported to have returned to his home in Milwaukee.

An FCC administrative law judge, Thomas B. Fitzpatrick, had ruled January 18 that the license of WMJX ("96X") should not be renewed. The decision

capped an FCC investigation and prosecution of 96X dating back to May 1975, involving charges that led to the dismissal of the station's program director, news director and general manager.

Bartell's lawyers, Fisher, Wayland, Southmayd & Cooper, said

(Continued on page 26)

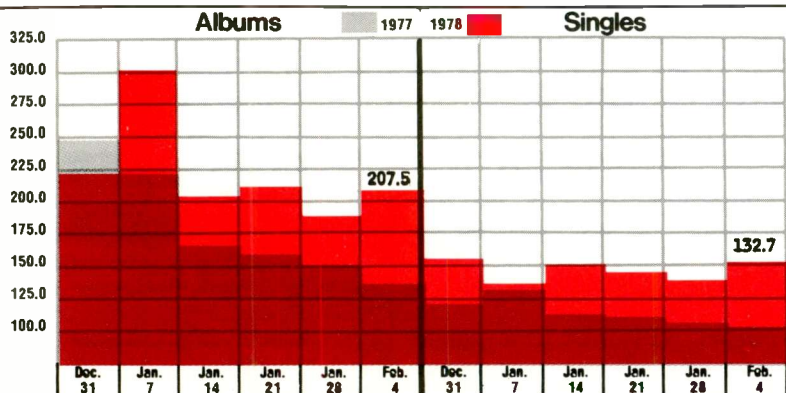
'Album Tracks' TVer Using RW Chart Info

■ NEW YORK — Citing the fact that "there's nowhere to turn for news about music," WNBC-AM's program director Bob Pittman has announced the February 10 premiere of a weekly 10 minute TV show, "Album Tracks," featuring a listing and discussion of *Record World's* top 5 lps, to be aired late Friday and Saturday nights.

The show, "a serious program

(Continued on page 54)

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.

Dealer's Association Reactivation Stalled

By DAVID McGEE

■ NEW YORK—At the December 5 meeting of the B'nai B'rith Music and Performing Arts Lodge, Joe Saccone, owner of Spinerama Record Center in Brooklyn, called for the formation "or reactivation" of the Record Dealers Association as a means of helping ma and pa store owners to compete better against major chains. The new RDA was to have its first meeting in January. That meeting never came to pass, and the RDA is now "on hold," according to Saccone.

"We just couldn't get it together," Saccone told *Record World* last week. "We were going to meet during the first week in January, but some people had prior commitments, then the snow came and we had to call it off again. So we're going to reschedule the meeting, but we haven't decided when."

Saccone, who in December had commitments from six store owners, says interest in the RDA is still high, and that he continues

Arista, Stiff Set Distrib. Pact

■ NEW YORK—After months of rumors, Arista president Clive Davis and Stiff Records' founder Dave Robinson have announced that Arista will distribute the British label in the United States and Canada. The debut disc, for release later this month, will be "Stiff's Greatest Stiffs Live," a document of a collective U.K. tour including Elvis Costello, Nick Lowe, Wreckless Eric, Ian Dury and Larry Wallis.

Stiff Records was originally formed as a base for strong unclassifiable talent and quickly became a trend-setter enjoying solid import sales in the U.S. At the announcement, chief Stiff Robinson said, "In a world where courage is at a premium, Arista has given new meaning to the word wreckless by taking Stiff in its hands. Our mutual faith in the semi-artistic and economic expediency of the Arista/Stiff col-

(Continued on page 62)

to receive requests for information from prospective members.

The original RDA, formed in 1959, was instrumental in negotiating a better return rate for small dealers, and also instituted co-op advertising and buying among its members.

Membership in the RDA will be restricted to dealers within the five boroughs of New York City. Anyone interested in the organization can call Saccone at Spinerama Record Center, (212) 272-4444.

London Names Five In Realignment Move

■ NEW YORK—As part of the "restructuring and streamlining of operations," London Records has announced five new appointments, according to Terry McEwen, executive vice president.

As of January 30, Stu Marlowe, formerly west coast district manager, is national sales manager. Bob Paiva, who was in charge of west coast promotion, is national promotion manager. Charles Schicke, who was most recently director of sales and marketing, is now director of contract sales & special projects.

Don Wardell, formerly creative services director, is manager of the pop product department, and Richard Rollefson, formerly assistant manager of the classical division, becomes manager of the classical department.

White House Boosting Minority Ownership

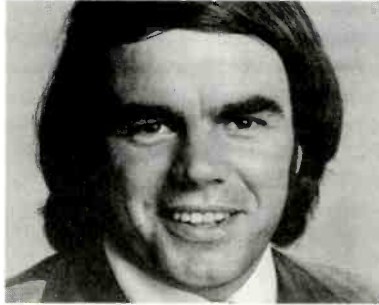
By BILL HOLLAND

■ WASHINGTON — The White House, in an all-out effort to open doors to minorities in broadcast ownership, has petitioned the FCC to establish a national policy to increase minority ownership and help such stations prosper.

The petition is a major step in the administration's effort to increase ownership and divert more governmental advertising

Columbia Names Dilbeck West Coast A&R VP

■ NEW YORK—Bruce Lundvall, president, CBS Records Division, has announced the appointment of Michael Dilbeck to vice president, west coast a&r, Columbia Records. In his new position, Dilbeck will be responsible for directing Columbia's west coast a&r activities. He will sign and bring new talent to the Columbia roster as well as guide the recording activities of west coast artists. Dilbeck will also head up Columbia's west coast in-house production team. He will report directly to Don Ellis, national vice president, Columbia a&r.



Michael Dilbeck

Dilbeck joined the Columbia a&r staff in 1972 as west coast a&r coordinator, and in 1975 became assistant to Don Ellis. The following year he was appointed director, west coast a&r, the position he has held until his current move. Prior to joining Columbia, Dilbeck was president of West Coast Promotions, an independent concert promotion firm.

dollars to help build security in the field.

Henry Celler, former general counsel of the FCC and the man scheduled to head the Carter administration's telecommunications program in the Commerce Department, pointed out at a news conference this week that while minorities constitute 15 percent of the nation's population, less than one percent of the country's broadcast stations are minority-owned.

Policy Letters

The White House has also sent out policy letters to all federal agencies directing them to channel more advertising revenue to minority broadcasters.

Celler said that the federal government is the 10th largest advertiser in the nation but that only seven percent of the money makes its way to minority-owned businesses.

He also pointed out that minorities own only 65 radio stations and one TV station.

RECORD WORLD

1700 Broadway, New York, N.Y. 10019
Phone: (212) 765-5020

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID FARNES

VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR
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Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Linda Nelson/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Mario Ratliff/Research

Vicki Branson/Research

Margie Barnett/Editorial Assistant

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

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

(305) 823-8491

ENGLAND

PHILIP PALMER

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Virgen de Lourdes 2

Madrid 27, Spain

Phone: 416-7161

Phone: 416-6686

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarre

Mexico 12, D.F.

Phone: 536-41-66

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POWERHOUSE PICKS

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

Rita Coolidge (A&M) "The Way You Do The Things You Do."

Third single from her current lp showing solid chart activity at both primary and secondary levels. Adds continue to come in as several majors went with it this week; sales are also strong.

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Raydio has a history that includes over a million hits.

Ray Parker, Jr. is only 23, but over the last 13 years he's been a major contributor to Marvin Gaye, Stevie Wonder, Seals and Crofts and Bobby Womack who have recorded with him and performed his material.

Ray has put together a group so exceptional they already have a hit single "Jack and Jill" that's crossing over and climbing up the charts fast.

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POP: Billboard *39 Record World *30 Cashbox *36
R&B: Billboard *5 Record World *5

RECORD WORLD CHART ANALYSIS

'Sat. Night Fever,' Bee Gees Continue Chart Domination

Billy Joel LP Hot

By BARRY TAYLOR

■ For the fourth consecutive week "Saturday Night Fever" (RSO) topped all competition for the number one spot atop The Album Chart with tremendous activity that showed no signs of a let-up on either the rack or retail levels. The \$12.98 list price which initially was the source of some pessimism now appears to have had no detrimental affect on the sales of the two record set which currently boasts seven singles on four separate labels among its 17 tracks. Additionally, the soundtrack, which has simultaneously been climbing the r&b chart, has pulled into the top spot there this week as well.

Meanwhile, the top ten remains relatively stable with Fleetwood Mac (WB) relinquishing the #2 position to Queen (Elektra), which continues its ascent with good pick-up at the racks to match its retail muscle. Billy Joel (Columbia) is the only newcomer to the tightly knit pack with "The Stranger" at #8 bullet. Retail continues to bolster the lp which now includes a top five single. Its strong sell-through pattern is another positive factor in the success of the top ten's only bulleted album.

Gains within the top 20 were also registered by Styx (A&M), Kansas (Kirshner) and Lynyrd Skynyrd (MCA) with the only other bullet belonging to Eric Clapton (RSO) at #20. Clapton has been bulleting for a dozen weeks on the chart and now stands to make some significant gains with the current hit single from the "Slowhand" set. Other bulleting albums in the top 40 poised to take off with hit singles behind them include Steely Dan

Island Re-Signs Eno

■ LOS ANGELES — Chris Blackwell of Island Records has announced that negotiations have been successfully completed with E.G. Management and that Brian Eno has been re-signed to an exclusive contract with Island Records for North America. Island is rush-releasing Eno's album, "Before and After Science."

Other Eno albums available in the Island catalogue in the U.S.A. are "Taking Tiger Mountain by Strategy," "Here Come the Warm Jets," "Another Green World," and "Discreet Music" (an Antilles release).

(ABC) at #23, which is enjoying a resurgence at the racks, Art Garfunkel's "Watermark" (Columbia) at #25 in only its third week on the street and Dan Hill's "Longer Fuse" (20th Century) at #34 with a top five single that is selling the lp across the country.

This week's Chartmaker, "Street Player" by Rufus/Chaka Khan (ABC), arrives at #68 bullet with the group picking up its typically good out of the box retail acceptance. Other strong post Christmas releases hitting the top 100 this week are Ted Nugent's (Epic) live double set at #83 bullet, Bob Weir's first solo set for Arista at #91 bullet, Kenny Rogers' "10 Years Of Gold" (UA) at #92 bullet, Seawind's "Window Of A Child" (CTI) at #97 bullet, Ronnie Montrose's "Open Fire" (WB) at #98 bullet and War's Lonnie Jordan with "Different Moods of Me" (MCA) at #100.

Showing mid-chart strength are George Benson (WB) at #44 bullet, Roberta Flack (Atlantic) at #45 bullet, Gordon Lightfoot (WB) at #46 bullet, Player (RSO) at #55 bullet, Sea Level (Capricorn) at #61 bullet, the Bee Gees' live set at #62 bullet, Dr. Buzzard (RCA) at #65 bullet and "Waylon & Willie" (RCA) at #67 bullet.

Browne Singles Chartmaker

By PAT BAIRD

■ The Bee Gees (RSO) and Queen (Elektra) continued their hold on the #1 and #2 spots on the RW Singles Chart this week with still huge sales figures and maximum airplay. Billy Joel (Col), whose album bulleted into the Top 10, moved into the #3 position. Dan Hill (20th Cent.) shows solid growth on the radio and sales level for #5 bullet and Chic (Atlantic), still #3 on the R&B Singles Chart, moved to #8 bullet.

New in the Top 10 are Andy Gibb (RSO), with heavy sales driving it nine points to #7 bullet, and Samantha Sang (Private Stock), which re-entered the r&b chart this week at #10 bullet. Rounding out the top of the chart are Player (RSO) #4, Randy Newman (WB) #6 and Rod Stewart (WB) #9.

A number of big sellers are listing just outside the Top 10. They are: John Williams (Arista) at #14 bullet, which picked up WLS this week at #14; Santa Esmeralda (Casablanca), re-gaining its bullet on sales strength, #19 bullet; Wet Willie (Epic) #22 bullet; Steely Dan (ABC), with a #23 bullet album, at #24 bullet, and Meco (Millennium) at #25 bullet.

Other good movers include: Jay Ferguson (Asylum) with increased airplay and sales, at #26

bullet; Eric Clapton (RSO), with big sales on the single and his #20 bullet album, moving into #27 spot; LeBlanc and Carr (Big Tree) at #28 bullet, and Art Garfunkel (Col), at #29 bullet.

A number of the big crossover records continued to bullet on the pop side this week. Raydio (Arista), #5 r&b, listed at #30, while Natalie Cole (Capitol), who moved into the #1 bullet spot on the r&b chart, drew #31 bullet pop. Heatwave (Epic), #7 r&b, is #33 pop; Stargard (MCA), #2 r&b and one of the hottest records on that side of the chart, moved to #57 bullet and Enchantment (Roadshow), #18 bullet r&b, bulleted to #62 on the Top 100. Parliament (Casablanca) moved to #29 bullet r&b and #74 bullet pop.

Significant adds and good station moves accounted for the bullets on several records, including: Rita Coolidge (A&M), this week's Powerhouse Pick, #34; ABBA (Atlantic) #36; Bee Gees (RSO), last week's Chartmaker, at #35; Barry Manilow (Arista) at #42; War (MCA) #47; Linda Ronstadt (Asylum), added to the Country Singles Chart this week at #89 bullet, at #48; David Gates (Elektra) #54, and Bob Welch (Capitol) at #59.

The biggest mover on the chart this week was Van Halen (WB), up 14 points to #76 bullet.

New on the chart this week are: Chartmaker Jackson Browne (Asylum) at #64 bullet with the first single from his Top 10 selling album; Andrew Gold (Asylum) at #75 bullet; Gene Cotton (Ariola) at #80 bullet; Gordon Lightfoot (WB) at #83 bullet; The Carpenters (A&M) #91; Tavares (Capitol), another single from the "Saturday Night Fever" soundtrack album, at #98, and Living Proof (Ju-Par), already #20 bullet r&b, at #99.

R&B REGIONAL BREAKOUTS

Singles

East:

Eric Clapton (RSO)
Raydio (Arista)
Rita Coolidge (A&M)
Bee Gees (Night) (RSO)

South:

Eric Clapton (RSO)
Rita Coolidge (A&M)
ABBA (Atlantic)
Linda Ronstadt (Asylum)

Midwest:

Eric Clapton (RSO)
Art Garfunkel (Columbia)
Rita Coolidge (A&M)
Linda Ronstadt (Asylum)

West:

Meco (Millennium)
Eric Clapton (RSO)
ABBA (Atlantic)
Val Halen (Warner Bros.)

Albums

East:

Rufus/Chaka Khan (ABC)
Ted Nugent (Epic)
Bob Weir (Arista)
ABBA (Atlantic)
Raydio (Arista)
Herb Alpert & Hugh Masekela (Horizon)

South:

Rufus/Chaka Khan (ABC)
Ted Nugent (Epic)
Bob Weir (Arista)
ABBA (Atlantic)
Raydio (Arista)
Herb Alpert & Hugh Masekela (Horizon)

Midwest:

Rufus/Chaka Khan (ABC)
Ted Nugent (Epic)
Bob Weir (Arista)
ABBA (Atlantic)
Raydio (Arista)

West:

Rufus/Chaka Khan (ABC)
Ted Nugent (Epic)
Bob Weir (Arista)
ABBA (Atlantic)
Herb Alpert & Hugh Masekela (Horizon)

'Trib' Running Record World Charts

■ New York's newest daily newspaper, the Trib, last week became the fourth of the city's dailies to carry Record World chart information as a regular feature. The Trib will reprint RW's top 10 singles and albums each week. RW charts are already carried by the New York Times, Daily News and Post.

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"THE NAME OF THE GAME" #3449
ON ATLANTIC RECORDS AND TAPES



ABBA® THE ALBUM



Outdoor Advertising: Boon or Bane To Record Industry?

By MIKE FALCON

■ LOS ANGELES — While outdoor advertising is a popular outlet in establishing product identity in the radio, television and print fields, as well as in a host of consumer accounts, the record industry uses comparatively few billboards, save for West Hollywood's Sunset "strip."

The intense effort mounted by billboard firms and outdoor media specialists in this area is unusual for two reasons: entertainment advertisers, particularly record labels, predominate; and the costs are far above the per person traffic costs in most other areas of the city.

Thus, the huge push given recording acts in the area from Fairfax (on the east) and Doheny (on the west, near the Beverly Hills city limits) surprises both the casual observer, the media experts and some advertising personnel. But even more eye-opening is the reaction of outdoor media account executives, who often view the billboard buys as ineffective or as extensions of artist egos.

"It's really an ego trip," said Susan Jenkinson, assistant sales manager for Pacific Outdoor, one of the two largest billboard rental firms as far as strip outlets are concerned. "As far as the actual benefits go, it (the strip area billboard) doesn't do it when compared with some other programs we offer."

"There are undoubtedly a number of benefits to advertising on the strip for record companies," echoed Tom Howell, account executive for Foster & Kleiser, the other leading area outdoor advertising firm in

Southern California, "but often I've had someone tell me the strip buys were to satisfy an artist or manager."

But both executives were quick to point out that other outdoor advertising buys could be beneficial to the record industry.

Benefits

For example, Howell examined the traffic for one of his firms' billboards on the strip and compared it to another board on the Pomona Freeway, located east of Los Angeles. The traffic flow on the Pomona Freeway is opposite that of the sun's rise and fall, so that glare is not a factor, and it also insures the signs have optimal daytime lighting.

The strip billboard, according to Howell, saw 47,000 people pass by it on a typical weekday. The 14' by 48' board, called a painted bulletin in the outdoor media industry, costs \$3,750 per month on the strip, but a similar piece on the Pomona Freeway costs \$2,793 for one month. However, the strip rates do not decrease with increasing amounts of rental time (for a variety of factors), except in a few cases. On a one-year basis, the Pomona Freeway location decreases in rental cost to \$1,720 per month.

More Viewers

But what makes the Pomona Freeway location even more appealing in comparison to the strip location, are the 90,000 people who see it each day, as compared to the 47,000 figure for the strip.

Naturally, target audiences are another consideration, but the executives previously mentioned both thought outdoor advertising can be used in a much more precise way than many record execs and ad buyers have envisioned.

Why should record manufacturers continue to purchase space on the strip? A number of west coast and national marketing executives in key record companies were contacted by RW, and their answers revealed that the ad purchases frequently went beyond normal marketing

Anonymity

According to the record label brass, who suggested both company and personal anonymity, these outdoor purchases were frequently mandated by contract agreements, wherein group

(Continued on page 48)

WB Names Karin Berg Wexler's Exec Assistant

■ LOS ANGELES — Stan Cornyn, executive vice president, Warner Bros. Records, and Jerry Wexler, senior vice president and a&r consultant, Warner Bros., have announced the appointment of Karin Berg to the newly created position of executive assistant to Wexler. Ms. Berg will be based at Warner Bros.' New York office, at 3 East 54th Street, effective immediately.

Background

Berg comes to Warner Bros. after resigning her post as director of east coast a&r and special projects for Elektra/Asylum, a position she held since January, 1977.



Karin Berg

Steinberg To Address B'nai Brith Lodge

■ NEW YORK—"A Third Force Enters the Growing Record Industry" is the title of a speech to be delivered on Monday, February 6 by Irwin Steinberg to the Music and Performing Arts Lodge of the B'nai Brith in New York.

Steinberg, president of the Polygram Record Group and executive vice president of Polygram Corp., will use slides with his speech to explore the environment of the record industry today and over the next 10 years. He will also describe how the "Third Force," i.e. Polygram, copes within this environment.

The speech will take place at 7 p.m. following the business portion of the B'nai Brith meeting. The address is Sutton Place Synagogue, 225 E. 51st St., New York.

Merv Griffin Salutes Arista



The "Merv Griffin Show" will feature a 90-minute salute to Arista Records in an upcoming segment to be aired in 19 cities and Canada. The music-talk show revolves around Arista president Clive Davis; Barry Manilow, Melissa Manchester, Eric Carmen, Al Stewart and Randy Edelman; performances and discussions concerning Arista and its relations with its artists and the industry. Shown on the show are, from left: Davis, Manchester, Griffin and Carmen.

Polydor Hosts N.Y. Product Meet

■ NEW YORK — As part of a series of special meetings to promote new product, Polydor recently announced the release of twelve new albums to key Polydor and Phonodisc personnel and special guests at the Americana Hotel. The multi-media event presented six jazz lps, including: "Let's Do It," Chick Corea; "Deer Wan," Kenny Wheeler; "Hubris," Richard Beirach; "Dance," Paul Motian Trio; and "Waves," Terje Rypdal. Bob Hurwitz, director of A&R, ECM Records was present to emphasize the company's commitment to jazz and the relevance of backing today's jazz musicians in the present market. Jazz, according to Hurwitz, is no longer an esoteric commodity.

Displaying a strong disco trend among the February releases were the presentation of the soundtrack to "Coma," and lps, introducing two new groups, entitled "B&G Rhythm" and "Kongas." Balancing out the disco and jazz lps were Roger Glover's rock lp "Elements," a country lp "Bob Luman," and "Stormin' Normin & Suzy," an album with a cabaret flavor.

Deutsche Grammophon also announced the release of thirteen new lps at the special meeting, highlighting Verdi's "La Traviata," performed by the Bavarian State Opera and chorus and Orchestra. Tony Orr, eastern regional marketing manager noted the particular quality of this album set, both in terms of its recording and musicianship.

Golden Exits Morris, Bows Management Firm

■ LOS ANGELES — Peter Golden has resigned as head of the music department of the William Morris Agency to form his own personal management company, Peter Golden & Associates, Inc., with recording artist Jackson Browne leading his client roster.

Associated with Golden in the new venture are Larry Penny and Nancy Mazzera.

The company has established headquarters here at 1592 Crossroads of the World, Hollywood, 90028; phone: (213) 462-6156.

Tree Pacts with Columbia Pictures

■ NASHVILLE—Tree International entered into a contract with Columbia Picture's music publishing division last week for exclusive rights to print and distribute the Tree Music catalogue. The agreement includes exclusive rights to all Tree Music except gospel, said Tree vice president Buddy Killen.

"WOMAN TO WOMAN"

DOI7736

And man to man, Barbara Mandrell's new
hit single is everybody's favorite record.

ROCK · R&B · COUNTRY · MOR

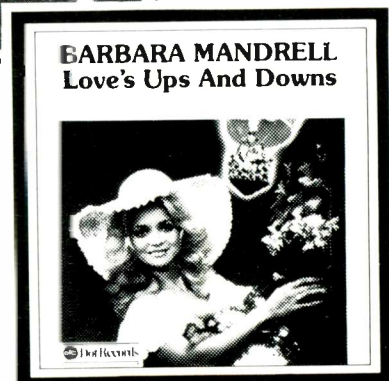


Give a listen...and you'll believe!

Featured in her new album
Love's Ups and Downs

ALBUM NO. DC-2098
TAPE NO. 8310 DO-2098H

abc Records



Bobby Colomby: Musician's View of A&R

By SAM SUTHERLAND

■ LOS ANGELES — While label a&r departments have traditionally drawn from a wide array of different fields, from lawyers and accountants to writers and promotion veterans, musicians moving into record company a&r hierarchies have been comparatively rare. Bobby Colomby, who assumed the post of vice president, west coast a&r, at Epic Records last fall, is an exception who minimizes the sense of novelty.

Although successful musicians frequently enter record production, the wider administrative responsibilities accompanying an executive post have seldom been assumed by artists. "There were never any musicians in a&r in the past," Colomby agrees, "with the exception of Herb Alpert and Mitch Miller, along with a few others. So you don't have to be a musician to do a&r, obviously; in fact, in some instances, an a&r man should ideally be like a 15 year old kid, able to experience the interests of the record-buying public."

Yet Colomby asserts that his 11-year tenure with Blood, Sweat & Tears has enabled him to establish a strong rapport with the Epic / Portrait / Associated Labels roster, as well as providing an obvious level of musical expertise. "Pure musicianship isn't enough, though," he cautions. "You have to be able to make

DiLorenzo To Hologram

■ NEW YORK — Joe Greenberg, president of Hologram Records, has announced the appointment of Kris DiLorenzo as director of publicity for the label, a joint venture of The Record Plant studios in New York and International Talent Consultants, with new offices at 888 7th Avenue.

Ms. DiLorenzo comes to Hologram from a background of publicity, artist relations and music journalism. Formerly assistant to the president at Connie De Nave's International Media Associates, DiLorenzo formerly worked as a publicist for Rogers & Cowan Public Relations and the New York chapter of the National Academy of Recording Arts & Sciences. An officer of the National Association of Women in Music, she continues in her capacity as New York staffer for "Performance" and "Rock Around The World" and freelance contributor for other music publications.

Ms. DiLorenzo will be responsible for publicity on all Hologram recording artists as well as the Record Plant, and will report directly to Greenberg. She can be reached at 245-8170.

long-term career projections to justify a signing. And signings alone are hardly the only priority. One of the most important challenges for me is relating to the artists on the existing roster, not just signing new acts. By having been a musician, having had some success and experienced the problems success can create first-hand, I can help acts."

The decision to join CBS Record's expanded west coast operation was a logical one, he asserts. "I've been involved with the people at CBS for about 11 years," Colomby explains, "and my relationship with them as an artist was unusual in that most of my friends at a personal level were from the record company, not just other musicians as is generally the case." As co-founder of Blood, Sweat & Tears with Al Kooper, Colomby had been the one original member to weather BS&T's various personnel shifts between 1967 and 1977, and throughout that period he had been deeply involved in the band's career, while doubling as

GRT/Janus Set New Jazz Series

■ SUNNYVALE, CAL.—A 25 album jazz series from 1960 to 1964 will be reissued in its original form, including all graphics, on the Barnaby-Candid label and manufactured and distributed by GRT Corporation through its Janus Records division.

The first six lps will feature Charles Mingus, Toshiko Mariano Quartet, Richard Williams, Booker Little, Steve Lacy and Phil Woods.

a production associate during their later albums.

Thus, Colomby says, "It's not like I'm entering a new school. I've already been going there for 10 years. When CBS approached, it was consequently a very desirable move for me." He feels that the significance of his background as a professional musician probably says at least as much about the changing needs of the industry as it does his current post.

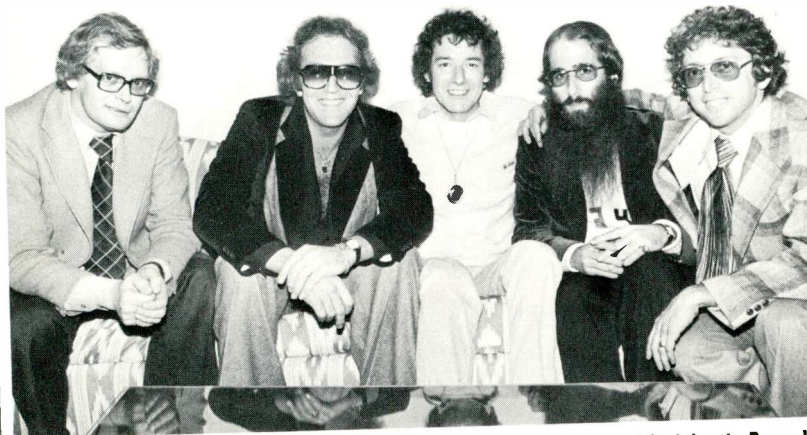
"In the old days, a&r was just that, 'artists and repertoire,'" he observes. "That encompassed finding the artist, selecting the material and supervising the session, and a great deal more besides. Now, though, there's a misnomer to the phrase in that everybody believes the a&r man is the guy who signs the groups, period. But that's just one of the many things a good a&r executive can do."

Colomby agrees that the broader view of a&r is being restored at a number of labels. "I find that many companies are getting back to developing their own in-house producers," he notes, going on to concur that "It did get to the point where labels were relying mostly on independent producers, but they've found that it makes more sense to develop their in-house capability as well."

"It is essential to stay as involved with each project as deeply as possible. There are million dollar mistakes that can be made, and that shouldn't be discovered after it's too late. It shouldn't be necessary for the label to be looking over the artist's shoulder every 10 minutes, but it can help

(Continued on page 24)

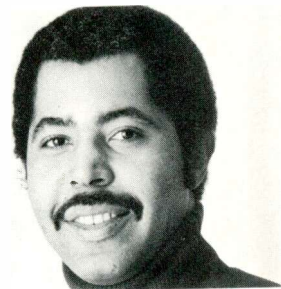
Atlantic Signs Allan Clarke



Allan Clarke has been signed to a long-term recording contract with Atlantic Records for the territories of the U.S. and Canada, it has been announced by Atlantic president Jerry Greenberg. Clarke, who is best known for his role as lead singer with The Hollies, comes to the label as a solo artist via a production agreement with Spencer Proffer's Pasha Music Organisation. Proffer will produce all the recordings under this new pact. Due for release later this month is Allan Clarke's first record on Atlantic, the single "I Don't Know When I'm Beat" (b/w "The Passenger"). Clarke's debut Atlantic album, entitled "I Wasn't Born Yesterday," is forthcoming in the early spring 1978. Shown at the signing are, from left: U.K. manager David Apps, Spencer Proffer, Allan Clarke, Atlantic west coast a&r director John David Kalodner, and Jerry Greenberg.

RCA Promotes Harris

■ NEW YORK — Ray Harris has been promoted to the newly-created position of director, national rhythm & blues promotion and merchandising, according to an announcement by Ray Anderson, division vice president, promotion, to whom he reports.



Ray Harris

Harris joined RCA Records in May, 1974 as a product manager. In that post, he instituted marketing programs for such new and established artists as Daryl Hall and John Oates, The Savannah Band, Odyssey, The Whispers and Carrie Lucas, Vicki Sue Robinson and Chocolate Milk.

He was promoted to national rhythm and blues promotion manager in September, 1975.

In 1977 Harris was promoted to the position of director, rhythm and blues promotion.

Prior to joining RCA, Harris was an account executive for Advertising Contractors, Inc., where he served companies primarily in the radio and television areas.

Greg Herbert Dies

■ AMSTERDAM—Gregory Delano Herbert, 30, alto saxophonist with Blood, Sweat & Tears, died in his hotel room here in the midst of the band's European tour early last Tuesday (Jan. 31).

A police investigation found small amounts of heroin, cocaine, hypodermic needles and syringes in the room, but the cause of death won't be known until an autopsy is completed.

Herbert's body was found by fellow band members upon returning from a late night dinner. The group immediately flew to London where they canceled the remainder of the tour including scheduled appearances in London and Paris.

The Philadelphia-born Herbert, who recently joined BS&T for their latest lp, "Brand New Day," began his professional career at 16 with Miles Davis and later played sax for Duke Ellington, the Woody Herman Orchestra and the Thad Jones-Mel Lewis Band.

More Bee Gees Gold

■ LOS ANGELES—Al Coury, president of RSO Records, has announced that the single, "Stayin' Alive," written and recorded by the Bee Gees, has been certified gold by the RIAA.

Rumour Has It!

The most requested cut from the
certified gold LP



“Rumour Has It!”

NB 916

The new single from Donna Summer

PRODUCED BY:
Giorgio Moroder and
Pete Bellotte

“Goodbye, Dolly!”

“**D**onna amazed her fans with a display of her dazzling showmanship and sensuality...Whatever you do, try to get seats at the Latin this weekend, so you’ll be able to tell your grandchildren you remembered when she was just beginning to make it big.”

Bill Curry, *The Philadelphia Inquirer*

“**H**er voice is rich and expressive...when she unlimbers her voice, it’s awesome. The lady’s vocal chords have the amps to light up Green Bay on Christmas Eve...she knocks your socks off without as much effort as it takes to raise an eyebrow.”

Stuart Bykofsky, *The Philadelphia News*

“**H**er sound is smooth and bell-like...powerful...and soothingly warm...her presence as a pop singer will be around long after contemporary fads are past.”

Tom DiNardo, *The Evening Bulletin, Phil. Pa.*

“**D**onna Summer...The next Big Superstar...a total feminine presence on stage...It was a performance that earned her a standing ovation and an encore.”

Bill Thompson, *The Philadelphia Inquirer*

MANAGEMENT: Susan Muhao
Joyce Bogart



Hello, Donna Summer:"

Stephen M. Silverman. *New York Post*
January 13, 1978

Sahara Tahoe
January 27-29

Las Vegas Hilton
February 7-15

Merv Griffin Show
February 7

Guest Host Midnight Special
February 24

Special Performance
NARM Awards Banquet
March 22—
New Orleans

Golden Globe Nomination
Best Original Song
Theme from *The Deep*
("Deep Down Inside")

Motion Picture Debut
Thank God It's Friday
1978 Spring release—
Columbia Pictures



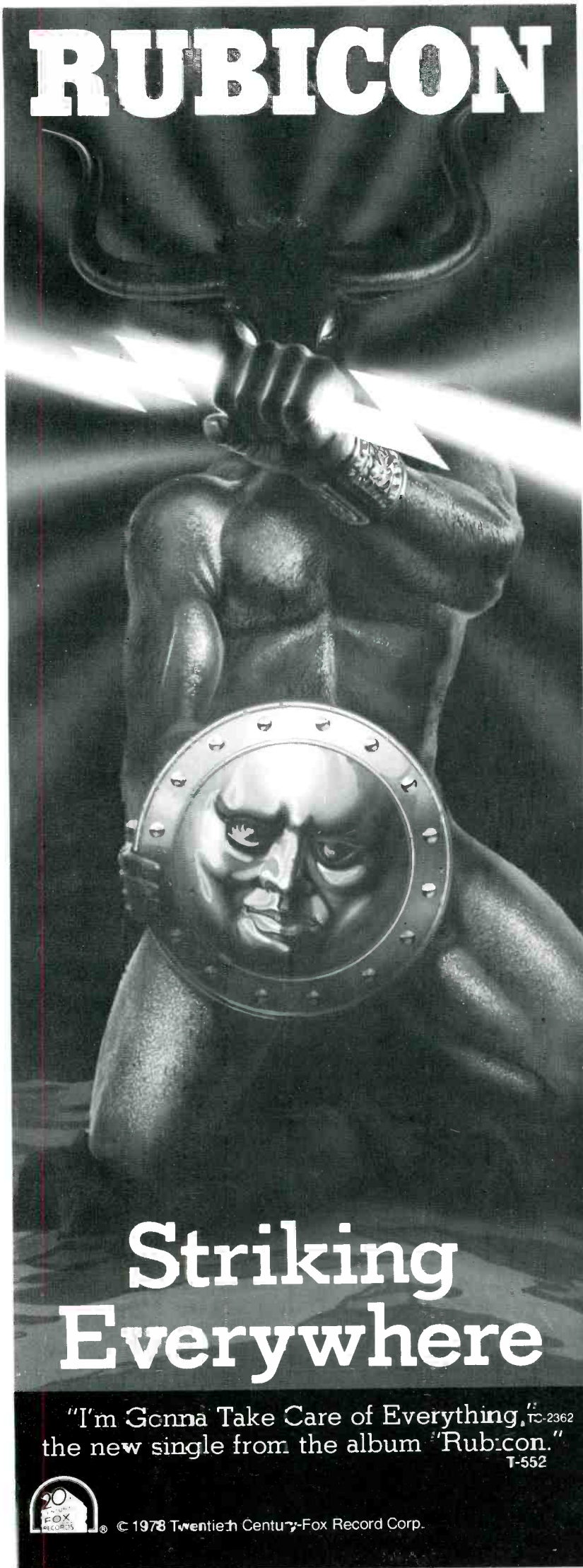
Casablanca
Record and FilmWorks

WILLIAM MORRIS

XXX

on
Casablanca Record and FilmWorks, Inc.

RUBICON



Striking Everywhere

"I'm Gonna Take Care of Everything,"
the new single from the album "Rubicon."

T-552



© 1978 Twentieth Century-Fox Record Corp.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **ROOTS, MON**—We were intrigued enough by early reports that Gary Katz was going to produce *Root Boy Slim and The Sex Change Band*, but when subsequent rumors suggested **Donald Fagan** and **Walter Becker** were camping out at sessions for the weird ensemble's first Warner Bros. lp, it was clear that something truly dangerous might be in the works.

Now the picture is a bit clearer, thanks to an advance copy of *Root Boy's* lyrics. No, we haven't the foggiest idea what the musical matrix will be, but this geek's verbal powers are without question: if titles like "Boogie 'Til You Puke" and "Heartbreak of Psoriasis" aren't provocative enough, try a few sample lines. On "I Used To Be A Radical" we're told, "I think land war is better than the Gong Show," while on the heartbreaking "Mood Ring," *Root Boy* charges, "You broke my mood ring/You Broke my mood ring/You made my mood ring sweat . . ."

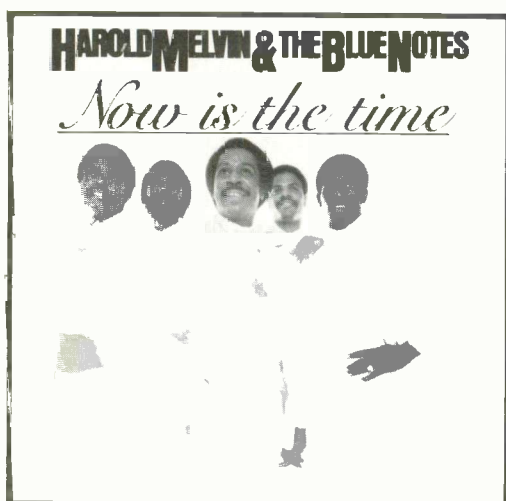
Perhaps the most wrenching perceptions come on "My Wig Fell Off," the first song to confront the trauma of hipness in middle age: "Trying to pass for eighteen is a tough thing to do/You can't make it in the disco when you're forty-two . . ./My wig's gettin' shaky/My truss is slipping down/My wig fell off . . ." There is true existential angst here, especially when the narrator's pacemaker fails and his Polygrip slips.

And you thought street poetry was dead?

ZODIAC KILLER — This week's rock'n'roll anthropology medal goes to Elektra/Asylum's southern regional promo ace **Jerry Goodman**, who surprised **Jackson Browne** at a recent Florida gig by flying in special guest **Maurice Williams**. Williams and his *Zodiacs*, of course, cut the original "Stay," which now comprises the finale of Browne's live show (as well as the "Running On Empty" album), so Maurice was naturally called onstage to strut his stuff. Also on hand: **Joe Walsh** and **Bryan Garofalo** . . . While he's of a younger vintage than Williams, **Dennis Linde** hasn't released an lp in over three years, so the arrival of Linde's first for Monument should warm those of us who remember his three previous, neglected sets (for Mercury and Elektra) of home-grown recordings. Linde doesn't tour, so it's likely our only glimpse of his left-field gifts as an arranger and writer will be the songs on "Under The Eye." . . . Also worthy of an ear's notice: the second ABC album by **Wha-Koo**, called "Berkshire." The group is built around some fine vocal work—in only two albums they've developed some very distinctive harmonies—and the equally fine songs of **Danny Douma** and **David Palmer** (whose best known tune, "Dreaming As One," makes an appearance here), who also handle the lead vocals. We're partial to the title cut ourselves . . . also noteworthy is the fact that "Berkshire" was co-produced by **Ken Caillat**, whose name can also be found in the production credits for one of last year's least-known releases, an item called "Rumours" . . . Two members of the ill-fated **American Flyer**, keyboardist **Eric Kaz** and guitarist **Craig Fuller** (both, of course, are songwriters as well) have formed their own band and are currently in the studio with session stalwarts **Russ Kunkel**, **Leland Sklar**, **Craig Doerge** and **Dan Dugmore**, with **Val Garay** producing . . . We still have no idea why **Pat ("Maurice") Ieraci**, RCA coordinator for **Jefferson Starship**, was awarded a live chicken during recent sessions at Wally Heider's in S. F.

COOK'S TOUR—**Neil Bogart** and **Joe Smith** may get into New West, and **Clive Davis** shows up everywhere (with the possible exception of *Mortuary Monthly* and *National Geographic*) there's ink, but WB's **Bob Krasnow** can now point to a somewhat more elitist press profile: Krasnow and wife **Sandy** are the subjects of a layout in the February issue of *Bon Appetit*, the gourmet monthly, which features their sprawling Santa Monica kitchen and a "three-star" menu developed by the couple. In short, **George Benson** may cook on his Gibson, but even he can't come up with *Saucisson en Croute* . . . Pundit/punster **Todd Everett** has (to use the paper's own term) "ankled" *Daily Variety* to focus on his duties as co-editor of *Ampersand* and his various freelance gigs. Everett—who can be reached at (213) 851-5637—told us his chief regret in leaving the film daily's music news desk is that he won't be able to attend a March 1st lecture at Cal Tech by **Gerald J. Wasserburg, PhD.**, on the topic "Stones and Stars and Gas and Dust." Todd was anxious to find out whether Wasserburg was discussing a spin-off of **Earth, Wind & Fire** or the history of Gibson & Stromberg.

INITIAL SHOCK—We got a phone call from the loony but lupine **John Mankiewicz**, the original publicist-with-hair-on-his-palms, who
(Continued on page 52)



Harold Melvin And The Blue Notes

The Album: Now Is The Time AA-1041

The Single: Baby, You Got My Nose Open AB-12327

The Action: Breaking Everywhere

The Label: ABC Records



JACKIE DE SHANNON—Amherst 728
TO LOVE SOMEBODY (prod. by Jim Ed Norman)
 (writers: R. & B. Gibb) (Casserole/
 Unichappell, BMI) (2:52)

The Bee Gees' '67 hit fits in well with De Shannon's style, and could be the vehicle to return her to the charts. She sings it with feeling.

ROSE ROYCE—Whitfield 8531 (WB)
WISHING ON A STAR (prod. by Norman Whitfield) (writer: Calvin) (May Twelfth/Warner-Tamerlane) (BMI) (3:58)

This dreamy ballad could be one of RR's biggest hits: the mood is consistently enticing, the vocal appropriate to the style, the melody sure.

RHYTHM HERITAGE—ABC 12334
HOLDIN' OUT (FOR YOUR LOVE) (prod. by Steve Barri & Michael Omartian) (writers: Omartian-Price-Walsh) (World/Golden Clover/See This House, ASCAP) (3:15)

Rhythm Heritage, the studio outfit known for its hot instrumentals, adds vocals and mellows the style here, and the oft-repeated chorus could win listeners.

PETER BROWN—Drive 6269 (T.K.)
DANCE WITH ME (prod. by Cory Wade) (writers: Brown-Rans) (Sherlyn/Decibel, BMI) (3:45)

Brown, one of last year's leading disco discoveries, could return to r&b and pop charts with an up-tempo dance tune with Betty Wright backing up.

BOBBY BLAND—ABC 12330
SITTIN' ON A POOR MAN'S THRONE (prod. by Steve Barri) (writers: Hiller-Wamil-Mononen) (Unichappell, BMI/Chappell, ASCAP) (3:25)

Bland's mastery of the soul-blues form is again apparent on this latest single—many should empathize with his sad, realistic message.

ERUPTION—Ariola 7686
I CAN'T STAND THE RAIN (prod. by Frank Farian) (writers: Bryant-Peebles-Miller) (Burlington, BMI) (3:01)

Ariola's deal with Hansa Records of Germany kicks off with a tough disco reading of the Ann Peebles hit. The female vocalist—who is she?—stands out.

STONEBOLT—Parachute 507
QUEEN OF THE NIGHT (prod. by Walter Stewart & J.C. Phillips) (writer: Mitchell) (WB, ASCAP) (3:19)

A teen queen from the fifties faces life 20 years later in this topical pop number—the style should suit top 40 well, and hit home with listeners.

TOMMY HOEHN—Power Play 1954
BLOW YOURSELF UP (prod. not listed) (writers: Hoehn-Aldridge) (Sludge) (2:51)

Hoehn captures a mid-sixties English pop sound with skill—this could be a Zombies record. The hook is a strong one, and his vocal work stands out.

ANDREW GOLD—Asylum 45456
THANK YOU FOR BEING A FRIEND (prod. by Andrew Gold) (writer: Gold) (Luckyu/Special Songs, BMI) (3:56)

Gold's first single from a new lp is a thumping, piano-dominated song with a highly positive outlook—it could repeat his pop-chart success.

THE TEMPTATIONS—Atlantic 3461
THINK FOR YOURSELF (prod. by Norman Harris) (writers: Tyson-Felder-Harris) (Six Strings/Golden Fleece, BMI) (3:22)

The Tempts' latest recalls their message songs of the sixties, but with an up-to-date disco tempo. Its positive lyric should make it an r&b hit.

ROBERTA FLACK WITH DONNY HATHAWAY—Atlantic 3463
THE CLOSER I GET TO YOU (prod. by Rubina Flack, Joe Ferla & Eugene McDaniels) (writers: Mtume-Lucas) (Scarab/Ensign, BMI) (3:27)

This Flack-Hathaway duet—their first in several years—is already receiving r&b radio attention, and its gentle style should appeal to pop as well.

BRAINSTORM—Tabu 8 5502 (CBS)
WE'RE ON OUR WAY HOME (PART I) (prod. by Jerry Peters) (writer: Kent) (Interior/Irving, BMI) (3:44)

The first single under the Tabu-CBS deal is a jazz-oriented disco tune with a good chorus hook—the mood is energetic and busy, good for dancing.

THE DRAMATICS—ABC 12331
OCEAN OF THOUGHTS AND DREAMS (prod. by Don Davis) (writers: Robinson-Davis) (Groovesville, BMI/Conquistador, ASCAP) (3:21)

The Dramatics' latest is an unusual, ethereal ballad with the lead vocal largely spoken. Its floating style seems in keeping with the r&b times.

SPLINTER—Dark Horse 8523 (WB)
MOTIONS OF LOVE (prod. by Norbert Putnam) (writer: McGee) (Dawnbreaker, BMI) (3:26)

Another Parker McGee song for our times, done in a flowing, full-sounding style by Splinter: pop and MOR audiences should like its sad message.

MERRILY WEBBER—MCA 40859
IT'S TIME TO SAY I LOVE YOU (prod. by Lee Holdridge) (writers: Holdridge-Leikin) (Duchess/Leeds, BMI/ASCAP) (2:38)

Another soundtrack theme, this one from "The Other Side Of The Mountain Part 2;" the smooth, quiet love song motif is familiar, but could hit.

THE BOYS—Outrage 112
YOU MAKE ME SHAKE (prod. by group) (writers: Shonerd-Havlicek) (Gilpin, BMI) (2:30)

New wave from Lincoln, Nebraska, with a heavy debt to the early Who: The innocent-sounding vocals recall a number of other British pop groups.

JOHN DENVER—RCA 11214
IT AMAZES ME (prod. by Milton Okun) (writer: Denver) (Cherry Lane, ASCAP) (2:35)

With a song that is unabashedly spiritual, Denver may have recorded a pop-gospel standard. The style is acoustic, with effective multi-tracked vocals.

JOHN TRAVOLTA—Midsong Intl. 11206 (RCA)

RAZZAMATAZZ (prod. by Bob Reno) (writers: Lembeck-Mead) (Midsong, ASCAP) (3:08)

Travolta, who's hotter'n picante sauce these days, could return to pop playlists with this amusing tale of life in L.A. It moves along briskly.

THE PIPS—Casablanca 912
IF I COULD BRING BACK YESTERDAY (prod. by Arthur Wright) (writers: Taylor-Knight) (Rick's/Competition, BMI) (BMI) (3:45)

The Pips' debut sans Gladys (although that union will continue) bodes well for their separate career. It's bright, danceable r&b, with fine vocals.

THE VIBRATORS—Columbia 3-10685
BABY BABY (prod. by Robin Mayhew & group) (writer: Carnarchan) (Blackwood, BMI) (3:23)

The American single debut of a heralded U.K. new wave band is a basic rocker, guitar-dominated in the British punk style. It has pop potential.

RANDY RICHARDS—A&M 2014
THERE'S ALWAYS A GOODBYE (prod. by Robert Appere) (writer: Richards) (Irving/Little Angel/Ezra, BMI) (3:12)

A new singer-songwriter debuts with a pop-minded love ballad—the carefully-crafted hook in the chorus is likely to be its chief selling point.

THE KENDALLS—Ovation 1106
IT DON'T FEEL LIKE SINNIN' TO ME (prod. by Brien Fisher) (writers: Kossler-Putman) (Tree, BMI) (2:23)

Following up one of '77's true left-fielders in "Heaven's Just A Sin Away," the Kendalls should see pop and country response to this like-named c&w tune.

STANLEY TURRENTINE—Fantasy 816
WALKIN' (prod. by Stanley Turrentine) (writer: Carpenter) (Richcar/Prestige, BMI) (3:36)

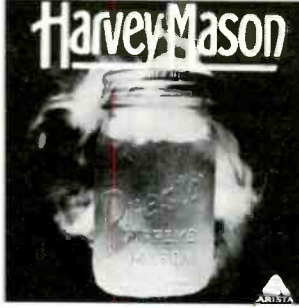
Turrentine's imaginative sax work is the focus of this jazz instrumental with an r&b beat. His long, surprising solo does justice to the composition.

WEE WILLIE SMALL & THE LITTLE BAND—Miggit 101

TALL PEOPLE (prod. not listed) (writers: Small-Stump) (LaCosta, ASCAP) (2:50)
 It hadda happen: "They got King Kong arms that drag around/Their knuckles are sore from scraping the ground/Don't want no tall people . . ." etc. etc.

Mutha Mason cooks.

AB4157




Harvey Mason cooks up a storm on his new album. He combines funk and a unique appreciation of jazz and takes it into a totally new place.

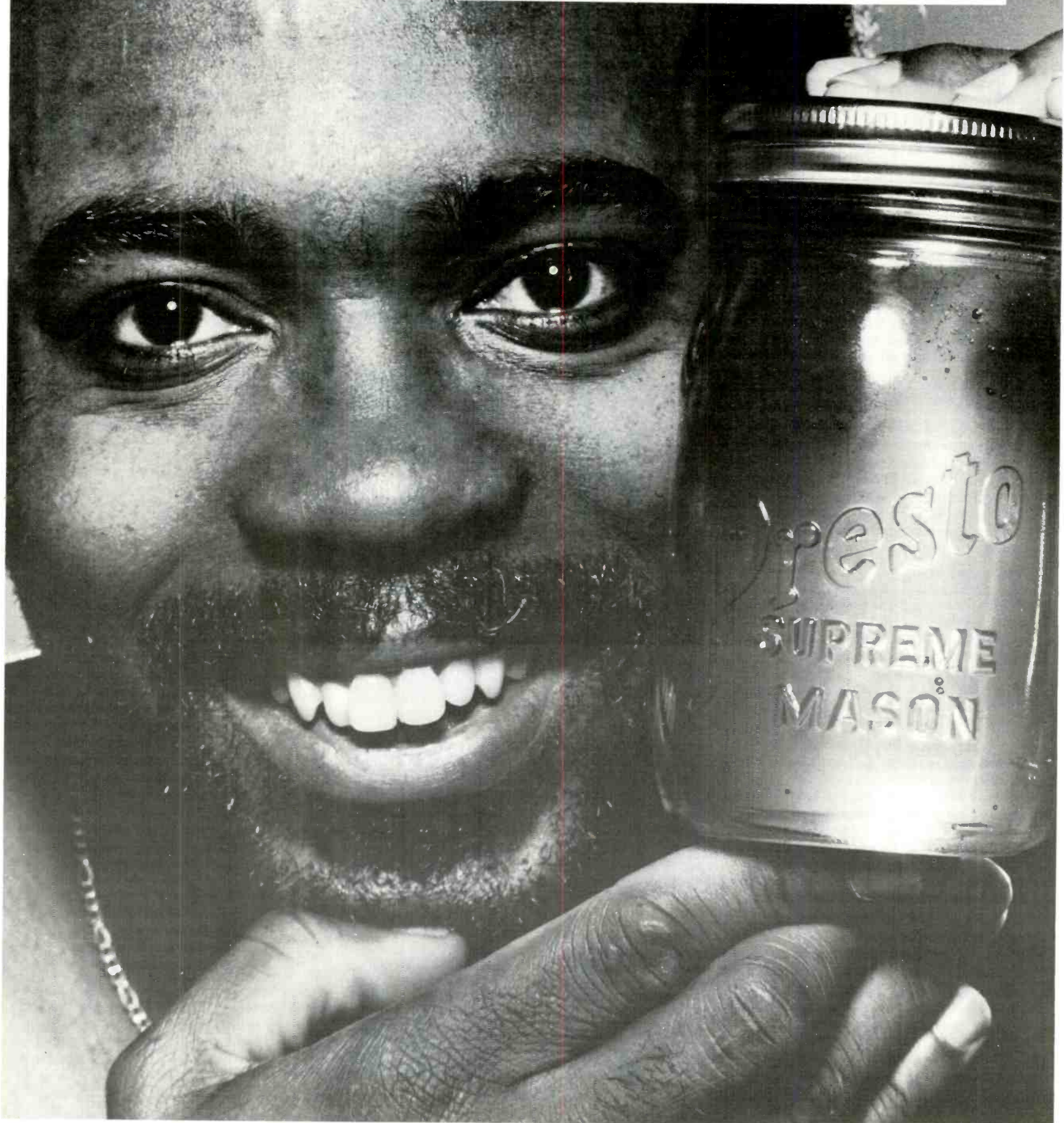
Mason's drum has played to gold records with Grover Washington, Herbie Hancock, Quincy Jones and George Benson. But Harvey Mason is famous for more than his brilliant drumming.

His composing and arranging skills have won him praise worldwide.

Now he stands alone. No one can touch him.

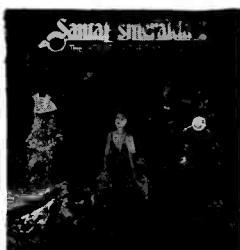
When Mutha Mason cooks, you never go away hungry.

Harvey Mason. "Funk in a Mason Jar." On Arista Records. 



THE HOUSE OF THE RISING SUN

SANTA ESMERALDA—Casablanca NBLP 7088 (7.98)
The group is still preoccupied with re-arranging Animals classics (the title song, "Hey! Gip") with its second album modeled after a successful debut. Side one is composed entirely of "... Rising Sun" with vocals by Jimmy Goings. Goings is not as aggressive as Leroy Gomez but the dense arrangement still works well.

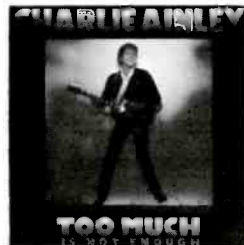


BERKSHIRE

WHA-KOO—ABC AA-1043 (7.98)
Last year their first album won over a cult following through moderate nationwide airplay. "Berkshire" should significantly expand that audience with its Little Feat-influenced sound and the songwriting prowess of Danny Douma and David Palmer. A definite for FM programmers.

PURE MANIA

THE VIBRATIONS—Columbia JC 35038 (7.98)
A veteran of numerous English pub rock bands, group leader and chief writer Knox, at 32 years old, has formed one of the new wave's more appealing ensembles. Previously a U.K. hit, a repeat performance may be in the offering on the catchy strength of "Sweet Sweet Sweet," "Baby Baby" and "London Girls."



TOO MUCH IS NOT ENOUGH

CHARLIE AINLEY—Nemperor JZ 35080 (CBS) (7.98)
Ainley is a veteran of the pub rock group Charlie and the Wide Boys. His debut solo outing reflects that mid-seventies movement in addition to his preferences for blues and rockabilly. "In Trouble With the Law" is reminiscent of Dave Edmunds while "In The Shadow Of the Setting Sun" is a beautiful ballad.

UNDER THE EYE

DENNIS LINDE—Monument MG7608 (Mercury) (6.98)
Linde is a writer (Presley's "Burning Love") whose time has come as evidenced by the covers of his material popping up on others' records. A versatile musician, writer and producer, Linde is a multi-instrumentalist and assumes all vocals on songs which range from straight-ahead rock and country-rock to synthesizer-drenched productions.

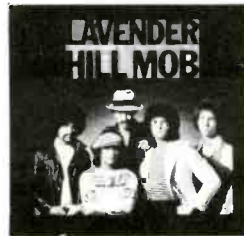


JAN AKKERMAN

Atlantic SD 19159 (7.98)
Recorded in his homeland, Holland, the former lead guitarist from Focus displays his guitar talents on seven delicately self-arranged instrumentals produced by Richard DeBois. Michael Gibbs' strings and flute arrangements accent the flow of album highlights "Streetwalker" and "Angel Watch."

GOOD TO SEE YOU

WALTER JACKSON—Chisound CH-LA844-G (UA) (6.98)
Jackson has a pleasing baritone which, combined with the Carl Davis production and Riley Hampton's arrangements, lends itself to interpretations of John Miles, Richard Supa and Dennis Linde songs among others. The title track is an epic-length disco-oriented number and "Manhattan Skyline" could attract new fans.



LAVENDER HILL MOB

UA LA818-G (6.98)
The second album from the Canadian quintet has a distinctly pop flavor with more emphasis placed on the vocals than last year's debut. The group's perky arrangements, undercut with tasteful synthesizer lines should have a wide ranging appeal. "Make Up Your Mind" "Dream Away" and "Good Lovin'" top.

LOST AND FOUND

KEITH CARRADINE—Asylum 6E-114 (7.98)
Singer/songwriter Carradine's second album, following the success of his "I'm Easy" from Altman's "Nashville," is a tasty collection of introspective self-penned tunes produced by Brooks Arthur. Carradine also offers the up-tempo political "Neutron Bomb" and a cover of Tom Waits' "San Diego Serenade."



OBATALA

Dash 30006 (T.K.) (6.98)
A basic disco beat reinforced by authoritative horn and string arrangements by drummer Michael Micare pervade the self-produced half of the album while side one is largely dominated by jazzy rhythms and the soothing voices of lead vocalists Rashida Shah and Rahiim Taalib.

SKY'S THE LIMIT

RHYTHM HERITAGE—ABC AA-1037 (7.98)
A conglomeration of musicians' musicians, Michael Omartian's band strolls through nine funky tunes including Tom Scott's "Theme From 'Starsky & Hutch'" and Gallagher & Lyle's "Had To Fall In Love" with technical expertise. Steve Barri and Omartian produced with some hot solos from Ernie Watts and Chuck Findley.

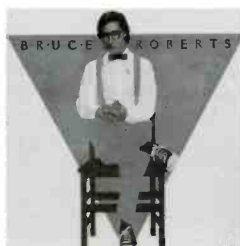


IT'S IN EVERYONE OF US

MARY TRAVERS—Chrysalis CHR 1168 (7.98)
The sweet soprano of Peter, Paul and Mary, Mary Travers, once again shows her innate talent to interpret others' material on her debut effort for Chrysalis. Perceptive renditions of the Hollies' "The Air That I Breathe" and Dan Fogelberg's "Part Of The Plan" with Davey Johnstone on guitar highlight.

BRUCE ROBERTS

Elektra 7E 1119 (7.98)
Roberts has earned considerable recognition as a songwriter for the compositions he has co-written with Carole Bayer Sager and Bette Midler among others. Here he is given the opportunity to perform some of them with this Tom Dowd produced set. "I'm Comin' Home Again" and "Steal Away Again" are the highlights.



THE REAL KIDS

Red Star RS2 (6.98)
The second release from Marty Thau's new wave label, this four-man Boston band plays no holds barred punk rock on an album dedicated to Drano. Self-produced with Thau, The Real Kids' relentless guitars race through fast-paced songs like "All Kindsa Girls," "Better Be Good" and "Do The Boob."



AT CAFÉ JACQUES, YOUR CUP RUNNETH OVER.

Introducing the album that was selected by *Radio and Record News* as Britain's best debut LP of 1977.

And introducing the band that *Record World* recently called "One of the most ingenious and talented new groups to emerge from the U.K."

Theirs is the kind of songwriting skill and instrumental precision that tell us a huge success is at hand.

And yours is the excitement of hearing it for the very first time.

"Round the Back?"
JC 35294
New, from Café Jacques.
On Columbia Records
and Tapes.

Who In The World:

Randy Newman—Tall on Talent

■ A one-time cult hero, Randy Newman (WB) originally garnered a following through hit covers of his tunes like Three Dog Night's "Mama Told Me Not To Come" and Judy Collins' "I Think It's Going To Rain Today." Now with his sixth album, "Little Criminals," at #31 this week on RW's Album Chart and "Short People" a top 5 single despite its being banned at radio stations from coast to coast, Newman has broken through to international stardom.

Newman is a true eccentric in the pop arena who began his career composing glossy Brill Building type pop tunes, gradually progressing to his current style deeply entrenched in Americana. Receiving critical acclaim from the outset, and an ever growing loyal audience, Newman writes about the American experience wryly encompassing all races, situations and problems. Newman has kindly "attacked" everyone from "Yellow Man" to "Rednecks" to the current controversy with a sense of humor and sympathy all his own.

A musician for as long as he can remember, at six he began playing piano and continued a study of music theory through

his years at U.C.L.A. His own piano accompaniment is a mainstay of his songs which often are performed with full orchestration. Three of his uncles are well respected conductors and film score composers. A 1972 performance at New York's then Philharmonic Hall saw Newman premiere "Sail Away" with his uncle Emil conducting.

Randy Newman's music has often been likened to that of Stephen Foster and the classic pop balladry of Porter, Gershwin and Hart, but it's his own distinctive style and character with which the public identifies. His latest album tends to incorporate more rock and roll than his previous records with some vocals by the Eagles, while it retains the qualities which initially attracted that cult of supporters.

Bowman Bows Firm

■ LOS ANGELES—The Bowman Recording and Production Company, through its affiliate company Smooch Records Inc., has been formed by Hugh E. Bowman II, president. The company's executive offices will be Atlanta based with the production, promotion and publicity offices in Los Angeles.

Ronstadt, Queen Gold

■ LOS ANGELES — Linda Ronstadt's "Blue Bayou" has been certified gold by the RIAA. Queen's "We Are The Champions" has also been certified gold by the RIAA.

Both Queen and Ronstadt record for Elektra/Asylum Records.

Epic Inks DaShiell



Ron Alexenburg, senior vice president and general manager, Epic/Portrait/Associated Labels, has announced that Epic Records has signed guitarist/producer Russell DaShiell. DaShiell comes to Epic via associations with Crowfoot, Harvey Mandel, Norman Greenbaum, Tom Fogerty, John Sebastian, Phil Everly and, most recently, the Don Harrison Band. DaShiell will make his solo album debut with "Elevator," which he produced. The lp is scheduled for release later this month. Pictured at Epic Records' New York offices are, from left: Alexenburg; Marvin Cohn, vice president, business affairs, CBS Records; DaShiell; Mike Atkinson, director, west coast a&r, Epic; and Lennie Petze, vice president a&r, Epic.

Petty Re-Inks with ABC/Shelter



Steve Diener, president, ABC Records, and Denny Cordell, president, Shelter Records, have announced the re-signing of Tom Petty and the Heartbreakers to a long-term contractual agreement. Under the terms of the new contract, the group's recordings will continue to be released on Shelter Records and distributed by ABC Records. Pictured after the signing (from left) are: (top) Stan Lynch, group member; Mike Campbell, group member; Eileen Basich, assistant to Denny Cordell; Tony Dimitriadis, group manager; Steve Diener, president, ABC Records; (bottom) Benmont Tench, group member; Ron Blair, group member, and Tom Petty.

Songwriters' Hall Sets New Exhibit

■ NEW YORK—The Songwriters' Hall of Fame of the National Academy of Popular Music, Inc. will open a new exhibit, "A Salute to the Publishers of American Popular Song," on Tuesday, February 14.

Included in the exhibit is a display, "The Story of a Successful Song," created by the public relations committee of the National Music Publishers Association, Inc.

The exhibit will be presented at the Hall of Fame on the eighth floor at One Times Square, 42nd Street and Broadway.

A special press preview for the "Salute to Publishers" will be held on opening day from 12:00 noon to 2:00 p.m., followed by an invitational reception from 4:00 to 7:00 p.m.

Admission to the Hall of Fame is free. Viewing hours for the exhibit are from 11:00 a.m. to 3:00 p.m., Monday through Saturday.

Eldridge To Casablanca

■ LOS ANGELES — Eddie Pugh, vice president of r&b promotion for Casablanca Record and Film-Works, has announced the appointment of Sheila Eldridge to the post of west coast regional r&b promotion & marketing director.

Ms. Eldridge brings to Casablanca a variety of radio and television experience, having served as an announcer for WHUR-FM in Washington, D.C., and at that city's NBC-TV affiliate, WRC, as a television engineer and producer. Most recently, she worked as an assistant to the publisher of the magazine Black Radio Exclusive.

MCA Ups Kellerman

■ NEW YORK — Lynn Kellerman has been promoted to east coast director of the artist relations & publicity department for MCA Records, Inc., according to an announcement by Joan Bullard, vice president/artist relations & publicity for the label.



Lynn Kellerman

Based in New York, Ms. Kellerman will be responsible for all national press and trades located in that area as they relate to MCA Records and its artists and all artist related activities such as concerts, tours and promotional functions. She will also maintain close contact with MCA field offices while overseeing all press activities in major publications in the eastern portion of the United States.

Arista Names Gottlieb Adv./Merch. Manager

■ NEW YORK—Kiki LaPorta, director of advertising and creative services administration for Arista Records, has announced the appointment of Alice Gottlieb to the position of advertising and merchandising manager for the label.

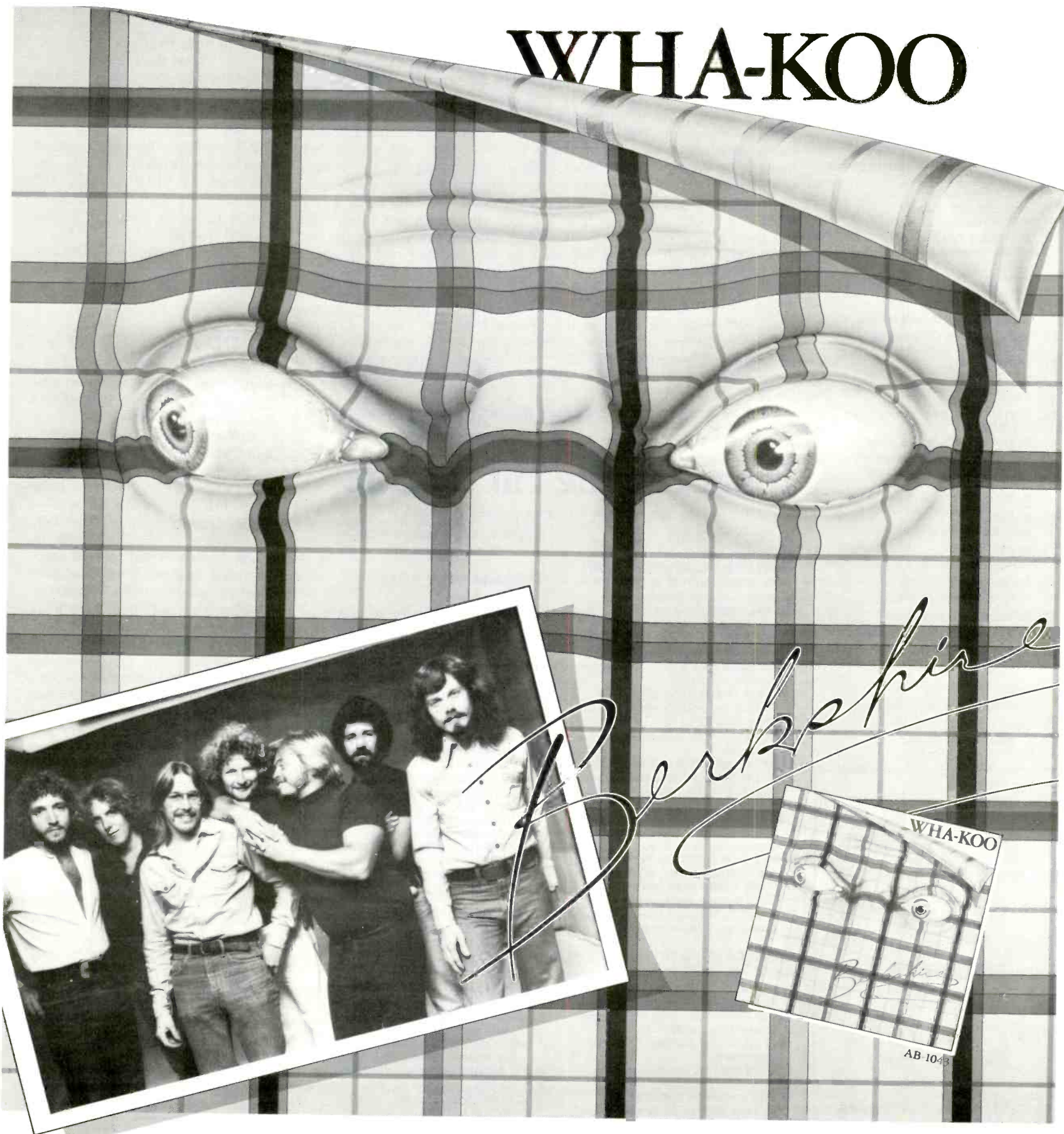


Alice Gottlieb

In her new capacity, Ms. Gottlieb will be responsible for the coordination of media buying and the production of merchandising materials.

Ms. Gottlieb brings to this managerial position extensive experience in the production department of Arista. Prior to her new appointment, she served as production services manager for the label. She has been with Arista since 1971.

WHA-KOO



WH A-KOO possesses an ancient occidental secret that enables them to grab listeners by the nervous system, especially by the part which governs the rhythmic sense. And believe us, it's no occident: good, powerful playing com-

bined with their typical lyrical strangeness makes *Berkshire* a solid, solid addition to the WHA-KOO catalogue. Lots of fun, and a weird cover into the bargain... a real eye-opener!

Engineered by Ken Caillat. Produced by Ken Caillat for Big Wha-Koo Limited. Ferris A. Ashley, Executive Producer.

abc Records
GRT Tapes

© 1978 ABC Records, Inc.

DISCO FILE TOP 20

FEBRUARY 11, 1978

1. **RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (lp cuts)
2. **LET'S ALL CHANT/LOVE EXPRESS**
MICHAEL ZAGER BAND—Private Stock (disco disc)
3. **GIVE ME LOVE/SUPERNATURE**
CERRONE—Cotillion (lp medleys)
4. **DANCE WITH ME**
PETER BROWN (lp cut)
5. **STAYIN' ALIVE/NIGHT FEVER**
BEE GEES ("SATURDAY NIGHT FEVER" SOUNDTRACK)—RSO (lp cuts)
6. **AFRICANISM/GIMME SOME LOVING/ DR. DOO-DAH**
KONGAS—Crococ (import lp cuts)
7. **TWO HOT FOR LOVE**
THP ORCHESTRA—Butterfly (lp cut)
8. **ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)
9. **JOHNNY, JOHNNY PLEASE COME HOME/DANCING FEVER/TAKE IT EASY**
CLAUDJA BARRY—Salsoul (lp cuts)
10. **THE BEAT GOES ON AND ON**
RIPPLE—Salsoul (disco disc)
11. **ROMEO & JULIET**
ALEC R. COSTANDINOS & SYNCOPHONIC ORCH.—Casablanca (entire lp)
12. **BOOGIE BOO/DON'T LOSE THAT NUMBER**
BIONIC BOOGIE—Polydor (lp cuts)
13. **THE OTHER SIDE OF MIDNIGHT/ I KNOW THAT HE KNOWS/ HEARTACHE**
MARSHA HUNT—Aves (import lp cuts)
14. **GALAXY**
WAR—MCA (disco disc)
15. **MISTER LOVE**
SAVANNAH BAND—RCA (lp cut)
16. **MELODIES**
MADE IN USA—Delite (disco disc)
17. **HOUSE OF THE RISING SUN**
REVELACION—Crococ (import lp medley)
18. **SHAME**
EVELYN "CHAMPAGNE" KING—RCA (disco disc)
19. **WHICH WAY IS UP**
STARGARD—MCA (disco disc)
20. **DANCE, DANCE, DANCE/ EVERYBODY DANCE**
CHIC—Atlantic (lp cuts)

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

■ Heading the run-down of recommended disco discs this week are three favorites—all strong female vocals—that seem most likely to succeed:

1) "Melodies" by **Made in USA** (Delite) was composed, arranged and produced by **Freida Nerangis** and **Britt Britton** and recalls this team's best, most lively work with **Crown Heights Affair**. Having only heard a previously-released single version of "Melodies," I was unprepared for the energy and playful complexity of this expanded track, now running close to eight minutes (timing on the label is incorrect). The music dips and soars, nearly turns somersaults, and the lead singer, whose voice is high and wonderfully flexible, is equally adventurous, riffing right along on the breaks, never letting go. The song has more changes than many songs twice its length, the most inventive coming toward the end when everything but vocals (chanting "Don't stop") and handclaps drops from the track and a voice comes in, asking, "Come on, where's the rest of the tape now?" This is followed by the squeaky rush of a tape winding backward which breaks quickly into a strong rippling piano and back into the song again—a brilliant touch. It's hard to tell which of the many technical flourishes were the producers' inspiration and which the work of the "remix engineer," **Rafael Charres**, but the result is a joy—witty, surprising and totally enjoyable. Comparisons to "Dreaming a Dream" are inevitable—this one is much more elaborate but shares a similar spirit—and "Melodies" could be just as big a hit.

2) "You Are My Love" by **Sandy Mercer** (H&L) is a simpler, more

(Continued on page 50)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

FACES/CHICAGO

DJ: **Carmen Adduci**

AFRICANISM/GIMME SOME LOVING/ DR. DOO-DAH/TATTOO WOMAN—

Kongas—Crococ (lp cuts)

THE BEAT GOES ON AND ON—Ripple—

Salsoul (disco disc)

DANCE WITH ME—Peter Brown—TK

(disco disc, not yet available)

I WAS BORN THIS WAY—Carl Bean—

Motown (disco disc)

LET'S ALL CHANT/LOVE EXPRESS—

Michael Zager Band—Private Stock (disco disc)

MELODIES—Made in USA—Delite

(disco disc)

RISKY CHANGES/WE MUST BELIEVE IN

MAGIC/DANCE LITTLE DREAMER/

DON'T LOSE THAT NUMBER—Bionic

Boogie—Polydor (lp cuts)

ROMEO & JULIET (ACTS I & II)—Alec

R. Costandinos & Syncophonic Orch.—

Casablanca (lp medley)

TAKE IT EASY/LOVE MACHINE/OPEN

THE DOOR/JOHNNY, JOHNNY, PLEASE

COME HOME/DANCING FEVER—

Claudja Barry—Salsoul (lp cuts)

YOU LIKE IT, WE LOVE IT—Southroad

Connection—Mahogany (disco disc)

SHOWCASE/EAST ORANGE, N.J.

DJ: **John Matarazzo**

AFRICANISM/GIMME SOME LOVING—

Kongas—Crococ (lp medley)

THE BEAT GOES ON AND ON—Ripple—

Salsoul (disco disc)

GIVE ME LOVE—Cerrone—Cotillion

(lp medley)

I KNOW THAT HE KNOWS—Marsha

Hunt—Aves (import lp cut)

MISTER LOVE/AUF WIEDERSEHEN,

DARRIO—Savannah Band—RCA

(lp cuts)

MOONLIGHT SERENADE/FOX TROT—

Tuxedo Junction—Butterfly (lp cuts)

RISKY CHANGES—Bionic Boogie—Polydor

(disco disc)

ROMEO & JULIET (ACT V)—Alec R.

Costandinos & Syncophonic Orch.—

Casablanca (lp cut)

STAYIN' ALIVE—Bee Gees ("Saturday

Night Fever" Soundtrack)—RSO (lp cut)

TAKE IT EASY/DANCING FEVER—

Claudja Barry—Salsoul (lp cuts)

SAHARA/NEW YORK

DJ: **Ellen Bogen**

A DANCE FANTASY—Montana—Atlantic

(disco disc)

THE BEAT GOES ON AND ON—Ripple—

Salsoul (disco disc)

DANCE WITH ME—Peter Brown—Drive

(lp cut)

DESPERATELY—Love Machine—London

(import disco disc)

LET'S ALL CHANT—Michael Zager Band

—Private Stock (disco disc)

MELODIES—Made In USA—Delite

(disco disc)

ROMEO & JULIET—Alec R. Costandinos

& Syncophonic Orch.—Casablanca

(entire lp)

RISKY CHANGES/DANCE LITTLE DREAMER

—Bionic Boogie—Polydor (lp cuts)

SUPERNATURE/GIVE ME LOVE—Cerrone

—Cotillion (lp medleys)

YOU ARE MY LOVE—Sandy Mercer—

H&L (disco disc)

KIX/BOSTON

DJ: **Cosmo Wyatt**

BABY, YOU GOT MY NOSE OPEN—

Harold Melvin & the Bluenotes—ABC

(disco disc)

THE BEAT GOES ON AND ON—Ripple—

Salsoul (disco disc)

DANCE WITH ME—Peter Brown—TK

(disco disc, not yet available)

DON'T COST YOU NOTHING—Ashford

& Simpson—Warner Bros. (disco disc)

IT'S SERIOUS—Cameo—Chocolate City

(lp cut)

LOVE EXPRESS/LET'S ALL CHANT—

Michael Zager Band—Private Stock

(disco disc)

RISKY CHANGES/DANCE LITTLE DREAMER/

BOOGIE BOO—Bionic Boogie—

Polydor (disco disc)

SHAME—Evelyn "Champagne" King—

RCA (disco disc)

TWO HOT FOR LOVE—THP Orchestra—

Butterfly (lp cut)

WHICH WAY IS UP—Stargard—MCA

(disco disc)

Arista Sales Figures Reach \$31 Million

■ NEW YORK — Arista Records last week released its revenue figures for the second quarter and first six months of fiscal 1978, following the announcement two weeks ago of substantial percentage jumps over totals for the same periods in fiscal 1977.

Sales Increase

For the first six months of fiscal 1978 (ended Dec. 31), Arista sales totalled \$31.8 million, an increase of 146 percent over fiscal '77's \$12.9 million. For the second quarter (also ended Dec. 31), Arista took in \$18.7 million, 167 percent more than the \$7.0 million in revenues reported for the second quarter of fiscal 1977.

Complete second quarter and first half totals are due from Columbia Pictures, Arista's parent company, this week.

Bobby Colomby

(Continued from page 12)

if you know what's going on and can make intelligent suggestions during production."

Colomby says that his Los Angeles staff is slightly larger than in the past, and, as with his relationship to CBS, includes links with his performing career — **Becky Shargo**, one of the staff, first crossed Colomby's path in 1970, "when B,S&T played with the New Orleans Symphony, and she was playing cello." Although California's continued growth as a talent pool and production center has led to increasing a&r responsibilities for E/P/A in the west, Colomby notes that his contacts are necessarily spread from coast-to-coast: "I have too many friends that I've gained over the years in the business for me to confine myself to L. A. I don't attempt to cover the whole country, but if I pick up on something while I'm in the east, or through contacts there, I have to be ready to follow it through and alert the rest of our staff to it."

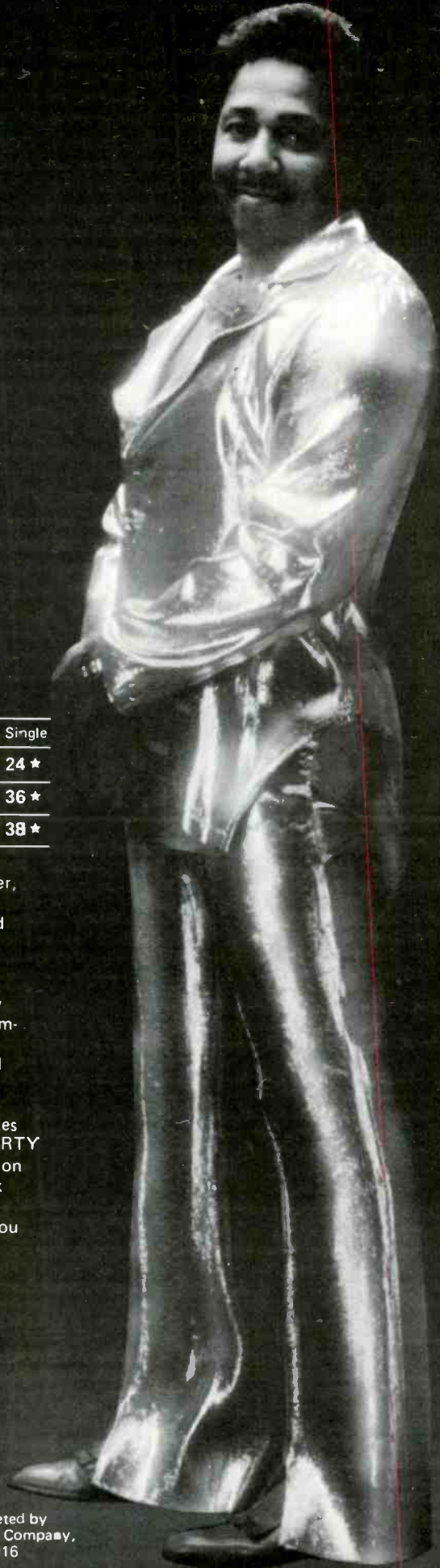
Current Projects

In addition to projects started prior to his arrival, such as current priorities including the **Nielson Pearson Band**, **Russell Dashiield** and **Minnie Riperton**, Colomby has started making his first signings to the label, headed by an as yet unnamed band helmed by vocalist / keyboard player **Richard Page**, a production deal with **David Wolinsky** and **Danny Seraphine's Free Life**, and **Kitchen**, which was previously signed to **Ode**.

Although his previous production experience indicates he will also produce acts, Colomby says that phase of his a&r career is one he plans to postpone until "the time is right, and the project is right."

BUNNY SIGLER

HIS PARTY'S JUST BEGUN.



"LET ME PARTY WITH YOU"

Chart Position	Album	Single
BILLBOARD	54	24 ★
RECORD WORLD		36 ★
CASH BOX	49 ★	38 ★

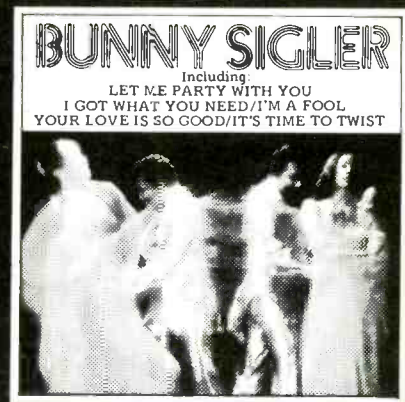
Let me party with you. Producer, writer, arranger, performer, Bunny Sigler's overflow of musical imagery has created "You And Me," "Sunshine" and "You Got Your Hooks In Me," major hits for the O'Jays and "From Now On," a big one for Lou Rawls. Personalized by his writing and his own dynamic performances, "Keep Smilin," and "Somebody Loves You" have become standards and his recordings of "Let The Good Times Roll" and "Love Train" have drawn big numbers. Sigler, on his own again, strikes out with a brand new hit "LET ME PARTY WITH YOU," his first album and single on Gold Mind. Back-up band Instant Funk generates high energy combined with a steady stream of heat. The next time you party, let Bundino party with you.

Produced by BUNNY SIGLER
for Bundino Productions.
"A TOM MOULTON MIX"

Distributed by



Gold Mind Records • Manufactured and Marketed by
Salsoul Record Corporation • A Cayre Industries Company,
240 Madison Avenue, New York, N. Y. 10016



The album: GZS 7502
The 8-track: GZ8 7502
The cassette: GCA 7502

The single,
"LET ME PARTY WITH YOU"
GM 4008

Exclusively on



WKTU-FM To Bow 'Soft Superstars' Format

By MARC KIRKEBY

■ NEW YORK — WKTU-FM here will introduce a new Lee Abrams format, "Soft Superstars," this week in a modification of the mellow-music programming it introduced to this city more than two years ago.

"Soft Superstars," Abrams told *Record World* last week, is designed for "22 to 32 year-olds with AOR roots," compared with the 16-28 year-old target audience of the consultant's widely-used "Superstars" album-rock format. It will be implemented at WKTU beginning today (6).

Fox to N.Y.

Sonny Fox, program director of WYSP-FM in Philadelphia, perhaps Abrams' most successful major-market station, will also be program director of WKTU, although he will be spending only two days a week here. Day to day operations of the station will be overseen by Matt Clenott, formerly the music director of WYSP and the newly-named assistant program director of WKTU.

Fox takes over from Larry Miller, who designed the WKTU format and who remains with the station as an announcer. Miller's policy of programming a wide

range of mellow music will give way to a format with the Abrams research stamp, playing fewer records and devoting more time to familiar soft-rock artists.

From the listener's point of view, according to Clenott, the changes in format will be subtle.

Subtle Changes

"They might notice a change, but they won't be able to put their finger on it, in general," he said. "It's soft rock for the album listener, who thinks of himself as a rock listener, and buys albums, but has just outgrown Styx, Aerosmith and Led Zeppelin. They're not old fogies — they're a whole lot hipper than we've been giving them credit for."

Clenott said WKTU will place "more emphasis on lps and less on singles than at 'YSP' and other 'Superstars' stations, and added he "will be playing new product."

Some of the elements of "Soft Superstars" have already been tested by KPOL-FM in Los Angeles, which Abrams also consults. The WKTU record library was cut back sharply in December in anticipation of the format modification.

Wilson Exits Bartell

(Continued from page 3)

last week that the company will file exceptions to Fitzpatrick's decision with the FCC within 60 days. Should the full commission uphold the preliminary ruling, the case will likely be appealed to the U.S. Court of Appeals in Washington.

96X ran afoul of the FCC largely because of broadcast contests and giveaways that the commission found misleading and deceptive, although allegations were also made of fraudulent billing practices by the station. The FCC's case, presented by David Silberman and Brian Kilbane of the commission's hearing division, cited contests with cash prizes in which, allegedly, no prizes were awarded, and contests promising multiple winners in which only one prize was allegedly given.

Former Management

According to Fitzpatrick's decision, both Carl Como, the general manager of 96X, and Jerry Clifton, the program director, knew that the contests were bogus, and yet continued to run similar promotions throughout 1975 and 1976. Bartell fired

Clifton and Como last year.

'Devil's Triangle'

Fitzpatrick's ruling took special note of 96X's "Devil's Triangle" promotion and resulting "Find Greg Austin" contest of April 1975. Austin, then the station's new morning disc jockey, was broadcasting live from a yacht in the supposedly mysterious area off the coast of Florida, and when communications with him were disrupted, 96X aired "newscasts" about the announcer's alleged disappearance. Similar broadcasts urged listeners to find Austin, who had supposedly returned to shore with amnesia, with the first person to locate him to win \$500.

Fitzpatrick noted in his decision that 96X and its new director, Steve Hammill, regularly aired such features concerning station promotions as part of regular news broadcasts, and said "these broadcasts cannot be excused."

Following a second FCC investigation of 96X in August 1975, the station's license renewal was designated for hearing by the commission, with the ruling two weeks ago to withhold renewal the result.

AM ACTION

By CHRISTY WRIGHT

■ Le Blanc & Carr (Big Tree). This record has built itself into a real hit. It started off in the secondaries and is now getting substantial acceptance in the major markets. This week's adds include KILT, K100, KBEQ, WLAC, WMAK, WDRQ, KDWB, and WSPT. Jumps include 20-14 WKBW, 21-18 WPEZ, 25-21 WQXI, 30-22 Z93, 35-33 WZZP, HB-20 CKLW, 23-21 KSLQ, 39-32 KXOK, 29-23 KSTP, 38-34 WTI, 28-26 KLIF, 27-24 WCAO, HB-30 KAFY, 33-30 KNOE-FM, 19-17 KIIS-FM, 9-7 WQXI-FM, 19-15 KXX-106, 12-8 WBBQ, 33-26 WGSV, 35-31 WAIR, 31-24 WRFC, and 21-10 WAUG.

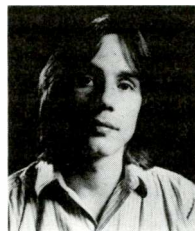
Natalie Cole (Capitol). Cole's latest continues to add stations in two formats: radio programmers are finding this to be a successful pop as well as r&b record. Adds this week are Y100, 96X, WPEZ, WLAC, KRBE, WABB, and WGLF. Moves are 25-21 WPGC, 9-5 WHBQ, 17-10 WQXI, 28-21 Z93, 22-12 WZZP, 23-18 WGCL, 24-19 WDRQ, 26-12 CKLW, 30-28 KSLQ, 35-22 WTI, 29-25 98Q, HB-28 WBBQ, HB-28 WHHY, HB-32 WRFC, HB-28 WAUG, 20-17 WSGA, 28-22 WORD, HB-24 WANS, 34-26 WBSR, and 10-6 WAVZ.

Rita Coolidge (A&M). This record is really taking off with more adds this week and good moves wherever it is being played. Adds: Y100, WGCL, KSLQ, KLIF, KILT, and KLEO. Jumps are HB-21 WFIL, 28-24 WKBW, 26-23 WRKO, HB-28 WPGC, 23-17 WQXI, 18-11 Z93, 32-26 WLAC, 23-17 WMAK, 29-24 WCOL, 31-28 WZZP, 24-20 KXOK, HB-24 KSTP, 16-11 KJR, HB-22 WTI, HB-30 KRBE, 19-16 B100, 26-24 KLIK, 27-23 WIFI, 23-20 WVBF, HB-19 WZUU, 26-24 KBEQ, HB-25 KING, 26-23 WQXI-FM, 12-9 KXX-106, 27-20 WISE, 26-18 WBBQ, 26-21 WHHY, 29-26 WAIR, 27-23 WRFC, 21-15 BJ105, 28-22 WAUG, 19-17 WICC, 25-22 WAVZ, 15-10 WOW, 18-12 WSTP, 17-11 WGUY, 25-20 KTOQ, and 23-19 KKLS.



ABBA

ABBA (Atlantic). Still continues to pick up stations and move right up the charts. This week it was added at WKBW, WQXI, WGCL, WTI, KLIF, WRFC, WSGN, KBSR, WBBF, WICC, and WGUY. Jumps are 30-23 99X, 18-7 13Q, 36-31 WPEZ, 22-15 WRKO, 21-16 WPGC, 32-29 WZZP, 25-23 WDRQ, 24-22 WOKY, 31-22 KXOK, 12-9 WISE, 26-22 98Q, 28-24 WBBQ, 21-18 WAIR, HB-29 WABB, 29-25 WAUG, 30-26 WSGA, 20-16 WRJZ, 24-19 WORD, 31-25 WANS, 20-14 WCAO, 32-28 WTI-FM, HB-18 KFYR, 24-21 WSTP, 13-11 KCPX, and 25-18 KGW.



Jackson Browne

Gene Cotton (Ariola) "Before My Heart Finds Out." A good song that picked up some major adds this week, such as WMAK, WCOL, KXOK, WGSV, WBBQ, WISE, and KCPX.

Jackson Browne (Asylum) "Running On Empty." Browne has been heard on pop radio before, but 1978 may well be his year. Obviously, programmers think the same thing, because of the adds on this song before it was released as a single. The Chartmaker of the Week is on B100, 98Q, WAUG, WVBF, KCBQ, KJRB, WNOE, WTI, KRBE, KSLQ, WOKY, 99X, WZUU, WKBW, WGCL, WPGC, and WCAO.

**GOLDEN
GLOBE
WINNER
Best Song**

**You Light
Up
My Life**



Our thanks to the Hollywood Foreign Press Association.

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Classic Performing Values Mark Summer's Successful Tahoe Debut

■ LAKE TAHOE — While disco records have already proven their commercial viability with a larger pop marketplace, performers identified with the trend continue to face a special problem in establishing an image outside the discos, a problem largely created by the disco itself: as the initial arena for exposure, discos rely on recorded product, not live performers, as principal draw, with arrangements and production style often more vital to a given track's success than the personality of the performer.

Given that situation, Donna Summer's (Casablanca) Nevada main room debut at the Sahara/Tahoe proved a major test for the genre as well as the artist, one Summer passed with high grades. As might be expected, the reasons for her success proved to be classic performing values, rather than the special demands of disco itself, yet Summer broadened her appeal effectively without jettisoning the disco base that is clearly her original route to acceptance. Typical of the approach was the opener, a sped-up, hustling arrangement of "Could This Be Magic" that coupled main room traditions (hit covers) with newer disco elements.

Traditional Fare

Familiar Summer hits ("Try Me . . .," "I Feel Love" and, inevitably, "Love To Love You, Baby") were greeted by a strong house reaction only partially explained by the large Casablanca entourage on hand during the first nights of her engagement, suggesting the Sahara's more liberal talent policy — clearly seeking new business from a younger resort clientele — could spread. Yet for all their thunder,

the uptempo dance material revealed less about Summer as a singer than her turns with more traditional fare, which confirmed the emerging sense of style glimpsed on her most recent albums.

Stage Presence

On "Last Chance, Last Dance," previewed from Summer's forthcoming film debut in "T.G.I.F.," fast dance sections were interspersed with a slow, melodramatic verse that likewise showed she could carry a song without the din of a disco arrangement. Added to those moments (especially apparent on a medley of "The Man I Love" and "I've Got It Bad") was a relaxed, good-humored stage presence that downplayed and even lampooned Summer's initially steamy image as a love goddess.

Brooklyn Dreams

Opening for Summer was Casablanca / Millennium act Brooklyn Dreams, a strong vocal trio that appeared caught between disco and rock poles without effectively covering both. Early p.a. problems doubtless contributed to the unevenness of the straight disco opener, "Music, Harmony & Rhythm," with an audible improvement during the set helping subsequent songs achieve greater impact. On songs like "Sad Eyes" and "Just Another Night At The Tango," the group touches other pop bases, while on "On The Corner" they tried to invade Springsteen's turf with a street-wise reminiscence a little too close to the source for comfort. Still, as soloists and choral arrangers, the three showed a promise that can hopefully be better served in subsequent live outings.

Sam Sutherland

product of phonogram, inc., distributed by phonodisc, inc.
polygram companies

Write or call your local Phonodisc distributor sales office for displays and other promotional items.

WB Taps Rhodes

■ LOS ANGELES — Alberta Rhodes has been named publicity manager, special projects, at Warner Bros. Records. The appointment was announced by Bob Merlis, Warners' publicity director.

Rhodes, based at the Warner Bros. New York offices, will be involved in coordination press and publicity activities for Warner Bros. artists on a national basis with an emphasis on black and jazz oriented artist.

Prior to her appointment at Warner Bros., Rhodes served as assistant to the creative director of A&M Horizon Records. She previously held posts in the international department of Motown Records and was on the programming staff of radio station WWRL in New York.

AGAC Announces ASKAPRO Line-Up

■ NEW YORK — Lew Bachman, executive director of the American Guild of Authors and Composers (AGAC), has announced the February line-up of guest speakers for AGAC's Thursday noontime rap sessions for songwriters.

Music industry professionals who will be fielding questions from lyricists and composers will be Doc Pomus, songwriter/recording artist on February 2; Roxy Myzal, music director, Radio Station WXYO—99X on February 9; Scarlett Rivera, Warner Brothers recording artist on February 16; and Steve Tudanger, jingle singer, on February 23.

The ASKAPRO seminars held at AGAC—40 West 57th Street—are free and open to all songwriters. Only a phone call (757-8833) is required to reserve a space.

Nichols to Headliners

■ NEW YORK — Bruce Nichols has been named account executive and agent at Headliners Talent Agency. Nichols comes to Headliners from APA, where he was an agent.

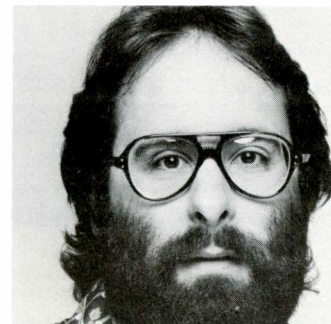
NMPA Issues C'right Cassettes

■ NEW YORK — Tape cassettes of the NMPA Copyright Workshop Forum held in Los Angeles last November are now available to members and all interested parties. The entire Copyright Office presentation is included as well as the question-and-answer period, and the luncheon speech by Jon Baumgarten, General Counsel to The Copyright Office.

The cassettes are available at cost, \$10, plus a free copy of the guide to the new law from The Copyright Office.

RCA Taps Benjamin

■ NEW YORK—Jeffrey Benjamin has been named manager of talent development, west coast artists and repertoire, RCA Records, according to Neil Portnow, division vice president, west coast a&r.



Jeffrey Benjamin

Benjamin will work with producers, managers, publishers and agencies with respect to acquisition of new talent and development of artists currently on the roster.

Benjamin started his music career in 1973 as professional manager for Irving/Almo, A&M's publishing wing, where he set recordings with Johnny Cash, Manhattan Transfer, and the Grammy winning "I Honestly Love You" with Olivia Newton-John, among others. In 1975, he moved to Isl- and Music as general professional manager. Most recently Benjamin was the west coast professional manager for Sunbury/Dunbar Publishing.

Ganim Inks Vandals

■ LOS ANGELES — Dennis Ganim, who recently announced the formation of the Dennis Ganim Organization, Inc., a multi-faceted production / publishing firm, has revealed that his first major signing is The Vandals.

Ganim is currently completing work with the band on their debut lp in New York, while readying a massive "Get Vandalized" promotion campaign.

Sire Promotes Geller

■ LOS ANGELES—Connie Geller has been named Sire Records' national secondaries promotion person on the west coast. Formerly with Playboy/Beserkley, she joined the Sire staff in October, 1977.

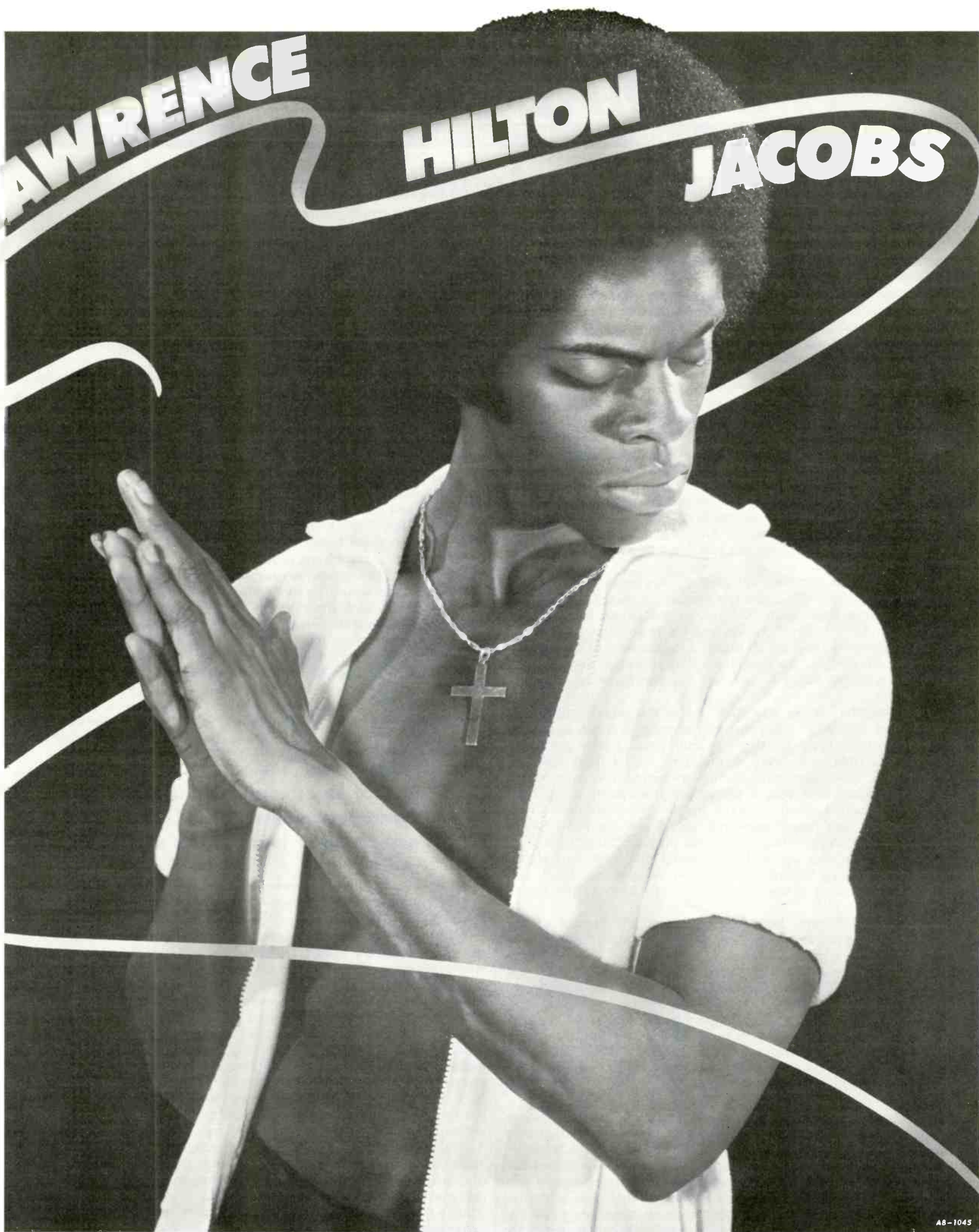


Connie Geller

LAWRENCE

HILTON

JACOBS



© 1978 ABC Records, Inc.

A8-1045

The star Sweathog of ABC-TV's "Welcome Back Kotter" is now a recording star — with his debut album on ABC Records.



RECORDS
GRT Tapes

DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Tudor and McDonald on The Australian Record Market

By SAMUEL GRAHAM

■ *The complexion of the Australian record industry—not only its considerable growth, but also some of the unusual characteristics and problems involved in breaking records both “down under” and on an international level—is the subject of this week’s Dialogue. Ron Tudor and John McDonald are both veteran record men, each with some 20 years of experience and each with a good overview of the industry’s development in Australia. Tudor is currently the managing director of Fable Records, while McDonald serves in the same capacity for the Image label. Both companies are located in Melbourne, Victoria, Australia.*

Record World: Both of you are native Australians. How did you first get involved in the record business down there?

Ron Tudor: I had been a very keen collector of jazz records for years and years, and I had probably one of the three biggest collections of jazz records in Australia. In 1956, there was a new record company starting called W&G. A friend of mine who is a radio station manager discovered there was a job for a sales rep with WEG, so I went in and got the job. I was on the road a bit for six months, selling, and then I got into promotion and production. I stayed with that company for ten years, then left and went to Astor for two years as a promotion manager.

In 1967 I began an independent production company, which was called June Productions. We had a fair amount of success with different acts—we were leasing product out at that time, to about six labels. Then in 1970 I started Fable, and it’s been Fable ever since. I do have a secondary label which brings a fair amount of amusement to American companies, because it’s called Bootleg Records. But there’s nothing illegal about it—we just dug the name and thought it was good fun.

John McDonald: I always wanted to be in the record business. I started with an Australian independent company in 1953 as a sales rep, and I was with them for three or four years. I later got a job with Festival Records, who were at that time, and I think still are, the largest and most successful Australian-owned company. Right up to 1964 I worked with record companies from being a rep right into promotion; with Festival I worked mainly in promotion. I eventually started my own record company, and I saw the need for an independent distribution network, because no such thing existed in Australia. So we set that up, and we opened offices in four states. Then I launched Image Records, which is an independent label, and we went into publishing as well. We have Image Records and Image Music.

RW: As record veterans, how have you seen the growth of the industry in Australia per se, not just on an international level?

Tudor: I’ve always been a studier of production figures—when I say production figures, these are pressing figures, compiled by the Commonwealth Statistician’s office—and I can remember very clearly that in the twelve-month period ending June, 1965, there was a total of a shade over ten million records pressed in Australia, from masters all over the world. In the period to June, 1977, that figure was thirty million pieces. So there’s been a big development in ten years. But in that time, or even prior to 1965, it’s reasonable to say that the major companies, which numbered I think five, had most of the product and a stranglehold on the market. EMI was by far the biggest—they still are—but because of the other companies that have come along and established themselves, the percentage of the market that EMI now holds, as opposed to RCA, or Astor, or Phonogram, is lower.

WEA has its own operation running in Australia, and has had for some years. And it’s very, very successful, with a large piece of the album market in particular. With the advent of that, and with the arrival of some independent labels on the scene, there are probably seven major companies now; when we’re talking about major companies, we’re talking about those that virtually operate their own plants and/or studios or something, or companies of the status of WEA or Phonogram. And there are something like ten fairly aggressive independent labels, and perhaps another ten that just kind of dabble a little bit. So while the market place has not grown much in population, it’s spread a lot. It’s diversified.

RW: What are the reasons for that growth, if the population has

not expanded commensurately?

McDonald: That’s hard to pin down. One of the things that must have helped a lot was the emergence of local records and local artists. Back in the beginning, when EMI was the only company, there wasn’t really a lot of activity with Australian artists; they just picked up masters from overseas. But in the beginning of the ‘60s, or the late ‘50s, Festival went out and started to record local artists. It wasn’t like some of the companies had done before, where they more or less recorded and released the stuff as an obligation; Festival took a stand, and they started to create names for the first time in Australia, people like Johnny O’Keefe. That would have helped a lot, because those acts were then working in Australia as well. So it caused a lot more interest, particularly with younger people.

Then I think the budget record thing helped. You know, the budget thing just exploded in Australia. Records had always been pegged at the same price—we had price controls then, too, so there really was no such thing as cheap records, or lower-priced records. And with the advent of them, and the local artists, and increased media activity, it just grew.

Tudor: Also, I think that the arrival of K-Tel really has boomed those figures. K-Tel has had monumental success in Australia. They embarked on a marketing process that was totally new and totally unknown, and the consumers responded to their product so strongly that now—John would be more acquainted with it, because he’s got retail stores—I think there are 15 or 20 special television ads on at one time. It’s created consumer interest, particularly with the more MOR type of product. It has also triggered a lot of other companies to get into television advertising with their product, so much so that recently we’re seeing CBS on TV with the new Chicago album, which is a full-priced album, and very few full-priced albums are ever advertised on TV in Australia. It’s gotten to the stage where they can see that if they’re going to sell fifty thousand copies of a Chicago album through the normal sources, they are going to sell another fifty thousand by putting it on television.

“One of the things that helped [the Australian market grow] was the emergence of local records and local artists.”

RW: You mentioned that one of the problems with selling records down there is the huge sales tax, which is a considerable barrier.

Tudor: It’s a barrier inasmuch as it pushed the price of the record up so far. There’s a sales tax of 27½ percent, which goes on the last wholesale price. On an album that retails at, say, \$6.99, there is over a dollar in sales tax involved in that. We often joke amongst ourselves over the fact that the government seems to be making more money per album out of a record than the people in the business, and the government is not even in the industry.

McDonald: It’s quite remarkable, because the retailer generally makes 27½ or 27 percent profit margin in Australia, and here the government is getting 27½ itself. I don’t think it held the industry back, but it’s been a burden that we’ve all had to carry, particularly the retailer. The point of collection on their sales tax is totally different from yours. The consumer here pays at the point of sale, but in Australia the retailer pays at point of purchase from the distributor. So if you have a retailer who is carrying, say, \$127 thousand worth of stock, he’s really sitting on \$27,000 worth of tax he’s paid. Now that makes them think a lot of that stock.

RW: Even so, you say that the tax hasn’t hindered the industry’s expansion.

Tudor: The figures we were talking about before indicated that it has not stopped the growth of the industry, but it makes you wonder what could have happened, what kind of growth there could have been, if there were no sales tax, or at least if it was reduced.

RW: Another problem you brought up in terms of breaking records in Australia is the size of the country in proportion to the population.

(Continued on page 56)

CBS Ups Heimanson

■ NEW YORK — Linda Barton, director, advertising planning, CBS Records, has announced the appointment of Sue Heimanson to associate director, media/tour support, CBS Records.



Sue Heimanson

In her new position, Ms. Heimanson will be responsible for developing print and radio support for all CBS Records' artists on tour. She will report to Yvonne Ericson, director, media/print, and Peggy Mulhall, director, media/radio.

Ms. Heimanson was previously manager, radio time buying.

R&C Names Friedman East Coast Manager

■ NEW YORK — Larry Friedman has been appointed manager, Rogers & Cowan east coast music division, it was announced by Paul Bloch, principal and senior vice president and head of the contemporary music division of Rogers & Cowan.

Prior to joining R&C, Friedman served as east coast publicity director for United Artists Records since 1976. Previously, he worked at ABC Records, also in New York, where he served as tour press coordinator and later was assistant to the head of New York promotion for ABC.

KCBQ Names Fox Program Director

■ LOS ANGELES—Sources at station KCBQ in San Diego have confirmed the appointment of Jimi Fox as program director. Fox is scheduled to begin his new position on Monday, February 6.

Fox succeeds Gerry Peterson as KCBQ PD. Peterson left the position in December of last year. Fox was previously program director at KTNQ (Ten-Q) in Los Angeles. He has also held programming posts at KENO (Las Vegas), KUPD (Phoenix) and B-100 (San Diego).

■ In a recent article it was mistakenly implied that Jim Kozlowski is associated with the Rock Around the World syndicated radio network. Kozlowski was formerly employed by Rock Around the World but is no longer associated with the company.

New York, N.Y.

BY DAVID MCGEE and BARRY TAYLOR

■ SOME KIND OF STYLE: If **Lonnie Donegan** is remembered at all on these shores it's as the purveyor of a 1961 hit of a distinctly Spike Jones nature titled "Does Your Chewing Gum Lose Its Flavor On The Bedpost Overnight." In his native England, though, Donegan is revered. It was his unique synthesis of American jazz, blues, folk and country music—"skiffle" as it came to be called—that first caught the ears of many a young Britisher and became all the rage in the mid- and late-'50s. The list of now-famous British rock musicians who cut their teeth on Donegan's music is staggering—it includes just about anyone you can name. (At a 1958 membership meeting of Donegan's fan club, a local skiffle group called the **Quarrymen** provided the entertainment. The Quarrymen, of course, later became the **Beatles**.)

With the help of producer **Adam Faith**, Donegan's "children," if you will, paid homage to a major influence by sitting in on sessions for Donegan's excellent new UA lp, "Puttin' On The Style." During a brief visit to Nut Central last week, Donegan explained that the album is actually an outgrowth of a post-Wings concert back-stage conversation between **Paul McCartney**, **Elton John** and Faith in 1976. While reminiscing about their early days, this trio realized that Donegan's name was being mentioned repeatedly. Faith decided the time had come for Donegan to record again, this time with the support of the musicians who idolized him.

Donegan was recovering from a heart attack at the time, but was nevertheless enthusiastic about Faith's proposal. Due to prior commitments on the part of the guest artists, the album, which was started in July of '76, wasn't completed until August of '77—but with smashing results, thanks not only to Donegan's engaging style, but to the always-inspired, often-brilliant accompaniment of the likes of **Rory Gallagher**, **Zoot Money**, **Ringo Starr**, **Albert Lee**, **Leo Sayer**, **Gary Brooker**, **Brian May**, **Elton John**, **Klaus Voorman**, **Ron Wood**, **Nicky Hopkins**, and **Mick Ralphs**, among others.

Oddly enough, Donegan, a major star in England for many years, has never toured the United States. A planned tour in 1956, in support of his first U.S. hit, "Rock Island Line," fell through due to a misunderstanding between the British and U.S. musicians unions. "You have to provide equivalent work in Britain for an American musician," Donegan explains, "and the unions were very rigid about this. So I was to come here, but when I arrived they just took the guitar out of my hands. 'Sorry.' I turned around and went home. That's what held me back here. That's the reason I never followed through in America after 'Rock Island Line' became a hit."

Five years passed before Donegan had another American hit, and even that one was by accident. Donegan says the credit, "or blame," for "Chewing Gum" goes to Boston's famed disc jockey **Arnie "Woo Woo" Ginsberg**. "'Chewing Gum' had been a hit in 1958 in Europe," Donegan recalls, "but it had missed completely in the States, which wasn't surprising because it was just a silly little song. Ginsberg was doing a radio show on wacky titles and someone mentioned my song. He turned it down: 'That's rubbish.' But someone sent him a copy, he played it and a week later it was on the charts. I was flabbergasted."

Should a tour come to pass, Donegan says he will stick pretty much to the material on the album—which at that gives him a good variety of songs to draw from. "I'm a folksinger—no, make that a singer of folk songs—and I'll do the material I'm comfortable with: some country, some blues, some work songs, with a lot of jazz phrasing and feeling."

As befits someone whose career is notable for its eclecticism, Donegan approves of the multitude of music available to consumers today ("When I was a teenager you didn't bother to go to a record store unless you wanted to listen to **Bing Crosby**"). He disapproves, strongly, of punk rock ("I don't see any point in being deliberately bad") and "pigeonholes," or categories.

"I think it's mental laziness on the part of the people who apply the pigeonhole," says Donegan. "People are themselves, and shouldn't necessarily be grouped with others. Communism lies in such mass groupings. I hate it. Just like I hate to see 10,000 people all wearing bluejeans. It frightens me. It really terrifies me. I've walked out of concerts because of people behaving like robots, all dressed the same, talking the same, thinking the same."

That Donegan is categorized primarily as a rocker, in and out of this country, obviously grates against him. Rock and roll, he claims, is nonexistent; always has been. So goes the Gospel According to Done-

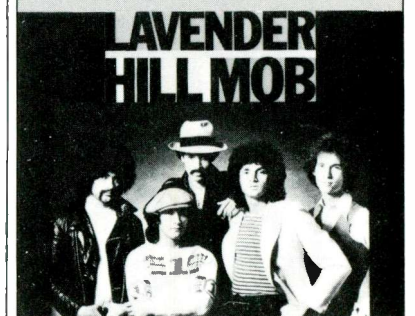
(Continued on page 43)

FILL IN THE BLANKS

"The Lavender Hill Mob flaunts luxurious harmonies and enthralling vocal arrangements that remind one of _____!"
Los Angeles Times

"The whole thing strikes me as the sorta project the _____ could've embarked on...!"
The Village Voice

AFTER ALL THE COMPARISONS, THE REAL ANSWER IS THEY SOUND LIKE



UA-LA818-G

THE NEW ALBUM IS THE LAVENDER HILL MOB ON UNITED ARTISTS RECORDS AND TAPES.



101 THE SINGLES CHART 150

FEBRUARY 11, 1978

FEB. 11	FEB. 4		
101	102	HOME BOUND	TED NUGENT/Epic 8 50493 (Magicaland, ASCAP)
102	101	CELEBRATE ME HOME	KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
103	105	THE ONE AND ONLY	MAGGIE MacNEAL/Warner Bros. 8524 (Famous, ASCAP/Ensign, BMI)
104	138	IF I CAN'T HAVE YOU	YVONNE ELLIMAN/RSO 884 (Stigwood/Unichappell, BMI)
105	107	UNTIL NOW	BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
106	150	YOU BROUGHT THE WOMAN OUT OF ME	HOT/Big Tree 16108 (Atlantic) (ABC Dunhill, BMI)
107	109	DON'T CHANGE	DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)
108	120	DISCO INFERNO	TRAMMPS/Atlantic 3389 (Six Strings/Golden Fleece, BMI)
109	108	ON FIRE	T-CONNECTION/Dash 5041 (TK) (Sherlyn/Decibel, BMI)
110	113	CADILLAC WALK	MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI)
111	106	MISS BROADWAY	BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)
112	—	HOLLYWOOD BOZ	SCAGGS/Columbia 3 10679 (Meadow Ridge, ASCAP)
113	112	TAKE THIS JOB AND SHOVE IT	JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
114	119	LE SPANK LE PAMPLEMOUSE	AVI 153 (Equinox, BMI)
115	111	SOFT & EASY	BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)
116	103	GOD ONLY KNOWS	MARILYN SCOTT/Big Tree BT 16105 (Atlantic) (Irving, BMI)
117	—	TURN ON THE RADIO	GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)
118	122	I'VE FOUND LOVE (NOW THAT I'VE FOUND YOU)	LOVE & KISSES/Casablanca NB 894 (Welbeck, ASCAP)
119	125	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER	ANDREA TRUE CONNECTION/Buddah 582 (Arista) (Dick James/Chriswood, BMI)
120	116	WOOLY, WOOLY	P.J. & BOBBY/Butterfly 004 (Danick/Careers, BMI)
121	114	CLOSER TO THE HEART	RUSH/Mercury 73958 (Core, ASCAP)
122	123	SPANK YOUR BLANK BLANK	MORRIS JEFFERSON/Parachute 504 (Casablanca) (Skydiver/Lu-cor, ASCAP)
123	124	THE MIGHTY ARMY	NEW BIRTH/Warner Bros. 8499 (Irving, Screen Gems, Traco, BMI/Colgems, ASCAP)
124	128	SHOUTING OUT LOVE	EMOTIONS/Stax 3200 (Fantasy) (East Memphis, BMI)
125	—	BOOTZILLA	BOOTSY'S RUBBER BAND/Warner Bros. 8512 (Rubber Band, BMI)
126	130	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE	RONNIE MILSAP/RCA 1146 (Chess, ASCAP)
127	135	I LOVE MY MUSIC	WILD CHERRY/Epic/Sweet City 8 50500 (Bema, ASCAP)
128	133	LET'S HAVE SOME FUN	BAR KAYS/Mercury 73971 (Barkay/Warner-Tamerlane, BMI)
129	—	I DO	GELLS/Atlantic 3454 (ABC/Dunhill/Yvonne, BMI)
130	—	DON'T COST YOU NOTHING	ASHFORD SIMPSON/Warner Bros. 8514 (Nick-o-Val, ASCAP)
131	137	BABY, YOU GOT MY NOSE OPEN	HAROLD MELVIN & THE BLUE NOTES/ABC 4534 (Horse Hairs, BMI)
132	121	DON'T YOU WISH YOU COULD BE THERE	CRACKIN'/Warner Bros. 8505 (Big Ears/Crackin', ASCAP)
133	134	FOR YOUR LOVE, LOVE, LOVE	JOE SIMON/Spring 178 (Polydor) (Teddy Randazzo, BMI)
134	115	GOD MUST HAVE BLESSED AMERICA	GLEN CAMPBELL/Capitol 4515 (Warner-Tamerlane/Marsaint, BMI)
135	136	SHOUT IT OUT	BT EXPRESS/Columbia 3 10649 (Triple O/Billee, B.T., BMI)
136	139	LET'S LIVE TOGETHER	CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)
137	141	WALK RIGHT BACK	ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)
138	—	LET'S ALL CHANT	THE MICHAEL ZAGER BAND/Private Stock 1417 (Sumac, BMI)
139	—	STARLIGHT	CORY WELLS/A&M 2013 (Jade Eye, BMI)
140	149	DON'T BE AFRAID	RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
141	131	ROCKAWAY BEACH	RAMONES/Sire 1008 (WB) (Blew Disque/Taco Tunes, ASCAP)
142	—	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS	WAYLON & WILLIE/RCA 11198 (Tree, BMI)
143	—	SAVE ME, SAVE ME	NETWORK/Epic 8 50489 (Barry Gibb/Stigwood/Unichappell, BMI)
144	143	IN A LIFETIME	TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)
145	129	BOATS AGAINST THE CURRENT	ERIC CARMEN/Arista 0295 (Cam, BMI)
146	146	KISS ME (THE WAY I LIKE IT)	GEORGE McCRAE/TK 1024 (Sherlyn, BMI)
147	127	THE CHRISTMAS SONG	ANGEL/Casablanca NB 903 (White Angel/Hudson, BMI)
148	126	MAHNA, MAHNA	MUPPETS/Arista 0290 (Lorna, PRS)
149	132	NOTHIN' BUT A HEARTACHE	DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)
150	140	25TH OF LAST DECEMBER	ROBERTA FLACK/Atlantic 3441 (Sky Forest, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA HURT NOBODY	Phil Benton & Group (Caliber/Good High, ASCAP)	97
ALWAYS AND FOREVER	Barry Blue (Almo/Rondor, ASCAP)	33
BABY, BABY MY LOVE'S ALL FOR YOU	Maurice White (Verdange/Kee-Drick, BMI)	94
BABY COME BACK	Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI)	4
BABY HOLD ON	Bruce Botnick (Grajonca, BMI)	82
BEFORE MY HEART FINDS OUT	Steven A. Gibson (Sailmaker/Chappell, ASCAP)	80
BLUE BAYOU	Peter Asher (Acuff-Rose, BMI)	51
BOOGIE SHOES	H. W. Casey & R. Finch (Sherlyn, BMI)	71
BREAKDOWN	Denny Cordell (Skyhill, BMI)	37
CAN'T SMILE WITHOUT YOU	Ron Dante & Barry Manilow (Dick James, BMI)	42
COCOMOTION	Michael Lewis & Laurin Rinder (Equinox, BMI)	55
COME SAIL AWAY	Prod. by group (Almo/Stylian Songs, ASCAP)	41
CRAZY ON YOU	Mike Flicker (Andorra, ASCAP)	77
CURIOUS MIND	(UM, UM, UM, UM, UM, UM) Johnny Rivers (Warner-Tamerlane, BMI)	39
DANCE, DANCE, DANCE (YOWSAH YOWSAH, YOWSAH)	Nile Ridgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	8
DAYBREAK (STORYBOOK CHILDREN)	Brooks Arthur (ATV/SashaSong/Warner-Tamerlane/Upward Spiral, BMI)	85
DESIREE	Bob Gaudio (Stonebridge, ASCAP)	11
DON'T IT MAKE MY BROWN EYES BLUE	Allen Reynolds (United Artists, ASCAP)	61
DON'T LET ME BE MISUNDERSTOOD	Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	19
DUST IN THE WIND	Jeff Glixman (Don Kirshner, BMI)	46
EASY TO LOVE	Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	52
EBONY EYES	Carter (Glenwood/Cigar ASCAP)	59
EMOTION	Barry Gibb, Alby Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	10
EVERYBODY LOVES A RAIN SONG	Chips Moman (Screen Gems-EMI/Baby Chick BMI)	70
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	Bobby Martin (Iceman, BMI)	67
FALLING	Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	28
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	78
FFUN	Skip Scarborough (Val-le Joe, BMI)	18
FLASH LIGHT	George Clinton (Rick's/Malbiz, BMI)	74
GALAXY	Jerry Goldstein (Far Out, ASCAP)	47
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	54
HAPPY ANNIVERSARY	John Boylan & Group (Australian Tumblewood, BMI)	38
HEAVEN ON THE SEVENTH FLOOR	Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	53
HERE YOU COME AGAIN	Gary Klein (Screen Gems-EMI/Summerhill, BMI)	12
HEY DEANIE	Michael Lloyd (CAM, BMI)	15
HOW DEEP IS YOUR LOVE	Prod. by group, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	17
I CAN'T HOLD ON	Kenny Edwards (Seagrape, BMI)	90
I GO CRAZY	Paul Davis (Web IV, BMI)	16
I LOVE YOU	Giorgio Moroder & Pete Bellotte (Ric's, BMI)	50
IT'S YOU THAT I NEED	Michael Stokes (Desert Moon/Willow Girl, BMI)	62
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)	30
JUST THE WAY YOU ARE	Phil Ramone (Joelsongs, BMI)	3
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	45
LAY DOWN SALLY	Glyn Johns (Stigwood/Unichappell, BMI)	27
LET IT GO	LET IT FLOW Dave Mason & Ron Nevison (Dave Mason, BMI)	60
LET'S FOOL AROUND	General Johnson (Music in General)	81
LONG, LONG WAY FROM HOME	John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	32
LOVE ME RIGHT	Denise LaSalle (Warner Tamerlane/Ordena, BMI)	95
(LOVE IS) THICKER THAN WATER	Barry Gibb, Alby Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI)	7
LOVELY DAY	Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	43
MIND BENDER	Buddy Bule (No Exit, BMI)	79
MORE THAN A WOMAN	Freddie Perren (Stigwood/Unichappell, BMI)	98
NATIVE NEW YORKER	Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	20
NEVER HAD A LOVE	Bill Schnee (Irving Pablo Cruise, BMI)	89
NIGHT FEVER	The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	35
OOH BOY	Norman Whitfield (May Twelfth Warner-Tamerlane, BMI)	87
OUR LOVE	Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	31
PEG	Gary Katz (ABC/Dunhill, BMI)	24
PLAYING YOUR GAME	BABY Barry White (Sa-Velte, BMI)	96
POINT OF KNOW RETURN	Jeff Glixman (Don Kirshner, BMI)	58
POOR POOR PITIFUL ME	Peter Asher (Warner-Tamerlane/Darkroom, BMI)	48
REACH FOR IT	George Duke (Mycenae, ASCAP)	100
RUN AROUND	SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	88
RUNNING ON EMPTY	Jackson Browne (Swallow Turn, ASCAP)	64
SECOND AVENUE	Nick Jameson (Ackee & Dustin, ASCAP)	84
SENTIMENTAL LADY	Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	63
SERPENTINE FIRE	Maurice White (Artwork, ASCAP)	13
SHORT PEOPLE	Lenny Waronker & Russ Titleman (Hightree, BMI)	6
SHOUT IT LOUD	Prod. by Group & Eddie Kramer (Kiss/Cafe Americana, ASCAP/All By Myself, BMI)	69
SILVER DREAMS	Ron Nevison (Hudson Bay, BMI)	72
SLIP SLIDIN' AWAY	Paul Simon & Phil Ramone (Paul Simon, BMI)	23
SO LONG	Jim Mason (Warner-Tamerlane/EI Sueno, BMI)	93
SOMETIMES WHEN WE TOUCH	Mathew McAuley & Fred Mullin (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	5
STAYIN' ALIVE	The Bee Gees, Karl Richardson & Alby Galuten (Stigwood/Unichappell, BMI)	1
STREET CORNER SERENADE	Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI)	22
SWEET MUSIC MAN	Larry Butler & Kenny Rogers (Jolly Rogers, ASCAP)	56
SWEET, SWEET SMILE	Richard Carpenter (Sterling/Addison Street, ASCAP)	91
TAKE ME TO THE KAPTAIN	Bruce Fairbairn (Squamish/Corinth, BMI)	73
THANK YOU FOR BEING A FRIEND	Andrew Gold with Brock Walsh (Lucky/Special Songs, BMI)	75
THE CIRCLE IS SMALL	Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	83
THE LONELIEST MAN ON THE MOON	Joe Porter (Unart, BMI)	65
THE NAME OF THE GAME	Benny Andersson & Bjorn Ulvaeus (Countless Songs, BMI)	36
THE NEXT HUNDRED YEARS	Joel Diamond (Silver Blue, ASCAP)	86
THE WAY YOU DO THE THINGS YOU DO	David Anderle (Jobete, ASCAP)	34
THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"	John Williams & Rick Chertoff (Gold Horizon, BMI)	14
THEME FROM CLOSE ENCOUNTERS	Meco Monardo, Tony Bongiovi & Harold Wheeler (Gold Horizon, BMI)	25
THUNDER ISLAND	Bill Szymczk (Painless, ASCAP)	26
TOO HOT TA TROT	James Carmichael & Group (Jobete/Commodores Ent., ASCAP)	44
TURN TO STONE	Jeff Lynn (Unart/Jet BMI)	40
WE ARE THE CHAMPIONS	Queen (Queen Music Ltd.)	2
(WHAT A) WONDERFUL WORLD	Phil Ramone (Kags, BMI)	29
WHAT'S YOUR NAME	Producer not listed (Duchess/Get Loose, BMI)	21
WHICH WAY IS UP	Mark Davis (Warner-Tamerlane/May Twelfth/Duchess, BMI)	57
WITH PEN IN HAND	Tommy Crouch, Gerald Stephenson, James Stroud (Unart, BMI)	92
YOU AND I, PART I	Vernon Bullock & John Garrett (Lenise/Black Girl, BMI)	99
YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	Kent Washburn (Jobete, ASCAP)	68
YOU LIGHT UP MY LIFE	Joe Brooks (Big Hill, ASCAP)	49
YOU REALLY GOT ME	Ted Templeman (Jay Boy, BMI)	76
YOU'RE IN MY HEART (THE FINAL ACCLAIM)	Tow Dowd (Riva, ASCAP)	9
(YOU'RE MY) SOUL & INSPIRATION	Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	66

THE SINGLES CHART

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

FEB. 11	FEB. 4		WKS. ON CHART
1	1	STAYIN' ALIVE BEE GEES RSO 885 (2nd Week)	10
2	2	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	17
3	4	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	14
4	3	BABY COME BACK PLAYER/RSO 870	20
5	6	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	12
6	5	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	14
7	16	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	16
8	9	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	13
9	7	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	16
10	14	EMOTION SAMANTHA SANG/Private Stock 178	14
11	11	DESIREE NEIL DIAMOND/Columbia 3 10657	11
12	8	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	18
13	10	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	18
14	17	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	8
15	13	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	14
16	19	I GO CRAZY PAUL DAVIS/Bang 733	25
17	15	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	20
18	18	FFUN CON FUNK SHUN/Mercury 73959	13
19	22	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	14
20	21	NATIVE NEW YORKER ODYSSEY/RCA 11129	16
21	23	WHAT'S YOUR NAME LYNIRD SKYNYRD/MCA 40918	11
22	25	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	13
23	12	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	18
24	27	PEG STEELY DAN/ABC 12320	12
25	29	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	7
26	31	THUNDER ISLAND JAY FERGUSON/Asylum 45444	9
27	33	LAY DOWN SALLY ERIC CLAPTON/RSO 886	7
28	32	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	11
29	35	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	3
30	34	JACK & JILL RAYDIO/Arista 0283	9
31	36	OUR LOVE NATALIE COLE/Capitol 4509	8
32	28	LONG, LONG WAY FROM HOME FOREIGNER/Atlantic 3439	9
33	37	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	7
34	43	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/A&M 2004	4
35	44	NIGHT FEVER BEE GEES/RSO 889	2
36	42	THE NAME OF THE GAME ABBA/Atlantic 3449	5
37	38	BREAKDOWN TOM PETTY & THE HEARBREAKERS/Shelter 62008 (ABC)	10
38	39	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 424 (Capitol)	7
39	40	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	8
40	20	TURN TO STONE ELO/Jet JT 1099 (UA)	13
41	24	COME SAIL AWAY STYX/A&M 1977	19
42	53	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	2
43	30	LOVELY DAY BILL WITHERS/Columbia 3 10627	13
44	46	TOO HOT TA TROT COMMODORES/Motown 1432	8
45	50	LADY LOVE LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	8
46	55	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	3
47	52	GALAXY WAR/MCA 40820	9
48	58	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	3
49	26	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb 8446 (WB)	25



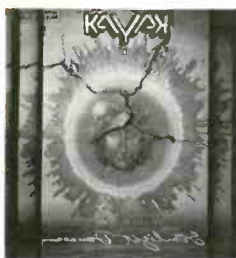
50	41	I LOVE YOU DONNA SUMMER/Casablanca 907	9
51	47	BLUE BAYOU LINDA RONSTADT/Asylum 45431	22
52	45	EASY TO LOVE LEO SAYER/Warner Bros. 8502	11
53	51	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO 878	26
54	61	GOODBYE GIRL DAVID GATES/Elektra 45450	9
55	56	COCOMOTION EL COCO/AVI 1475	5
56	57	SWEET MUSIC MAN KENNY ROGERS/United Artists 1095	7
57	67	WHICH WAY IS UP STARGARD/MCA 40825	4
58	48	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)	15
59	71	EBONY EYES BOB WELCH/Capitol 4543	3
60	66	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	5
61	49	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists 1016	29
62	70	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	4
63	54	SENTIMENTAL LADY BOB WELCH/Capitol 4479	19

CHARTMAKER OF THE WEEK

64	—	RUNNING ON EMPTY JACKSON BROWNE Asylum 45460	1
65	65	THE LONELIEST MAN ON THE MOON DAVID CASTLE/ Parachute 505 (Casablanca)	7
66	62	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor 14439	14
67	60	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	19
68	59	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	21
69	64	SHOUT IT OUT LOUD KISS/Casablanca 906	7
70	74	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 7085	4
71	80	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	2
72	81	SILVER DREAMS THE BABYS/Chrysalis 2201	2
73	82	TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol)	4
74	85	FLASH LIGHT PARLIAMENT/Casablanca NB 909	2
75	—	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	1
76	90	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515	2
77	77	CRAZY ON YOU HEART Mushroom 7021	4
78	88	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	3
79	72	MIND BENDER STILLWATER/Capricorn 0280	9
80	—	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	1
81	73	LET'S FOOL AROUND GENERAL JOHNSON/Arista 0264	8
82	91	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	3
83	—	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	1
84	87	SECOND AVENUE TIM MOORE/Asylum 45427	5
85	95	DAYBREAK (STORYBOOK CHILDREN) BETTE MIDLER/ Atlantic 3431	2
86	69	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	11
87	68	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)	14
88	63	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	14
89	92	NEVER HAD A LOVE PABLO CRUISE/A&M 1999	3
90	94	I CAN'T HOLD ON KARLA BONOFF/Columbia 3 10618	2
91	—	SWEET, SWEET SMILE CARPENTERS/A&M 2008	1
92	93	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (TK)	4
93	97	SO LONG FIREFALL/Atlantic 3452	2
94	98	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/ Columbia 3 10648	3
95	96	LOVE ME RIGHT DENIECE LaSALLE/ABC 12312	3
96	99	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century 2361	2
97	100	AIN'T GONNA HURT NOBODY BRICK/Bang 735	2
98	—	MORE THAN A WOMAN TAVARES/Capitol 4500	1
99	—	YOU AND I, PT. I LIVING PROOF/Ju-Par 532	1
100	83	REACH FOR IT GEORGE DUKE/Epic 8 50463	13



FLASHMAKER



STARLIGHT DANCER
KAYAK
Janus

MOST ADDED:

- STARLIGHT DANCER—Kayak—Janus
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EXCITABLE BOY—Warren Zevon—Asylum
- LEVEL HEADED—Sweet—Capitol
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- OPEN FIRE—Ronnie Montrose—WB
- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- I'M READY—Muddy Waters—Blue Sky
- JAN AKKERMAN—Atlantic

WNEW-FM/NEW YORK ADDS:

- ARE YOU SERIOUS—Van Duren—Big Sound
- BILLY FALCON'S BURNING ROSE—UA
- CRANE—Capitol
- FEELING FRESH—Fresh—Prodigal
- FIRST STEP—Fantasy Hill—Prodigal
- OPEN FIRE—Ronnie Montrose—WB
- RUBICON—20th Century
- SUNRISE—Buddah
- THE DAISY DILLMAN BAND—UA
- TIME HAS CHANGED—O'Donel Levy—Lester Radio Corp.

HEAVY ACTION (airplay in descending order):

- THE STRANGER—Billy Joel—Col
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- MY AIM IS TRUE—Elvis Costello—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- AJA—Steely Dan—ABC
- ALIENS—Horslips—DJM
- WATERMARK—Art Garfunkel—Col
- GEORGE THOROGOOD & DESTROYERS—Rounder
- EXCITABLE BOY—Warren Zevon—Asylum

WBCN-FM/BOSTON ADDS:

- FRANKLIN MICARE—Private Stock
- I'M READY—Muddy Waters—Blue Sky
- INFINITY—Journey—Col
- JAN AKKERMAN—Atlantic
- LEVEL HEADED—Sweet—Capitol
- THE ALBUM—ABBA—Atlantic
- TOUCH ME—Cory Wells—A&M
- WEEKEND IN L.A.—George Benson—WB

HEAVY ACTION (airplay in descending order):

- EXCITABLE BOY—Warren Zevon—Asylum
- ROUGH MIX—Townsend/Lane—MCA
- CATS ON THE COAST—Sea Level—Capricorn
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- SLOWHAND—Eric Clapton—RSO
- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- FRENCH KISS—Bob Welch—Capitol
- WHITE HOT—Angel—Casablanca

WLIR-FM/LONG ISLAND ADDS:

- BILLY FALCON'S BURNING ROSE—UA
- CRAWLER LIVE—Epic
- EXCERPTS FROM LIVESTOCK—Brand X—Passport
- JAN AKKERMAN—Atlantic
- MEAT LOAF LIVE—Epic/Cleveland Intl.

HEAVY ACTION (airplay in descending order):

- EDDIE MONEY—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- ALL FOR A REASON—Alessi—A&M
- MY AIM IS TRUE—Elvis Costello—Col
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- THE STRANGER—Billy Joel—Col
- TOM PETTY & HEARTBREAKERS—Shelter
- AJA—Steely Dan—ABC
- WHITE HOT—Angel—Casablanca

WBAB-FM/LONG ISLAND ADDS:

- BERKSHIRE—Wha-Koo—ABC
- BILLY FALCON'S BURNING ROSE—UA
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- JAN AKKERMAN—Atlantic
- LAVENDER HILL MOB—UA
- RUBICON—20th Century
- STARLIGHT DANCER—Kayak—Janus
- THE ALBUM—ABBA—Atlantic
- TOO MUCH IS NOT ENOUGH—Charlie Ainley—Nemperor
- TOUCH ME—Cory Wells—A&M

HEAVY ACTION (airplay in descending order):

- FROM RATS TO RICHES—Good Rats—Passport
- THE STRANGER—Billy Joel—Col
- AJA—Steely Dan—ABC
- EDDIE MONEY—Col
- SPECTRES—Blue Oyster Cult—Col
- FRENCH KISS—Bob Welch—Capitol
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- OUT OF THE BLUE—ELO—Jet
- SLOWHAND—Eric Clapton—RSO
- POINT OF KNOW RETURN—Kansas—Wirshner

WBLM-FM/MAINE ADDS:

- ALIENS—Horslips—DJM
- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- EXCITABLE BOY—Warren Zevon—Asylum

- HEAVEN HELP THE FOOL—Bob Weir—Arista
- I'M READY—Muddy Waters—Blue Sky
- INFINITY—Journey—Col
- STARLIGHT DANCER—Kayak—Janus
- THE HOMETOWN BAND—A&M
- WEEKEND IN L.A.—George Benson—WB

HEAVY ACTION (airplay in descending order):

- MY AIM IS TRUE—Elvis Costello—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- BADLANDS—Bill Chinook—North Country
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- ALL 'N ALL—Earth, Wind & Fire—Col
- 96 DEGREES IN THE SHADE—Third World—Island
- LEVIN HELM & RCO ALL-STARS—ABC
- DUO GLIDE—Sanford & Townsend—WB
- MANORISMS—Wet Willie—Epic
- MAMA LET HIM PLAY—Doucette

WCMF-FM/ROCHESTER ADDS:

- ADJOINING SUITES—Aztec Two-Step—RCA
- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- FROM RATS TO RICHES—Good Rats—Passport
- LAVENDER HILL MOB—UA
- LEVEL HEADED—Sweet—Capitol
- THE GODZ—Millennium
- THE HOMETOWN BAND—A&M
- THE NIELSEN PEARSON BAND—Epic
- THE SPY—Bat McGrath—Amherst

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

- ALIENS—Horslips—DJM
- OPEN FIRE—Ronnie Montrose—WB
- DUO GLIDE—Sanford & Townsend—WB
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- ATTENTION SHOPPERS!—Starz—Capitol
- TOM PETTY & HEARTBREAKERS—Shelter
- WATERMARK—Art Garfunkel—Col
- LONGER FUSE—Dan Hill—20th Century
- FEELS SO GOOD—Chuck Mangione—A&M
- THE BILLIE HAYS BAND—MCA

WIOQ-FM/PHILADELPHIA ADDS:

- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- JAN AKKERMAN—Atlantic
- PLASTIC LETTERS—Blondie—Chrysalis
- RUBICON—20th Century
- STORM FORCE TEN—Steeleye Span—Chrysalis
- THE HOMETOWN BAND—A&M

HEAVY ACTION (airplay, phones in descending order):

- DUO GLIDE—Sanford & Townsend—WB
- INFINITY—Journey—Col
- MY AIM IS TRUE—Elvis Costello—Col
- SAFETY IN NUMBERS—Crack The Sky—Lifesong

- EXCITABLE BOY—Warren Zevon—Asylum
- WHITE HOT—Angel—Casablanca
- GONE TO EARTH—Barclay James Harvest—MCA
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- SLOWHAND—Eric Clapton—RSO

WYDD-FM/PITTSBURGH ADDS:

- EXCITABLE BOY—Warren Zevon—Asylum
- STARLIGHT DANCER—Kayak—Janus
- WET BEHIND THE EARS—Pets—Arista
- YOU REALLY GOT ME (single)—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- OUT OF THE BLUE—ELO—Jet
- NEWS OF THE WORLD—Queen—Elektra
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SLOWHAND—Eric Clapton—RSO
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- MANORISMS—Wet Willie—Epic
- FRENCH KISS—Bob Welch—Capitol

WHFS-FM/WASHINGTON ADDS:

- ADJOINING SUITES—Aztec Two-Step—RCA
- FREE SAILIN'—Muddy Waters—Blue Sky
- I'M READY—Muddy Waters—Blue Sky
- INFINITY—Journey—Col
- LIVE—Burning Spear—Island
- PUTTIN' ON THE STYLE—Lonnie Donegan—UA
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- STARLIGHT DANCER—Kayak—Janus
- STRAIGHT FROM THE GATE—Headhunters—Epic
- UNDER THE EYE—Dennis Linde—WB

HEAVY ACTION (airplay in descending order):

- EXCITABLE BOY—Warren Zevon—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- CATS ON THE COAST—Sea Level—Capricorn
- ROOMFUL OF BLUES—Island
- DUO GLIDE—Sanford & Townsend—WB
- EVOLUTION—Taj Mahal—WB
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- 96 DEGREES IN THE SHADE—Third World—Island
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

WQDR-FM/RALEIGH ADDS:

- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EXCITABLE BOY—Warren Zevon—Asylum
- HERB ALPERT-HUGH MASEKELA—Horizon

- LOVE ON THE WIRE—Clover—Mercury
- OPEN FIRE—Ronnie Montrose—WB
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- WEEKEND IN L.A.—George Benson—WB

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

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- RUNNING ON EMPTY—Jackson Browne—Asylum
- AJA—Steely Dan—ABC
- NEWS OF THE WORLD—Queen—Elektra
- THE STRANGER—Billy Joel—Col
- SLOWHAND—Eric Clapton—RSO
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- FRENCH KISS—Bob Welch—Capitol
- MANORISMS—Wet Willie—Epic

WAVI-FM/JACKSONVILLE ADDS:

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DUO GLIDE—Sanford & Townsend—WB
- ENDLESS WIRE—Gordon Lightfoot—WB
- INFINITY—Journey—Col
- KOSMOS—Tomita—RCA
- OPEN FIRE—Ronnie Montrose—WB
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- STARLIGHT DANCER—Kayak—Janus

HEAVY ACTION (airplay, sales in descending order):

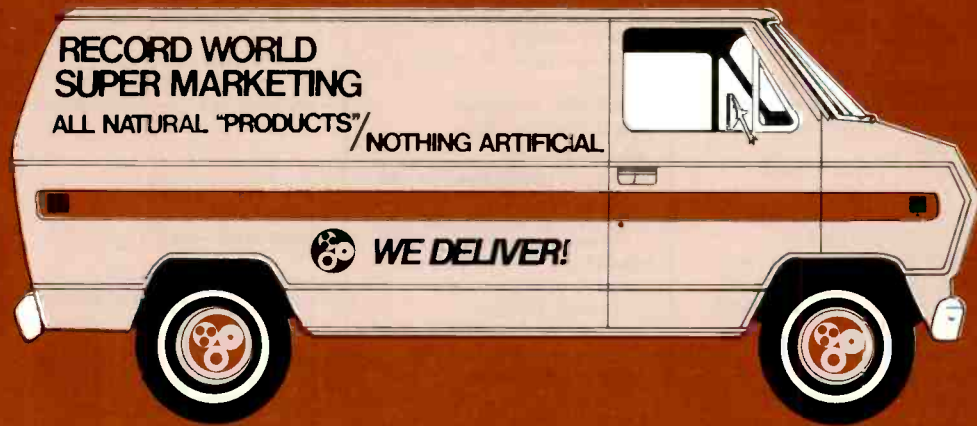
- RUNNING ON EMPTY—Jackson Browne—Asylum
- A PAUPER IN PARADISE—Gino Vannelli—A&M
- BROKEN HEART—The Babys—Chrysalis
- EDDIE MONEY—Col
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- PUTTING IT STRAIGHT—Pat Travers—Polydor
- MAMA LET HIM PLAY—Doucette—Mushroom
- RUBY, RUBY—Gato Barbieri—A&M
- EXPECT NO MERCY—Nazareth—A&M
- THE STRANGER—Billy Joel—Col

ZETA 4-FM/MIAMI ADDS:

- DUO GLIDE—Sanford & Townsend—WB
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SUGAR MOUNTAIN (single)—Neil Young—Reprise

HEAVY ACTION (airplay, phones in descending order):

- INFINITY—Journey—Col
- WATERMARK—Art Garfunkel—Col
- ENDLESS WIRE—Gordon Lightfoot—WB
- RUNNING ON EMPTY—Jackson Browne—Asylum
- THE STRANGER—Billy Joel—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- CATS ON THE COAST—Sea Level—Capricorn
- WEEKEND IN L.A.—George Benson—WB
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- AJA—Steely Dan—ABC



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TOP AIRPLAY



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST AIRPLAY:

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- MY AIM IS TRUE**—Elvis Costello—Col
- NEWS OF THE WORLD**—Queen—Elektra
- AJA**—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- THE STRANGER**—Billy Joel—Col
- FRENCH KISS**—Bob Welch—Capitol
- OUT OF THE BLUE**—ELO—Jet

WQSR-FM/TAMPA

- ADDS:**
- ADJOINING SUITES**—Aztec Two-Step—RCA
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - HEY EVERYBODY**—Stallion—Casablanca
 - I'M READY**—Muddy Waters—Blue Sky
 - JAN AKKERMAN**—Atlantic
 - LEVEL HEADED**—Sweet—Capitol
 - QUARK STRANGENESS & CHARM**—Hawkwind—Sire
 - THE HOMETOWN BAND**—A&M
 - UNDER THE EYE**—Dennis Linde—Monument
 - WILLIE ALEXANDER & BOOM BOOM BAND**—MCA

- HEAVY ACTION (airplay, sales, phones in descending order):**
- MY AIM IS TRUE**—Elvis Costello—Col
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - CATS ON THE COAST**—Sea Level—Capricorn
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - WATERMARK**—Art Garfunkel—Col
 - AJA**—Steely Dan—ABC
 - WEEKEND IN L.A.**—George Benson—WB
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - LET'S GET SMALL**—Steve Martin—WB

WMMS-FM/CLEVELAND

- ADDS:**
- TOO MUCH IS NOT ENOUGH**—Charlie Ainley—Nemperor
- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - SATURDAY NIGHT FEVER** (soundtrack)—RSO

- NEWS OF THE WORLD**—Queen—Elektra
- EDDIE MONEY**—Col
- FRENCH KISS**—Bob Welch—Capitol
- SLOWHAND**—Eric Clapton—RSO
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- MANORISMS**—Wet Willie—Epic
- THE STRANGER**—Billy Joel—Col
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.

WWW-FM/DETROIT

- ADDS:**
- ALIENS**—Horslips—DJM
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - OPEN FIRE**—Ronnie Montrose—WB
 - STARLIGHT DANCER**—Kayak—Janus
- HEAVY ACTION (airplay, sales in descending order):**
- NEWS OF THE WORLD**—Queen—Elektra
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - OUT OF THE BLUE**—ELO—Jet
 - AJA**—Steely Dan—ABC
 - GRAND ILLUSION**—Styx—A&M
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - RUMOURS**—Fleetwood Mac—WB
 - FOREIGNER**—Atlantic
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum

WXRT-FM/CHICAGO

- ADDS:**
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - JULLIARD QUARTET**—Schoenberg—Col
 - KILL CITY**—Iggy Pop & James Williamson—Bomp
 - KOSMOS**—Tomita—RCA
 - OPEN FIRE**—Ronnie Montrose—WB
 - STARLIGHT DANCER**—Kayak—Janus
 - THE MAD MATTER**—Chick Corea—Polydor
 - TWO FOR THE ROAD**—Larry Coryell/Steve Khan—Arista

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - AJA**—Steely Dan—ABC
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - SLOWHAND**—Eric Clapton—RSO
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - SECONDS OUT**—Genesis—Atlantic
 - OUT OF THE BLUE**—ELO—Jet
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - INFINITY**—Journey—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- FIRST STEP**—Fantasy Hill—Prodigal
 - RUBICON**—20th Century
 - STARLIGHT DANCER**—Kayak—Janus
 - THE GODZ**—Millennium

- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - OUT OF THE BLUE**—ELO—Jet
 - SLOWHAND**—Eric Clapton—RSO
 - NEWS OF THE WORLD**—Queen—Elektra

- CATS ON THE COAST**—Sea Level—Capricorn
- TOUCH & GONE**—Gary Wright—WB
- INFINITY**—Journey—Col
- MAMA LET HIM PLAY**—Doucette—Mushroom
- DRAW THE LINE**—Aerosmith—Col

WZMF-FM/MILWAUKEE

- ADDS:**
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - LEVEL HEADED**—Sweet—Capitol
 - SAFETY IN NUMBERS**—Crack The Sky—Lifesong
 - STARLIGHT DANCER**—Kayak—Janus
 - THE GODZ**—Millennium
 - THE SCORPIONS**—RCA
 - VAN HALEN**—WB
 - WINGS OF LOVE**—Nova—Arista

- HEAVY ACTION (airplay, sales, phones in descending order):**
- GRAND ILLUSION**—Styx—A&M
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - I ROBOT**—Alan Parsons Project—Arista
 - THE STRANGER**—Billy Joel—Col
 - AJA**—Steely Dan—ABC
 - FRENCH KISS**—Bob Welch—Capitol
 - NEWS OF THE WORLD**—Queen—Elektra

- SLOWHAND**—Eric Clapton—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum

KQRS-FM/MINNEAPOLIS

- ADDS:**
- ATTENTION SHOPPERS!**—Starz—Capitol
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - OPEN FIRE**—Ronnie Montrose—WB
 - STARLIGHT DANCER**—Kayak—Janus
 - THE DAISY DILLMAN BAND**—UA
 - WATERMARK**—Art Garfunkel—Col
 - WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
 - YOU REALLY GOT ME** (single)—Van Halen—WB

- HEAVY ACTION (airplay):**
- AJA**—Steely Dan—ABC
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - NEWS OF THE WORLD**—Queen—Elektra
 - OUT OF THE BLUE**—ELO—Jet
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - THE STRANGER**—Billy Joel—Col

KPFT-FM/HOUSTON

- ADDS:**
- ADJOINING SUITES**—Aztec Two-Step—RCA
 - AUSTIN ALL STARS**—Various Artists—Thumbs Up
 - BODY LOVE**—Klaus Schulz—Island
 - I'M READY**—Muddy Waters—Blue Sky

- KISSIN' IN THE CALIFORNIA SUN**—Katy Moffatt—Col
- MAN FROM WAREIKA**—Rico—UA
- SOMEDAY YOU'LL HAVE THESE BLUES**—Philip Walker—Joliet
- STARLIGHT DANCER**—Kayak—Janus
- TWO FOR THE ROAD**—Larry Coryell/Steve Khan—Arista
- WINGS OF LOVE**—Nova—Arista

- HEAVY ACTION (airplay):**
- ALIENS**—Horslips—DJM
 - ANOTHER TRIP TO EARTH**—Gabriel Bondage—Dharma
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - KOSMOS**—Tomita—RCA
 - OPEN FIRE**—Ronnie Montrose—WB
 - STARLIGHT DANCER**—Kayak—Janus
 - TWO FOR THE ROAD**—Larry Coryell/Steve Khan—Arista
 - WEEKEND IN L.A.**—George Benson—WB

KBPI-FM/DENVER

- ADDS:**
- SLOWHAND**—Eric Clapton—RSO
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - ENDLESS WIRE**—Gordon Lightfoot—WB
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - WATERMARK**—Art Garfunkel—Col

WNOE-FM/NEW ORLEANS

- ADDS:**
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - LEVEL HEADED**—Sweet—Capitol
 - WHITE HOT**—Angel—Casablanca

- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE BELLE ALBUM**—Al Green—Hi
 - FEELS SO GOOD**—Chuck Mangione—A&M
 - WEEKEND IN L.A.**—George Benson—WB
 - NEWS OF THE WORLD**—Queen—Elektra
 - COMMODORES LIVE**—Motown
 - RUNNING ON EMPTY**—Jackson Browne—Asylum

KOME-FM/SAN JOSE

- ADDS:**
- ATTENTION SHOPPERS!**—Starz—Capitol
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - DUO GLIDE**—Sanford & Townsend—WB
 - ENDLESS WIRE**—Gordon Lightfoot—WB
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - STARLIGHT DANCER**—Kayak—Janus
 - WATERMARK**—Art Garfunkel—Col
 - WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
 - WHITE HOT**—Angel—Casablanca

- HEAVY ACTION (airplay, sales):**
- DRAW THE LINE**—Aerosmith—Col
 - EDDIE MONEY**—Col
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - INFINITY**—Journey—Col
 - OUT OF THE BLUE**—ELO—Jet
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - SECONDS OUT**—Genesis—Atlantic

- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

KWST-FM/LOS ANGELES

- ADDS:**
- LEVEL HEADED**—Sweet—Capitol
- HEAVY ACTION (airplay, sales, phones in descending order):**
- NEWS OF THE WORLD**—Queen—Elektra
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - GRAND ILLUSION**—Styx—A&M
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - SLOWHAND**—Eric Clapton—RSO
 - DRAW THE LINE**—Aerosmith—Col
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - MY AIM IS TRUE**—Elvis Costello—Col
 - FRENCH KISS**—Bob Welch—Capitol
 - INFINITY**—Journey—Col

KSAN-FM/SAN FRANCISCO

- ADDS:**
- DARTS**—UA
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - PURE MANIA**—The Vibrators—Col
 - VAN HALEN** (ep)—WB
- HEAVY ACTION (airplay in descending order):**
- OPEN FIRE**—Ronnie Montrose—WB
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - MY AIM IS TRUE**—Elvis Costello—Col
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - NEVER MIND THE BOLLOCKS**—Sex Pistols—WB
 - HEROES**—David Bowie—RCA
 - YACHTLESS**—Tyla Gang—Beserkley (import)
 - SPECTRES**—Blue Oyster Cult—Col
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB

KZEL-FM/EUGENE

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
 - ATTENTION SHOPPERS!**—Starz—Capitol
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - KISSIN' IN THE CALIFORNIA SUN**—Katy Moffatt—Col
 - LEVEL HEADED**—Sweet—Capitol
 - PASTICHE**—Manhattan Transfer—Atlantic
 - PURE MANIA**—The Vibrators—Col
 - STARLIGHT DANCER**—Kayak—Janus
 - THE NIELSEN PEARSON BAND**—Epic
 - UNDER THE EYE**—Dennis Linde—Monument

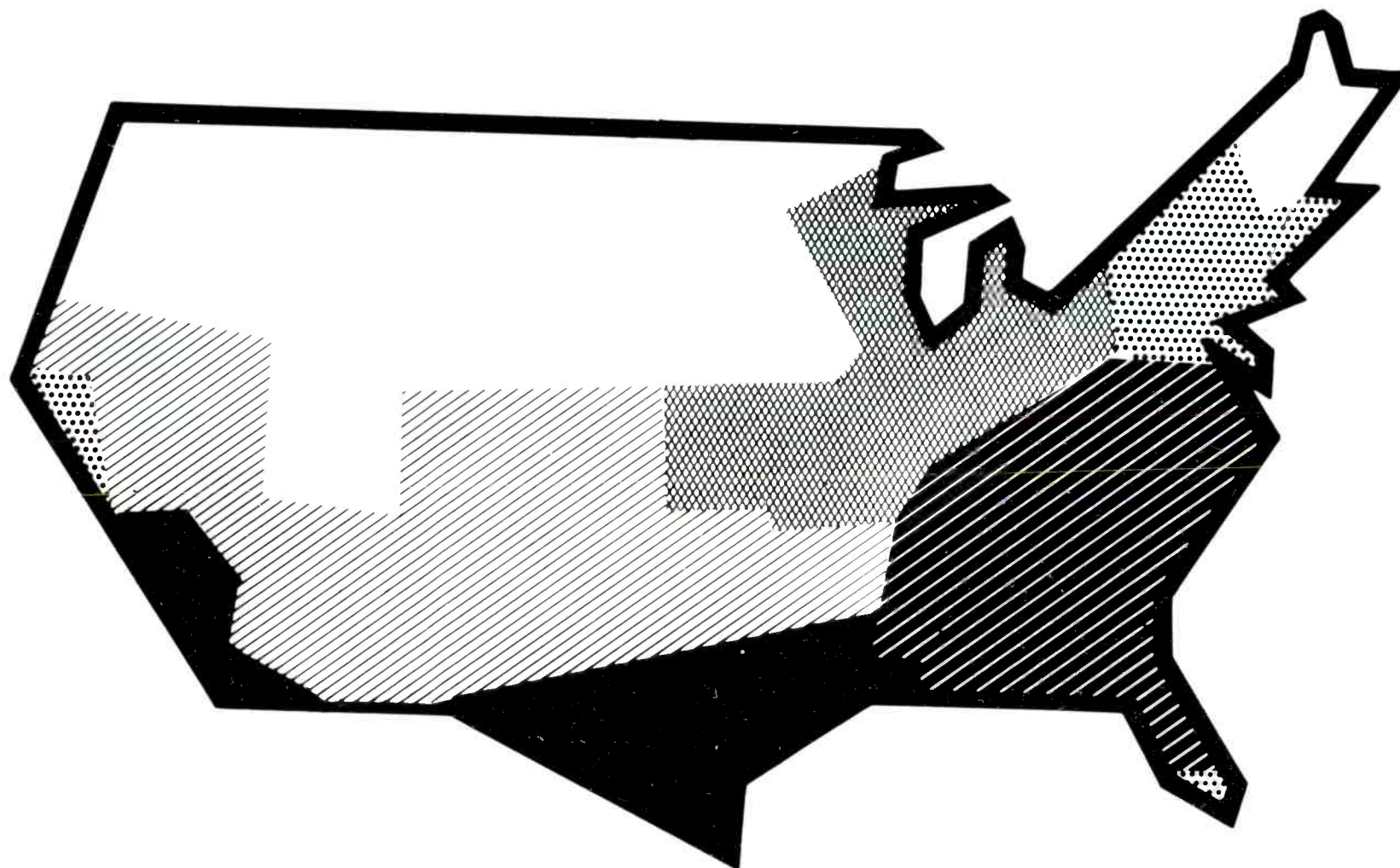
- HEAVY ACTION (airplay, sales, phones in descending order):**
- SATURDAY NIGHT FEVER** (soundtrack)—RSO
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
 - NEWS OF THE WORLD**—Queen—Elektra
 - WHITE HOT**—Angel—Casablanca
 - SLOWHAND**—Eric Clapton—RSO
 - WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
 - CATS ON THE COAST**—Sea Level—Capricorn
 - ALIENS**—Horslips—DJM

RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

February 11, 1978
Pullout Section



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral areas

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Bee Gees (Alive)
2	2	Billy Joel
8	3	Dan Hill
4	4	Samantha Sang
3	5	Queen
10	6	Andy Gibb
7	7	Chic
5	8	Randy Newman
6	9	Rod Stewart
9	10	Player
16	11	Jay Ferguson
11	12	Dolly Parton
12	13	Bee Gees (Deep)
14	14	Styx
20	15	Meco
19	16	John Williams
18	17	Lynyrd Skynyrd
15	18	Odyssey
17	19	Santa Esmeralda
22	20	Paul Davis
24	21	Steely Dan
21	22	Con Funk Shun
27	23	Heatwave
13	24	ELO
26	25	Foreigner
28	26	Abba
29	27	Little River Band
25	28	Earth, Wind & Fire
Ex	29	Art Garfunkel
Add	30	Rita Coolidge
Add	31	Eric Clapton

Adds: Barry Manilow
Bee Gees (Fever)
Kansas
Linda Ronstadt

Extras: Leo Sayer

LP Cuts: Rod Stewart (Hot Legs)
Bee Gees (More Than A Woman)

Also Possible: Bill Withers
KC & The Sunshine Band

Last Week: This Week:

1	1	Bee Gees (Alive)
2	2	Queen
6	3	Samantha Sang
5	4	Dan Hill
4	5	Billy Joel
3	6	Rod Stewart
9	7	Andy Gibb
8	8	Lynyrd Skynyrd
12	9	Eric Clapton
7	10	Randy Newman
18	11	John Williams
19	12	Chic
14	13	Wet Willie
10	14	ELO
11	15	Player
27	16	Raydio
17	17	Earth, Wind & Fire
22	18	Jay Ferguson
26	19	Heatwave
23	20	Rita Coolidge
21	21	Johnny Rivers
15	22	Con Funk Shun
24	23	Santa Esmeralda
28	24	Little River Band
13	25	Neil Diamond
16	26	Styx
Ex	27	Art Garfunkel
29	28	Bill Withers
Add	29	Bee Gees (Fever)
Ex	30	Kansas

Adds: Andrew Gold
Rod Stewart (Hot Legs)
LeBlanc & Carr
Linda Ronstadt

Extras: Barry Manilow
Abba
Meco
Natalie Cole
Steely Dan

LP Cuts: None

Also Possible: Stargard
Bob Welch

Last Week: This Week:

2	1	Bee Gees (Alive)
3	2	Billy Joel
1	3	Queen
4	4	Player
7	5	Dan Hill
11	6	Andy Gibb
12	7	Samantha Sang
6	8	ELO
5	9	Randy Newman
8	10	Rod Stewart
14	11	Chic
16	12	Lynyrd Skynyrd
9	13	Styx
20	14	Steely Dan
18	15	John Williams
0	16	Dolly Parton
26	17	Jay Ferguson
Add	18	Art Garfunkel
19	19	Santa Esmeralda
21	20	Foreigner
22	21	Heatwave
23	22	Bill Withers
25	23	Meco
13	24	Neil Diamond
Ex	25	LeBlanc & Carr
Add	26	Eric Clapton
AP	27	Natalie Cole

Adds: Bee Gees (Fever)
Linda Ronstadt
Paul Davis

Extras: Little River Band
Raydio
Kansas

LP Cuts: None

Also Possible: Rita Coolidge
Bob Welch
Con Funk Shun
Wet Willie
Gene Cotton
Stargard

Hottest:

Rock 'n' Roll:

Kansas (Dust)

Adult:

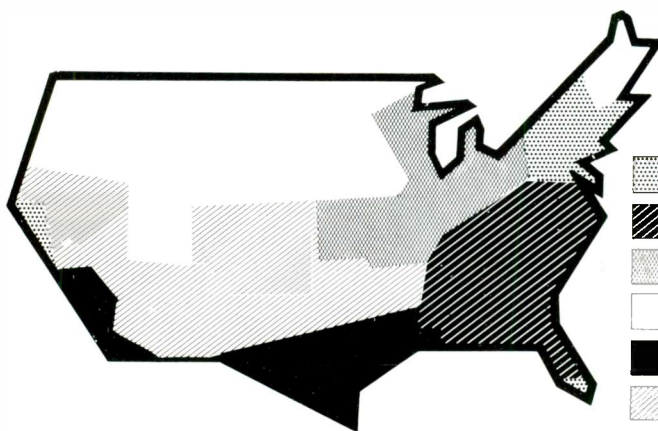
Linda Ronstadt (Poor)

R & B Crossovers:

Stargard

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

1	1	Bee Gees (Alive)
8	2	Queen
2	3	Billy Joel
3	4	Dan Hill
6	5	Samantha Sang
9	6	Andy Gibb
4	7	Rod Stewart
7	8	Player
5	9	Randy Newman
17	10	Steely Dan
16	11	John Williams
15	12	Paul Davis
10	13	Neil Diamond
14	14	Santa Esmeralda
11	15	Paul Simon
18	16	Lynyrd Skynyrd
19	17	Jay Ferguson
20	18	Little River Band
12	19	Dolly Parton
23	20	Chic
22	21	Wet Willie
24	22	Eric Clapton
AP	23	Rita Coolidge
13	24	Styx
Add	25	Kansas
Ex	26	Bee Gees (Fever)

Adds: Art Garfunkel
Linda Ronstadt

Extras: Abba
Meco
David Gates

LP Cuts: Rod Stewart (Hot Legs)

Also Possible: Tom Petty
Raydio
Heatwave

Last Week: This Week:

1	1	Bee Gees (Alive)
3	2	Billy Joel
2	3	Queen
6	4	Samantha Sang
7	5	Dan Hill
5	6	Andy Gibb
4	7	Player
8	8	ELO
9	9	Rod Stewart
10	10	Randy Newman
13	11	Chic
17	12	John Williams
14	13	Lynyrd Skynyrd
11	14	Neil Diamond
12	15	Santa Esmeralda
20	16	Steely Dan
15	17	Styx
16	18	Dolly Parton
23	19	Little River Band
19	20	Shaun Cassidy
18	21	Bee Gees (Deep)
24	22	Tom Petty
27	23	Paul Davis
26	24	Wet Willie
25	25	Meco
Add	26	Art Garfunkel
Ex	27	Eric Clapton
Ex	28	Kansas
Ex	29	Linda Ronstadt

Adds: Jackson Browne
Bee Gees (Fever)
Barry Manilow

Extras: Bob Welch
LeBlanc & Carr
Jay Ferguson

LP Cuts: None

Also Possible: Dave Mason
Heatwave
Natalie Cole

Last Week: This Week:

2	1	Bee Gees (Alive)
1	2	Player
5	3	Billy Joel
8	4	Samantha Sang
10	5	Dan Hill
3	6	Rod Stewart
4	7	Randy Newman
7	8	ELO
6	9	Paul Simon
18	10	Steely Dan
13	11	John Williams
9	12	Dolly Parton
14	13	Queen
11	14	Neil Diamond
17	15	Paul Davis
20	16	Jay Ferguson
12	17	Styx
Add	18	Art Garfunkel
21	19	Bob Welch
16	20	Santa Esmeralda
Ex	21	Chic
AP	22	Bill Withers
AP	23	Eric Clapton

Adds: Barry Manilow
Bee Gees (Fever)

Extras: Rita Coolidge
Linda Ronstadt
Meco

LP Cuts: None

Also Possible: Johnny Rivers

Hottest:

Country Crossovers:

None

Teen:

None

LP Cuts:

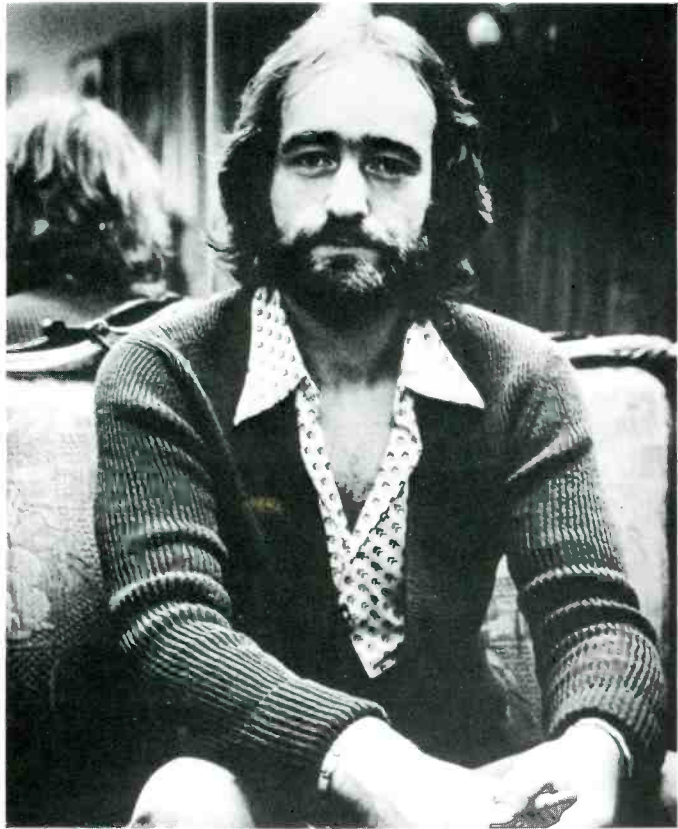
Rod Stewart (Hot Legs)

THE TITLE CUT

FAMILIAR SOUND

FROM A

SMASH LP



“Let It Go, Let It Flow” Is Dave Mason’s New Single

Reports Already Showing In:

- Early Acceptance
- Male - 18+
- Female - Teens
- Overall Demographics

Passive and Active Reports This Week

Reflected In Strong Chart Activity

BB-58* CB 58* RW 60*

From His “8/10” Platinum Album

On Columbia Records



CALL-OUTS

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

Stations Contributing This Week:

WCOL, WDRQ, WEAQ, WFIL, WHBQ, WNBC, WRKO, WSAI, KDWB, KLIF, KSLQ, KSTP, KTLK, 96X, B100, Y100.

Overall Demographics:

Bee Gees (How)	Rod Stewart
Billy Joel	Samantha Sang
Player	Queen
Bee Gees (Stayin')	

Bee Gees (How) holds a narrow lead over Billy Joel for top spot. Then the gap widens as Player and Bee Gees (Stayin') share the third slot. Margin drops a bit to Rod Stewart. Samantha Sang and Queen tie for the final spot a notch below Stewart.

Teen:

Male

Bee Gees (Stayin')
Queen
Player
Bee Gees (How)
Styx
Billy Joel

The Bee Gees (Stayin') is the runaway leader here. A wide margin exists between it and Queen, Player, Bee Gees (How), Styx and Billy Joel which all tie for the runner-up position.

Female

Bee Gees (Stayin')
Bee Gees (How)
Player
Andy Gibb
Queen
Billy Joel
Samantha Sang

Competition is tight between Bee Gees "Stayin' Alive" and "How Deep" with the former having the edge. Player and Andy Gibb tied for third follow closely behind. Distance widens somewhat to Queen, Billy Joel and Samantha Sang all sharing the bottom.

Adult:

Male

Billy Joel
Bee Gees (Stayin')
Bee Gees (How)
Rod Stewart
Neil Diamond
Player

Billy Joel a convincing winner here. Bee Gees (Stayin') holds down second with a good showing. The Bee Gees (How) is third after the level dips slightly. Rod Stewart is a couple of notches below followed closely by Neil Diamond and Player which are tied.

Female

Billy Joel
Bee Gees (How)
Player
Neil Diamond
Samantha Sang
Bee Gees (Stayin')

Billy Joel also tops this female demo with the Bee Gees (How) right on its footsteps. Player is a solid third a couple of notches below. Level drops a bit to Neil Diamond, while Samantha Sang and Bee Gees (Stayin') tied for the final position right behind it.

Stayability:

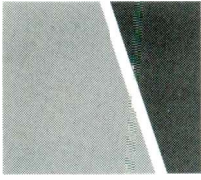
DEBBY BOONE continues to pull female adults. BOB WELCH (Sentimental) continues to pull adults and female teens, JOHN DENVER still shows with female adults while DOLLY PARTON continues to pull male adults. LEO SAYER maintains activity in male teen demo. Male adults still showing with LITTLE RIVER BAND (Help). LINDA RONSTADT (It's) showing well overall.

Breaking:

RITA COOLIDGE with strong males and females 18+, ANDY GIBB is pulling good teens especially female teens. SAMANTHA SANG is showing with female teens and male and female adults. BEE GEES (Night) showing good response with teens and adults. KANSAS (Dust) pulling 18+ males and females. ART GARFUNKEL showing well in adult demos especially males. ERIC CLAPTON has got teen and adult male response.

Early Acceptance on:

CHICAGO (Take Me Back) pulling teens and male and females 18+. JACKSON BROWNE showing some activity with males and females 18+. ELO (Sweet Talkin') getting response in teen and 18-24 males demos. Early overall response on VAN HALEN and BARRY MANILOW. The BEE GEES (More) showed with 18-24 females. GINO VANNELLI (Valleys) showed 18-24 female in addition to 18-24 males and 25-34 females it had been pulling. DAVE MASON liked by males 18+ and female teens. FLEETWOOD MAC (Gold Dust) showed with female adults. STEELY DAN (Deacon Blues) is pulling male teens and females 18-24. CARPENTERS receiving a response in 18-25 female demo.



fact: the 702 stage monitor cuts through!



Made for you. The 702 was designed from scratch after a careful analysis of on-stage performance requirements — Shure tested it on stage, and Shure refined it on stage. Here's what we found:

You need . . . Clear, clean sound from your stage monitor without extra bass, and with smooth, high-end dispersion. You must hear yourself . . . above the super-amplified instruments, above the brass.

You want a monitor that cuts through! We've solved the problems, so you hear YOU — no more and no less. Where innovation was necessary, our engineers rose to the challenge. For example, the 702's unique tweeter array with three tweeters mounted in a concave, cross-firing arrangement dramatically



It's compatible with voltage — or current — source amplifiers, and is highly efficient. Handles 50 watts continuous at 16 ohms. The Model 702 Monitor is a necessary part of your act. Put it up front and you'll like what you hear.

increases high-end dispersion. This array eliminates high frequency beaming commonly found with single and double flush-mounted tweeters. This means more freedom of movement for you on stage.

You also get . . .

Super Intelligibility. Shaped response — boosted mid-range, controlled bass rolloff. Lets vocals cut through on stage.

Super Output. 114 dB sound pressure level at four feet (1.2 m) with only 50 watts.

Exceptionally Wide Dispersion. 90° horizontal, 110° vertical dispersion for broad stage coverage.

"Roadie" Proof. 5/8" plywood, corner protectors, rubber feet. Built to last.

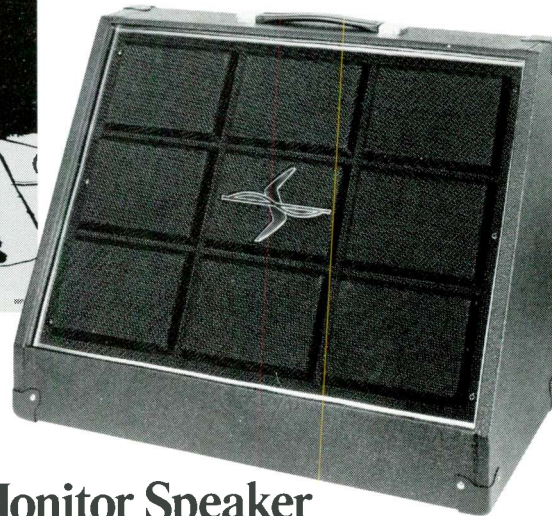
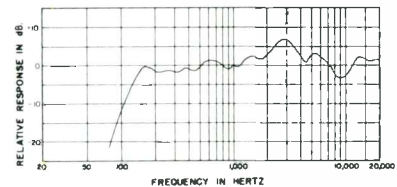
Stage Versatility. Close-up (30°) or long-throw (60°) set up positions. Great for both roomy and confined stage areas.

Portability . . . Looks. All these features in a fine-looking, low profile, and lightweight cabinet.



Unique "wide-angle" concave tweeter array — cuts through on-stage volume, eliminates "beaming" on-axis and muddy sound off-axis.

702 Frequency Response Curve — with enhanced mid-range for outstanding intelligibility.



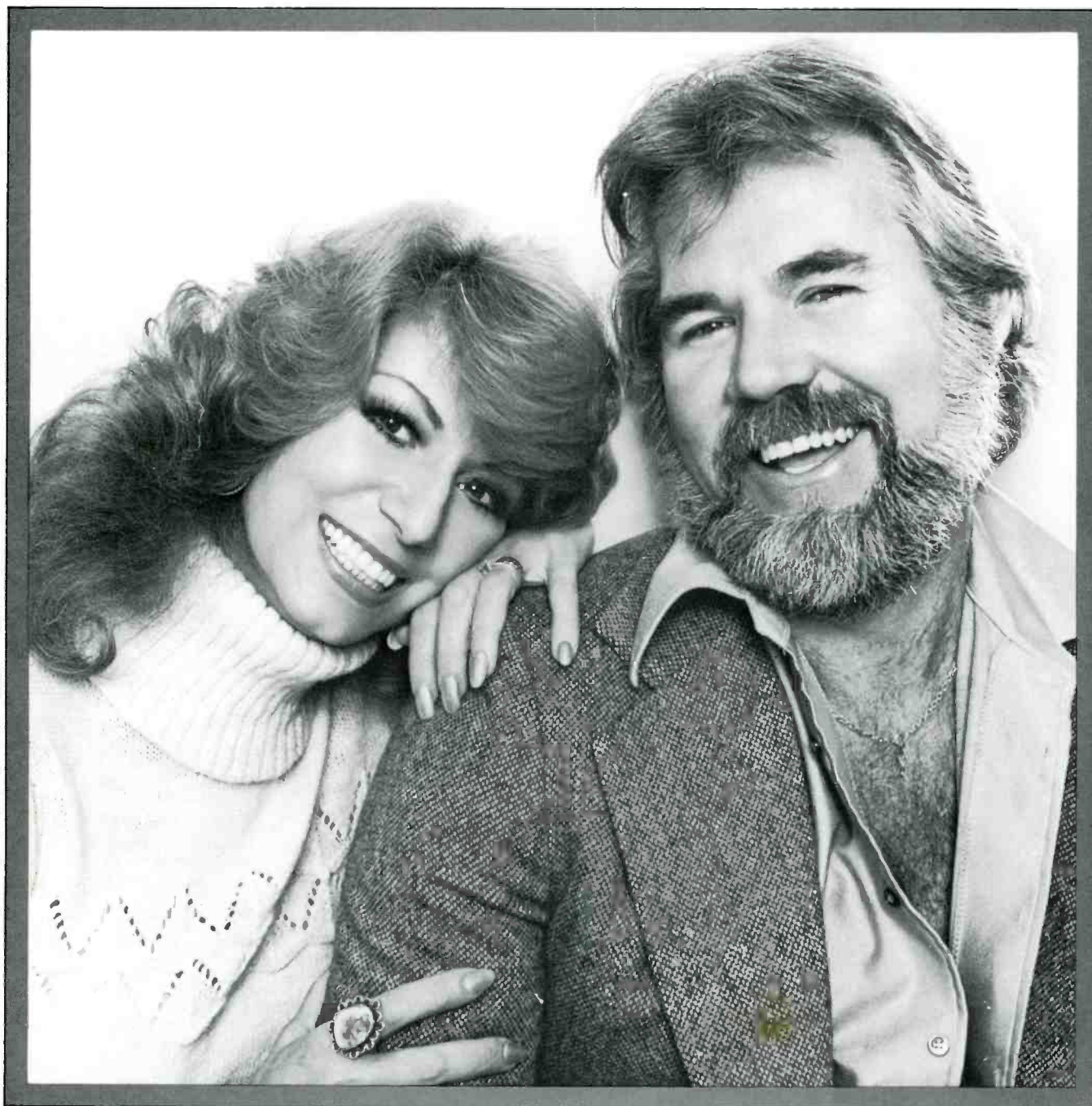
Shure 702 Monitor Speaker



Outperforms the best of the rest.

Shure Brothers Inc., 222 Hartrey Avenue, Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

“While Everyone Is Voting For This Year’s Grammy Nominees, United Artists Is Proud To Announce Next Year’s Winners.”



KENNY ROGERS and DOTTIE WEST

“EVERY TIME TWO FOOLS COLLIDE”

UA-XW1137



On United Artists Records and Tapes

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

CAN'T SMILE WITHOUT YOU
—Barry Manilow—Arista
(13)

IT AMAZES ME—John Denver—
RCA (7)

POOR POOR PITIFUL ME—Linda
Ronstadt—Asylum (7)

CALIFORNIA—Debby Boone—
Warner/Curb (5)

NIGHT FEVER—Bee Gees—RSO
(5)

READY FOR TIMES TO GET BETTER
—Crystal Gayle—UA (5)

FALLING—LeBlanc & Carr—Big
Tree (4)

THE CIRCLE IS SMALL—Gordon
Lightfoot—WB (4)

WSAR/FALL RIVER

NIGHT FEVER—Bee Gees—RSO
POOR POOR PITIFUL ME—Linda
Ronstadt—Asylum

WKBC-FM/

WINSTON-SALEM

CALIFORNIA—Debby Boone—
Warner/Curb

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

NIGHT FEVER—Bee Gees—RSO

POOR POOR PITIFUL ME—Linda
Ronstadt—Asylum

WSM/NASHVILLE

LAY DOWN SALLY—Eric Clapton
—RSO

**MAMAS DON'T LET YOUR BABIES
GROW UP TO BE COWBOYS**—
Waylon & Willie—RCA

NATIVE NEW YORKER—Odyssey
—RCA

WMPS/MEMPHIS

BEFORE MY HEART FINDS OUT—
Gene Cotton—Ariola

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

EVERYBODY LOVES A RAIN SONG
—B. J. Thomas—MCA

FALLING—LeBlanc & Carr—Big
Tree

LADY LOVE—Lou Rawls—Phila.
Intl.

NIGHT FEVER—Bee Gees—RSO

POOR POOR PITIFUL ME—Linda
Ronstadt—Asylum

**THE WAY YOU DO THE THINGS
YOU DO**—Rita Coolidge—A&M

(WHAT A) WONDERFUL WORLD—
Art Garfunkel with Taylor &
Simon—Col

WIOD/MIAMI

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

FALLING—LeBlanc & Carr—Big
Tree

IT AMAZES ME—John Denver—
RCA

**READY FOR THE TIMES TO GET
BETTER**—Crystal Gayle—RCA

SWEET, SWEET SMILE—Carpenters
—A&M

THE NAME OF THE GAME—ABBA
—Atlantic

THE ONE AND ONLY—Kasey Cisyk
—ABC

WJBO/BATON ROUGE

LITTLE ONE—Chicago—Col

SWEET, SWEET SMILE—Carpenters
—A&M

WCCO/MINNEAPOLIS

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

**I LOVE YOU, I LOVE YOU, I LOVE
YOU**—Ronnie McDowell—
Scorpion

IT AMAZES ME—John Denver—
RCA

THE AIR THAT I BREATHE—
Mary Travers—Chrysalis

WTMJ/MILWAUKEE

CALIFORNIA—Debby Boone—
Warner/Curb

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

THE CLOSER I GET TO YOU—
Roberta Flack & Donny
Hathaway—Atlantic

KMOX/ST. LOUIS

CALIFORNIA—Debby Boone—
Warner/Curb

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

IF I COULD BE WITH YOU—
Pierce Arrow—Col

IT AMAZES ME—John Denver—
RCA

LITTLE ONE—Chicago—Col

MOTIONS OF LOVE—Splinter—
A&M

READY FOR TIMES TO GET BETTER
—Crystal Gayle—UA

**THANK YOU FOR BEING MY
FRIEND**—Andrew Gold—Asylum

THE CIRCLE IS SMALL—Gordon
Lightfoot—WB

KULF/HOUSTON

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

**CURIOUS MIND (UM, UM, UM,
UM, UM, UM)**—Johnny Rivers
—Big Tree

POOR POOR PITIFUL ME—Linda
Ronstadt—Asylum

KOY/PHOENIX

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

I GO CRAZY—Paul Davis—Bang

IS IT REALLY LOVE—Jericho Harp
—UA

KIIS/LOS ANGELES

BABY COME BACK—Player—RSO

CAN'T SMILE WITHOUT YOU—
Barry Manilow—Arista

LOVE IS THICKER THAN WATER—
Andy Gibb—RSO

KSFO/SAN FRANCISCO

BEFORE MY HEART FINDS OUT—
Gene Cotton—Ariola

DUST IN THE WIND—Kansas—
Kirshner

FALLING—LeBlanc & Carr—Big
Tree

IF I CAN'T HAVE YOU—Yvonne
Elliman—RSO

LADY LOVE—Lou Rawls—Phila.
Intl.

LAY DOWN SALLY—Eric Clapton—
RSO

NATIVE NEW YORKER—Odyssey—
RCA

STAYIN' ALIVE—Bee Gees—RSO

Also reporting this week: WBAL,
WSB, WIP, WGAR, WMAL, WFTL,
WHDH, WJBO, WLW, KPNW, KVI,
KMBZ. 26 stations reporting

New York, N.Y.

(Continued from page 31)

gan: "There doesn't seem to be anything, any animal, that is rock and roll. There never has been. I've gone through a couple of books recently and I've found that the end definition of rock is very unsatisfactory. When you dissect the styles of the people who are supposed to be typical rock and rollers, you find that they're not that at all. They're either country and western, or pop, or rhythm and blues singers. Rock and roll is a lazy label."

Put that in your chewing gum and swallow it, uh, everybody.

SCENES FROM A CONVENTION: The dust has settled over New Orleans again as the CBS troops have come and gone their separate ways. **Elvis Costello** performed a brief but convincing 30 minute set with a not so surprise appearance by **Nick Lowe** for "Nuttled By Reality," "I Love the Sound Of Breaking Glass" and "Heart Of the City" with **Martin Belmont** of the **Rumour**, who flew in from Germany to lend his guitar talents. The encore of "Shake and Pop" with Elvis,

Lowe and Belmont trading licks was a real scorcher. For pure destruction, **Meatloaf** gets the Broken Glass Award for creating hysteria while performing the entire "Bat Out Of Hell" album and two encores of "Johnny B. Goode" plus "River Deep Mountain High" while the audience stomped on and threw everything that was not nailed down before eventually taking to the stage themselves for the last song. Other scenes of note: **Steven Baker** warming up his throwing arm by hurling wet napkins at the



The well dressed conventioneer

mentioned M.L., **Gary Lyons** attacking **Ron Alexenburg's** room with his tube of Crazy Glue, members of **Boston** presenting Epic with two completed tracks from their still forthcoming lp on a silver platter and a guest performance by **Andy Kaufman**.

CONGRATULATIONS: To Mr. and Mrs. **Mike Gormley**, who are now the proud parents of a baby girl, **Caroline**, born Thursday last in the Gormleys' Chicago home.

MEMO TO MICHAEL REFF: **Peter Lubin**, minister of information for Big Sound Records, is protected by the *Record World* S.W.A.T. team.

MEMO FROM STAN (MEISES, THAT IS): The Flashmakers' Rookie of the Year, when told of his award, commented: "It's the most singular thrill of my life to be named Rookie of the Year by *Record World*. Baseball, more than writing or quark-hunting, has been the ambition of my life. Recognition for my achievements in that area is something I treasure."

SOFTBALL NEWS: **Stan Meises**, last season's Rookie of the Year, has been traded to the Elm Street Owls for a cracked bat. Efforts to reach **Coach Slash** for comment were unavailing.

JOCKEY SHORTS: **Robert Gordon's** new album, "Fresh Fish Special" (the title is a line from "Jailhouse Rock"), is set for February 15 release, with a U.S. tour to begin at the end of February. He's tentatively booked into the Palladium on March 14 . . . **Nona Hendryx** begins recording her second Epic solo lp this month with producer **Roy Thomas Baker**. It's due to be released in April. **Dusty Springfield** sings Hendryx's song "Checkmate" on her long-awaited UA lp (also produced by Baker), due for release sometime . . . another former member of Labelle, **Sarah Dash**, is near a record deal of her own. **Ellie Greenwich** produced Dash's demos . . . and both Hendryx and Dash are heard singing backing vocals on "Funky But Chic," a track on **David Johansen's** solo album on Blue Sky . . . **Peter Brown's** "Do You Wanna Get Funky With Me" was recorded in the artist's bedroom, where an Arp synthesizer, tape recorder, drum kit and various percussion instruments have replaced the bed. Whips, chains and leather accessories not sold there.

WE GET ACTION: In response to an item in last week's "You know punk rock has made it when . . ." column, **Michael Ochs**, who claims to be the "head archivist" of Vee Jay Records, called to tell us that he has indeed found a rare tape in the Vee Jay vaults. However, Ochs isn't sure if it's the **Sex Pistols** or the **Rolling Stones** on the tape. So, the band on this "collector's" album will be called the **Stone Pistols**. Watch for it in supermarkets. And needless to say—but we'll say it anyway—Michael Ochs has made his first and last appearance in New York, N. Y.

101 THE ALBUM CHART 150

FEBRUARY 11, 1978

FEB. 11	FEB. 4	
101	88	MOONFLOWER SANTANA/Columbia C2 34914
102	—	THE ALBUM ABBA/Atlantic SD 19164
103	113	ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA811 G (UA)
104	137	RAYDIO/Arista AB 4163
105	92	MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707
106	76	BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151
107	103	COMMODORES/Motown M7 884R1
108	99	FOGHAT LIVE/Bearsville BRK 6971 (WB)
109	139	HERB ALPERT-HUGH MASEKELA/Horizon SP 728 (A&M)
110	110	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/DJM DJLPA 714 (Amherst)
111	97	CAPTAIN & TENNILLE'S GREATEST HITS/A&M SP 4667
112	95	JT JAMES TAYLOR/Columbia PC 34811
113	118	EDDIE MONEY/Columbia PC 34909
114	106	SOMETHING TO LOVE LTD/A&M 4646
115	115	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/Warner/Virgin BSK 3147 (WB)
116	119	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616
117	121	DUO-GLIDE SANFORD & TOWNSEND/Warner Bros. BSK 3081
118	117	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
119	96	RICK DANKO/Arista AB 4141
120	120	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
121	102	THE HARDNESS OF THE WORLD SLAVE/Cotillion SD 5201 (Atlantic)
122	129	PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704
123	109	I'M IN YOU PETER FRAMPTON/A&M SP 4704
124	124	THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream)
125	138	PEABO PEABO BRYSON/Capitol ST 11729
126	136	ATTENTION SHOPPERS STARZ/Capitol ST 11730
127	127	ODYSSEY/RCA APL1 2204
128	111	LOVE GUN KISS/Casablanca NBLP 7051
129	—	KOSMOS TOMITA/RCA APL1 2616
130	108	TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 34018
131	114	SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)
132	134	PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121
133	135	SILK DEGREES BOZ SCAGGS/Columbia PC 33920
134	140	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019
135	112	BRICK/Bang BLP 409
136	—	PASTICHE MANHATTAN TRANSFER/Atlantic SD 19163
137	126	THE FORCE KOOL & THE GANG/De-Lite DSR 9501 (Mercury)
138	116	THE MUPPET SHOW/Arista AB 4152
139	122	FEELIN' BITCHY MILLIE JACKSON/Spring SP 6715 (Polydor)
140	123	COME GO WITH US POCKETS/Columbia PC 34879
141	146	TOM PETTY AND THE HEARTBREAKERS/ABC SR 52006
142	131	ACTION BLACKBYRDS/Fantasy F 9535
143	130	CHICAGO XI/Columbia JC 34860
144	133	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911
145	144	FLEETWOOD MAC/Reprise MSK 2281 (WB)
146	141	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
147	132	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)
148	125	OXYGENE JEAN-MICHEL JARRE/Polydor PD 1 6112
149	—	JAMERICAN MAN DAVID OLIVOR/Mercury SRM 1 1183
150	143	CAT SCRATCH FEVER TED NUGENT/Epic 34700

151-200 ALBUM CHART

151	IT TAKES ONE TO KNOW ONE DETECTIVE/Swan Song SS 8504 (Atlantic)	175	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029
152	INNER VOICES McCOY TYNER/Milestone M 9079	176	TWO HOT FOR LOVE THP ORCHESTRA/Butterfly FLY 005
153	MANORISMS WET WILLIE/Epic JE 34983	177	FREE SAILIN' HOYT AXTON/MCA 2319
154	LEVON HELM & THE RCO ALL-STARS ABC AA 1017	178	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540
155	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)	179	96° IN THE SHADE THIRD WORLD/Island 1LPS 9443
156	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	180	LE SPANK LE PAMPLEMOUSSE/AVI AVI 6032
157	MAGIC BILLY COBHAM/Columbia JC 34939	181	THE TRAMMPS III/Atlantic SD 19148
158	HALF AND HALF VICKI SUE ROBINSON/RCA AFL1 2294	182	TOUCH AND GONE GARY WRIGHT/Warner Bros. BSK 3137
159	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403	183	KISSIN' IN THE CALIFORNIA SUN KATY MOFFAT/Columbia 34774
160	NEW HORIZON ISAAC HAYES/Polydor PD 16120	184	FUNK IN A MASON JAR HARVEY MASON/Arista AB 4157
161	ROCKET TO RUSSIA RAMONES/Sire SR 6042 (WB)	185	EVOLUTION (MOST RECENT) TAJ MAHAL/Warner Bros. BSK 3094
162	HERE TO TEMPT YOU TEMPTATIONS/Atlantic SD 19143	186	RIDING HIGH FAZE-O/SHE SH 740 (Atlantic)
163	ELOISE ELOISE LAWS/ABC AB 12313	187	COCOMOTION EL COCO/AVI 6012
164	OUTSIDE HELP JOHNNY RIVERS/Big Tree BT 7 6004 (Atlantic)	188	EQUINOX STYX/A&M SP 4559
165	COWBOY/Capricorn CPN 0194	189	TALKING HEADS '77/Sire SR 6036 (WB)
166	ON FIRE T CONNECTION/Dash 30008 (TK)	190	LEVEL HEADED SWEET/Capitol SKAO 11744
167	SUPERNATURE CERRONE/Cotillion SD 5202 (Atlantic)	191	BIONIC BOOGIE/Polydor PD 1 6123
168	MONTREUX SUMMIT VARIOUS ARTISTS/Columbia JC 35005	192	RAINBOW SEEKER JOE SAMPLE/ABC AA-1050
169	FORMERLY OF THE HARLETTES SHARON REED, ULA HEDWIG, CHARLOTTE CROSSLEY/Columbia 35250	193	MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009
170	SINGER OF SONGS-TELLER OF TALES PAUL DAVIS/Bang BLP 410	194	LIVE AT MUNICH THAD JONES/MEL LEWIS/Horizon SP 724 (A&M)
171	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	195	ALL FOR A REASON ALESSI/A&M SP 4657
172	LOVE CONNECTION THE DELLS/Mercury SRM 1 3711	196	ALONE AGAIN BILL EVANS/Fantasy F 9542
173	SAFETY IN NUMBERS CRACK THE SKY/Lifesong JZ 35041 (CBS)	197	THUNDER ISLAND JAY FERGUSON/Asylum 7E 1115
174	SHOUT! BT EXPRESS/Columbia 37078	198	PUTTIN' ON THE STYLE LONNIE DONNEGAN/United Artists LA 827 H
		199	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707
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SALESMAKER OF THE WEEK



WEEKEND IN L.A.
GEORGE BENSON
WB

TOP SALES

- WEEKEND IN L.A.—George Benson—WB
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

ABC/NATIONAL

- AJA—Steely Dan—ABC
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- COMMODORES LIVE—Motown
- ENDLESS WIRE—Gordon Lightfoot—WB
- LITTLE CRIMINALS—Randy Newman—WB
- LONGER FUSE—Dan Hill—20th Century
- ODYSSEY—RCA
- SLOWHAND—Eric Clapton—RSO
- TEN YEARS OF GOLD—Kenny Rogers—UA
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

CAMELOT/NATIONAL

- ENDLESS WIRE—Gordon Lightfoot—WB
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GRAND ILLUSION—Styx—A&M
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE STRANGER—Billy Joel—Col
- WATERMARK—Art Garfunkel—Col

HANDLEMAN/NATIONAL

- CATS ON THE COAST—Sea Level—Capricorn
- CHIC—Atlantic
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- ENDLESS WIRE—Gordon Lightfoot—WB
- LONGER FUSE—Dan Hill—20th Century
- LOOKING BACK—Stevie Wonder—Motown
- ONCE UPON A DREAM—Enchantment—Roadshow
- THANKFUL—Natalie Cole—Capitol
- WATERMARK—Art Garfunkel—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

KORVETTES/NATIONAL

- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- FRENCH KISS—Bob Welch—Capitol
- HERB ALPERT-HUGH MASEKELA—A&M
- HERE AT LAST... BEE GEES LIVE—RSO
- LONGER FUSE—Dan Hill—20th Century
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- WATERMARK—Art Garfunkel—Col
- WHITE HOT—Angel—Casablanca

MUSICLAND/NATIONAL

- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- ENDLESS WIRE—Gordon Lightfoot—WB
- FEELS SO GOOD—Chuck Mangione—A&M

- LONGER FUSE—Dan Hill—20th Century
- ONCE UPON A DREAM—Enchantment—Roadshow
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- TEN YEARS OF GOLD—Kenny Rogers—UA
- WATERMARK—Art Garfunkel—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WHITE HOT—Angel—Casablanca

RECORD BAR/NATIONAL

- ATTENTION SHOPPERS—Starz—Capitol
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- HERB ALPERT-HUGH MASEKELA—A&M
- LEVEL HEADED—Sweet—Capitol
- RAYDIO—Arista
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic

KING KAROL/NEW YORK

- CHIC—Atlantic
- COCOMOTION—El Coco—AVI
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- HALF & HALF—Vickie Sue Robinson—RCA
- LITTLE CRIMINALS—Randy Newman—WB
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE STRANGER—Billy Joel—Col
- WEEKEND IN L.A.—George Benson—WB
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

RECORD WORLD-TSS STORES/NEW YORK

- ATTENTION SHOPPERS—Starz—Capitol
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- HALF & HALF—Vickie Sue Robinson—RCA
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HERB ALPERT-HUGH MASEKELA—A&M
- INFINITY—Journey—Col
- TEN YEARS OF GOLD—Kenny Rogers—UA
- THE ALBUM—ABBA—Atlantic
- WEEKEND IN L.A.—George Benson—WB
- WHITE HOT—Angel—Casablanca

FOR THE RECORD/ BALTIMORE

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- FUNK IN A MASON JAR—Harvey Mason—Arista
- GOLDEN TIME OF DAY—Maze—Capitol
- ONCE UPON A DREAM—Enchantment—Roadshow
- RAYDIO—Arista
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- SHOUT—B.T. Express—Col
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WEEKEND IN L.A.—George Benson—WB

WAXIE MAXIE/ WASH., D.C.

- CATS ON THE COAST—Sea Level—Capricorn
- CHIC—Atlantic
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOLDEN TIME OF DAY—Maze—Capitol
- RAYDIO—Arista

- THE ALBUM—ABBA—Atlantic
- WE ALL KNOW WHO WE ARE—Cameo—Chocolate City
- WEEKEND IN L.A.—George Benson—WB

FLO'S RECORDS/ PITTSBURGH

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- CATS ON THE COAST—Sea Level—Capricorn
- GOLDEN TIME OF DAY—Maze—Capitol
- MR. MEAN—Ohio Players—Mercury
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WEEKEND IN L.A.—George Benson—WB
- WINDOW OF A CHILD—Seawind—CTI

NATL. RECORD MART/ MIDWEST

- CATS ON THE COAST—Sea Level—Capricorn
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- ENDLESS WIRE—Gordon Lightfoot—WB
- I LOVE MY MUSIC—Wild Cherry—Sweet City
- RUNNING ON EMPTY—Jackson Browne—Asylum
- TEN YEARS OF GOLD—Kenny Rogers—UA
- WATERMARK—Art Garfunkel—Col
- WEEKEND IN L.A.—George Benson—WB
- WHITE HOT—Angel—Casablanca

MUSIC STOP/DETROIT

- CATS ON THE COAST—Sea Level—Capricorn
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- ENDLESS WIRE—Gordon Lightfoot—WB
- FEELS SO GOOD—Chuck Mangione—A&M
- GOIN' BANANAS—Side Effect—Fantasy
- GOLDEN TIME OF DAY—Maze—Capitol
- INFINITY—Journey—Col
- LEVEL HEADED—Sweet—Capitol
- WATERMARK—Art Garfunkel—Col
- WEEKEND IN L.A.—George Benson—WB

RECORD REVOLUTION/ CLEVELAND

- ALIENS—Horslips—DJM
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- I'M READY—Muddy Waters—Blue Sky
- INFINITY—Journey—Col
- 96 IN THE SHADE—Third World—Island
- NOVA—Arista
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.—George Benson—WB

ONE OCTAVE HIGHER/ CHICAGO

- FEELS SO GOOD—Chuck Mangione—A&M
- FRENCH KISS—Bob Welch—Capitol
- GALAXY—War—MCA
- GREATEST HITS, ETC.—Paul Simon—Col
- HOME TOWN ALBUM—WKQX
- PAUPER IN PARADISE—Gino Vannelli—A&M
- RUNNING ON EMPTY—Jackson Browne—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE BELLE ALBUM—Al Green—Hi
- THE STRANGER—Billy Joel—Col

1812 OVERTURE/ MILWAUKEE

- CATS ON THE COAST—Sea Level—Capricorn

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- FEELS SO GOOD—Chuck Mangione—A&M
- GOLDEN TIME OF DAY—Maze—Capitol
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- INFINITY—Journey—Col
- INNER VOICES—McCoy Tyner—Milestone
- RICK DANKO—Arista
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

DISCOUNT RECORDS/ ST. LOUIS

- ALIENS—Horslips—DJM
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- GALAXY—War—MCA
- HEADHUNTERS—Arista
- KOSMOS—Tomita—RCA
- OPEN FIRE—Montrose—WB
- RAYDIO—Arista
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THIS IS THE MODERN WORLD—The Jam—Polydor
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

FRANKLIN MUSIC/ ATLANTA

- CATS ON THE COAST—Sea Level—Capricorn
- CHIC—Atlantic
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DUO GLIDE—Sanford & Townsend—WB
- EDDIE MONEY—Col
- ENDLESS WIRE—Gordon Lightfoot—WB
- FEELS SO GOOD—Chuck Mangione—AM
- MY AIM IS TRUE—Elvis Costello—Col
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- WEEKEND IN L.A.—George Benson—WB

MUSHROOM/ NEW ORLEANS

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- GOLDEN TIME OF DAY—Maze—Capitol
- LONGER FUSE—Dan Hill—20th Century
- MONTREUX SUMMIT, VOL. I—Various Artists—Col
- 96 IN THE SHADE—Third World—Island
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- RIDING HIGH—Faze-O—SHE
- WATERMARK—Art Garfunkel—Col
- WEEKEND IN L.A.—George Benson—WB

DAVEY'S LOCKER/SOUTH

- BROKEN HEART—The Babys—Chrysalis
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- LONGER FUSE—Dan Hill—20th Century
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THIS IS THE MODERN WORLD—The Jam—Polydor
- WATERMARK—Art Garfunkel—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WHITE HOT—Angel—Casablanca

INDEPENDENT RECORDS/ DENVER

- FREE SAILIN'—Hoyt Axton—MCA
- GOLDEN TIME OF DAY—Maze—Capitol
- HAVANA CANDY—Patti Austin—CTI
- KISSIN' IN THE CALIFORNIA SUN—Katy Moffatt—Col
- LEVON HELM & THE RCO ALL-STARS—ABC
- LONGER FUSE—Dan Hill—20th Century

- OPEN FIRE—Montrose—WB
- QUARK STRANGENESS & CHARM—Hawkwind—Sire
- WEEKEND IN L.A.—George Benson—WB
- WINDOW OF A CHILD—Seawind—CTI

WORLD RECORD & TAPE/ ARIZONA

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- HOLD ON—Noel Pointer—UA
- HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
- KOSMOS—Tomita—RCA
- LONGER FUSE—Dan Hill—20th Century
- MY AIM IS TRUE—Elvis Costello—Col
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- TEN YEARS OF GOLD—Kenny Rogers—UA
- THE ALBUM—ABBA—Atlantic
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

ODYSSEY/SOUTHWEST & WEST

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOIN' BANANAS—Side Effect—Fantasy
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HERB ALPERT-HUGH MASEKELA—A&M
- I LOVE MY MUSIC—Wild Cherry—Sweet City
- INFINITY—Journey—Col
- PASTICHE—Manhattan Transfer—Atlantic
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic

MUSIC PLUS/LOS ANGELES

- CATS ON THE COAST—Sea Level—Capricorn
- CRIMINAL RECORD—Rick Wakeman—A&M
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOLDEN TIME OF DAY—Maze—Capitol
- HERB ALPERT-HUGH MASEKELA—A&M
- OPEN FIRE—Montrose—WB
- REACH FOR IT—George Duke—Epic
- TWO HOT FOR LOVE—THP Orchestra—Butterfly
- WEEKEND IN L.A.—George Benson—WB

TOWER/LOS ANGELES

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOLDEN TIME OF DAY—Maze—Capitol
- KOSMOS—Tomita—RCA
- PASTICHE—Manhattan Transfer—Atlantic
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.—George Benson—WB
- WINDOW OF A CHILD—Seawind—CTI

EVERYBODY'S RECORDS/ NORTHWEST

- FREE SAILIN'—Hoyt Axton—MCA
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- INFINITY—Journey—Col
- KOSMOS—Tomita—RCA
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- RAINBOW SEEKER—Joe Sample—ABC
- STREETPLAYER—Rufus and Chaka Khan—ABC
- URBANIAC—Michael Urbaniak—Inner City
- WATERMARK—Art Garfunkel—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

Singled out from the gold album

Produced by Brad Shapiro and Millie Jackson



MILLIE JACKSON

Feelin' Bitchy

SP-1-6715

spring
records

"All The Way Lover" / "Cheatin' Is"
The new hit single from
Millie Jackson's "Feelin' Bitchy"
On Spring Records.

SP 179

SP-1-6715



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SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK: Personal Pick:** "The Closer I Get To You" — **Roberta Flack** with **Donny Hathaway**. (Atlantic). Ms. Flack is back, along with Donny Hathaway! A tune that should hit all markets with a lingering melody line. Slow and melodic, it's something for everyone to hum.

DEDE'S DITTIES TO WATCH: "A Simple Love Affair" — **Bill Cosby** (Capitol); "Hey Young Girl" — **Vernon Garrett** (ICA); "Walkin'" — **Stanley Turrentine** (Fantasy).

The **Philadelphia Stylistics**, it is rumored, will sign with Mercury Records. According to sources the group has not signed the initial contract, but it will be worldwide. They are currently on tour in Europe.

January 27th in Washington, D.C. at the Hyatt Regency was the scene of **Sonny Jim Kesley's** testimonial dinner; it was also the meeting place of many organizations. The consolidation of NATRA brought about heavy discussion with reference to the site of the next-convention. It will be held in September at Philadelphia's Marriott Hotel. If you remember, approximately four years ago it was held at the same site. We feel that this convention will bring about constructive meetings and results.

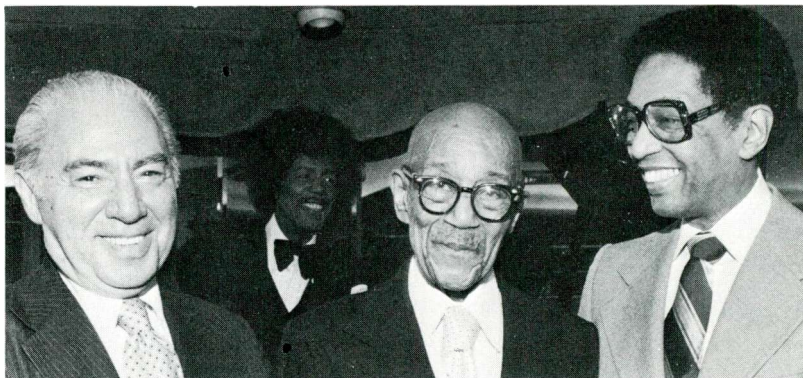
Along with the meeting for the consolidation of NATRA, a meeting of the feminine set was held. The outcome of such a meeting is that they are going to vote in new members. As there are no subdivisions, everybody will be a board member. They are planning two big affairs to be held at Jack The Rapper's Family Affair and at Black Radio Exclusive.

All in all every meeting held was quite productive.

James L. Monroe is the chairman for the **Bill Hennessee Appreciation Night**, being held at the Sheraton Motor Inn, 301 Bragg Blvd., Fayetteville, North Carolina. Tickets are being sold at \$10 per person. If you are going to attend accommodations can be arranged at the above address.

Sunday, February 12th at 5:00 p.m. a double header benefit basketball game will be staged at Hunter College Gymnasium in Manhattan. This game will feature many artists and proceeds will be going to the Amsterdam News Camp Fund.

Eubie Blake Honored



Stanley Adams (left), president of the American Society of Composers, Authors and Publishers, and ASCAP board member Billy Taylor (right) congratulate colleague Eubie Blake on his 95th birthday (February 7). The composer and ragtime giant celebrated with other musical greats at ASCAP's special salute to Fats Waller at the new Cotton Club in New York City. Lyricist Adams co-wrote a number of songs with Fats Waller, who was a close friend of Eubie Blake half a century ago. Eubie Blake, who was born in Baltimore on February 7, 1883, is not only an outstanding performer but also a composer who contributed the melodies of such songs as "I'm Just Wild About Harry," "Love Will Find a Way" and "Memories of You."

Outdoor Advertising

(Continued from page 8)

managers included the billboards on the strip as "part of the deal."

"Frankly, it's a classic case of the ego speaking to the pocket-book," noted one label advertising director.

"The only way you can justify that sort of expense is that it helps feed the advertising center of the record industry in California," commented another manufacturer marketing director. "In terms of demographic breakdowns, like age and income, we could duplicate the coverage for a lot less, but it wouldn't keep the company name as much in the forefront and, of course, the acts would rarely see them."

"What can I say?," admitted another major manufacturer representative. "It doesn't make much sense to us either, but so many acts come in and seem to desperately want that attention. It's a need with them that no amount of rational business communication can alter. Some of our new acts could really use just a little more push, and that extra money from the boards would help, but they take it as a personal affront or think we're ignoring them if they don't get a billboard on the strip. So, sometimes they get it, but it's rarely part of our plan in estab-

lishing an act."

Some label marketing and advertising specialists claim, however, that the traditional breakdowns used in advertising bear little relevance in the case of strip ads. "There's not any way we could justify these things on your usual cost-effectiveness basis," confided one marketing expert, "but the interest we think they develop within the industry compensates for the apparent cost hikes compared with other advertising."

But other ad experts disagreed, citing the clutter of similar billboards in one area, the relatively random affect of the billboards in such close competition with each other during a limited amount of viewer time and the increased amount of attention necessary for stop-and-go driving on the strip, which contrasts with the increased viewing time some billboards enjoy when placed near freeways.

The outdoor media salespeople, however, still view the billboard as an effective means of introducing new product for record companies, if only, they say, the companies would regard the outdoor media firms as more than Sunset Boulevard hawkers.

R&B PICKS OF THE WEEK

SINGLE MOMENTS, "I COULD HAVE LOVED YOU" (Unichappell Music/Begonia Melodies/Fedora Music, BMI). When milking an lp you naturally find the cream of the crop, and this is no exception, as this group comes up with the finest in harmony, laced with strings. A tune destined to be a super smash, the lyrical ingredients make for a magical message to which many will relate. Stang ST-5075.

SLEEPER THE PIPS, "IF I COULD BRING BACK YESTERDAY" (Rick's Music, Inc./Competition Music, BMI). An uptempo ditty should garner this threesome a top billing in r&b, pop and disco. In tune with what is happening musically, The Pips have harmony and class in their delivery. Superb vocals. Casablanca NB 912.

ALBUM LOVE UNLIMITED ORCHESTRA, "MY MUSICAL BOUQUET." Producer/arranger Barry White has, once again, put a devastating album together for the lovelorn. The cuts in this great package explode with expression. "Enter Love's Interlude" says it all musically. An aura of sophistication surrounds this versatile orchestra. 20th Century T-554.





CBS

THERE'S SOMETHING TABU ABOUT ALL THIS.

And, just between us, these nice people are involved in it. You see, they're from Tabu Records, the latest addition to our group of Associated Labels.

*Our first project together is Brainstorm's new single. It's called "We're on Our Way Home (Part 1 and Part 2)" and it's from their upcoming album "Journey to the Light."**

*On Tabu Records and Tapes.

Distributed by CBS Records.



FEBRUARY 11, 1978

FEB. 11	FEB. 4
1	2
2	4
3	3
4	6
5	5
6	1
7	9
8	7
9	8
10	13

11	11	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (TK)
12	10	SERPENTINE FIRE EARTH, WIND & FIRE/ Columbia 3 10625
13	16	BABY COME BACK PLAYER/RSO 879
14	19	AIN'T GONNA HURT NOBODY BRICK/Bang 735
15	15	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/ Columbia 3 10648
16	18	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century 2361
17	12	REACH FOR IT GEORGE DUKE/Epic 8 50463
18	22	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)
19	14	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)
20	23	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
21	17	BELLE AL GREEN/Hi 77505 (Cream)
22	28	LADY LOVE LOU RAWLS/Phila. Intl. 8 3634 (CBS)
23	29	LE SPANK LE PAMPLEMOUSE/AVI 153
24	25	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)
25	27	SHOUT IT OUT BT EXPRESS/Columbia 3 10649
26	32	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971
27	20	COME GO WITH ME POCKETS/Columbia 3 10632
28	30	I LOVE YOU DONNA SUMMER/Casablanca 907
29	41	FLASH LIGHT PARLIAMENT/Casablanca 909
30	38	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
31	26	SOFT AND EASY BLACKBYRDS/Fantasy 809
32	21	NATIVE NEW YORKER ODYSSEY/RCA 11129
33	31	COCOMOTION EL COCO/AVI 147
34	24	SHOUTING OUT LOVE EMOTIONS/Stax 3200 (Fantasy)
35	34	ON FIRE T-CONNECTION/Dash 5041 (TK)
36	42	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)
37	49	AM I LOSING YOU MANHATTANS/Columbia 3 10674
38	44	CLOSE ENCOUNTERS OF THE THIRD KIND GENE PAGE/Arista 0302
39	36	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/ Shadybrook 45 1041
40	46	FOR YOU LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor)
41	43	PRECIOUS, PRECIOUS O. V. WRIGHT/Hi 77504 (Cream)
42	50	L-O-V-E U BRASS CONSTRUCTION/ United Artists 1120
43	52	BOOTZILLA BOOTSY'S RUBBER BAND/ Warner Bros. 8512
44	51	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown)
45	54	STAYIN' ALIVE BEE GEES/RSO 885
46	47	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327
47	40	IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN/Polydor 14438
48	58	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514
49	33	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
50	59	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
51	53	OUT OF THE GHETTO ISAAC HAYES/Polydor 14446
52	55	CALL MY JOB ALBERT KING/Tomato 10001
53	63	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728
54	64	NEW HORIZONS SYLVERS/Capitol 4532
55	65	FIND ME A GIRL THE JACKSONS/Phila. Intl. 8 50496 (CBS)
56	45	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350
57	66	SISTER FINE IMPACT/WMOT-Fantasy 813
58	60	WHAT YOU GONNA DO AFTER THE PARTY WILLIE HUTCH/Motown 1433
59	67	PRIVATE PROPERTY DELLS/Mercury 73977
60	69	CAN YOU GET IT (SUZIE CAESAR) MANDRILL/Arista 0304
61	—	THE PARTY SONG SLAVE/Cotillion 44231 (Atlantic)
62	57	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic 3443
63	61	THE END OF THE RAINBOW McKINLEY MITCHELL/ Chimneyville 10219 (TK)
64	73	THAT'S ALL RIGHT TOO BRIAN AND BRENDA/ Rocket 40809 (MCA)
65	70	GOOD LUCK CHARM (PART I) OHIO PLAYERS/Mercury 73977
66	—	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY) Atlantic 3463
67	—	DANCE WITH ME PETER BROWN/Drive 104 (TK)
68	—	LOVE THAT WILL NOT DIE JOHNNY GUITAR WATSON/ DJM 1034 (Amherst)
69	—	EASY COME, EASY GO SPINNERS/Atlantic 3462
70	71	MAKIN' LOVE IS GOOD FOR YOU BROOK BENTON/Olde World 1100
71	—	EMOTION SAMANTHA SANG/Private Stock 178
72	75	YOU LIKE IT, WE LOVE IT SOUTHROAD CONNECTION/ Mahogany 1227
73	—	LET'S ALL CHANT MICHAEL ZAGAR BAND/ Private Stock 1417
74	68	STANDING RIGHT HERE MELBA MOORE/Buddah 589 (Arista)
75	74	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind 4003 (Salsoul)

Disco File

(Continued from page 24)

conventionally structured record but its total effect is no less gripping. Mercer, who sounds a little like Jackie Moore (with some Betty Wright thrown in), starts out kinda slow and careful like the steady-pumping arrangement but eases into the song, singing, "You take me higher than I've ever been baby/Take it easy cause you're drivin' me crazy." Neither the singer or the song reach for outrageous peaks, but the production is rocking and comfortable and after a few listenings, the groove has a solid hold on you. The breaks are nice, if unexceptional, and they keep things going for over seven minutes but in the end it's Mercer's vocals and what she's saying that put the record across. Already popping up on some New York top 10 lists on the basis of advance pressings, "You Are My Love" looks like a hot item. The flip side, "Play With Me" (7:39), has a freaky nostalgia sound—slabs of big-band horns laid into an otherwise very modern framework—that is also attractive. The pace here is odd but this, too, grows on you. Both sides were disco-mixed by New York DJs Steve D'Acquisto and Walter Gibbons.

3) "I Can't Stand the Rain" by Eruption (Ariola) gives a slightly European twist to the r&b original with a lead vocalist as tough and invigorating in her own way as Ann Peebles was the first time around. The pace has been kicked up, of course, and the percolating electronics that suggest raindrops are highlighted to maximum effect (with some crashing "thunder" added), but here again it's the singing that carries the track and makes the breaks even more delicious. Backed by a mixed chorus but more often going solo, the lead sounds like a combination of Peebles and Loleatta Holloway, rough-edged and soulful, anguished but still powerful. A must for fans of the original record but recommended to all.

OTHER RECOMMENDED DISCO DISCS: First, several extended versions of already successful records, beginning with Bionic Boogie's "Risky Changes," number one on our chart this week and now available in a 7:18 version ("Mixing Consultant: Jim Burgess") on a special Polydor promotional pressing which includes "Dance Little Dreamer" and "Boogie Boo" on the reverse side in their original versions. This new track gives us more intro, a revamped break, more bottom and added sharpness throughout—icing on an already irresistible cake. RSO has also come out with a disc-full of remixes—four of the new songs from "Saturday Night Fever" ("Stayin' Alive," "Night Fever," "More Than a Woman"—all by the Bee Gees—and Yvonne Elliman's "If I Can't Have You" plus "You Should Be Dancing" all in extended lengths. "Stayin' Alive," now 6:55 (up from 4:43), is the most substantial revamp though no major breaks have been added—only some new horn riffs and several repeats of the chorus section. The same is true of the remaining cuts: no creative changes, just more of the same which should still give a boost to

(Continued on page 53)

R&B REGIONAL BREAKOUTS

Singles

East:

Jacksons (Phila. Intl.)
Mandrill (Arista)
Slave (Cotillion)
Roberta Flack (Atlantic)
Peter Brown (Drive)

South:

Slave (Cotillion)
Peter Brown (Drive)

Midwest:

Jacksons (Phila. Intl.)
Brian & Brenda (Rocket)
Spinners (Atlantic)

West:

Manhattans (Columbia)
Peter Brown (Drive)

Albums

East:

Rufus/Chaka Khan (ABC)
Raydio (Arista)
BT Express (Columbia)
Peabo Bryson (Capitol)

South:

Rufus/Chaka Khan (ABC)
Raydio (Arista)
BT Express (Columbia)

Midwest:

Rufus/Chaka Khan (ABC)
Raydio (Arista)
Peabo Bryson (Capitol)

West:

Maze (Capitol)
Rufus/Chaka Khan (ABC)

The Chi-lites are back!

**And Brunswick
proudly presents their
newest recording**

**“THE
FIRST
TIME”**

BR 55546

BRUNSWICK

DAKAR

FEBRUARY 11, 1978

1. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS2 4001
2. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
3. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
4. **THANKFUL**
NATALIE COLE/Capitol SW 11708
5. **COMMODORES LIVE**
Motown M9 984A2
6. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
7. **GALAXY**
WAR/MCA 3030
8. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
9. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
10. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
11. **GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/
Capitol ST 11710
12. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
13. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
14. **CHIC**
Atlantic SD 19153
15. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
16. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2 WB 3139
17. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
18. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu
KUX 3637 (Motown)
19. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 70782
20. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G (UA)
21. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
22. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
23. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
24. **FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJM
DJLPA7 (Amherst)
25. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT**
RCA AFL1 2402
26. **BRICK**
Bang BLP 409
27. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543
28. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
29. **RAYDIO**
Arista AB 4163
30. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)
31. **LOVE CONNECTION**
DELLS/Mercury SRM 1 3711
32. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. 3088
33. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
34. **SHOUT!**
BT EXPRESS/Columbia JC 35078
35. **ACTION**
BLACKBYRDS/Fantasy F 9535
36. **THE BELLE ALBUM**
AL GREEN/Hi HLP 6004 (Cream)
37. **ODYSSEY**
RCA APL1 2204
38. **DIFFERENT MOODS OF ME**
LONNIE JORDAN/MCA 2329
39. **SUPERNATURE**
CERRONE/Cotillion SD 5202 (Atlantic)
40. **PEABO**
PEABO BRYSON/Capitol ST 11729

'Album Tracks' TVer

(Continued from page 3)

about AOR music and almost like a news report about albums for the music junkie," according to its associate producer Pat Sousa, will also offer an artist profile segment with live film and video footage, and concert and recording chatter with Pittman and NBC's afternoon disc jockey Lee Masters hosting.

LP Focus

"Album Tracks" will focus on album, concert and chart information rather than singles, says executive producer Pittman, "and we're targeted at the 18-34's to give them everything they want to know about music." Information will highlight upcoming releases, tours and behind-the-scenes activity.

Debut

This Friday's debut program, following "Midnight Special" (repeated Saturday after "Saturday Night Live"), will feature a profile of Rod Stewart and will be seen over four NBC owned and operated TV stations in New York, Chicago, Cleveland and Los Angeles.

The Coast

(Continued from page 16)

observed that last week's item on concert billings pairing like-named bands (e.g., **Television** and **Raydio**) was only scratching the surface. "How about a bill with **ELO**, **ELP**, **REO**, **LTD**, **ABBA** and **MFSB**? Hell, you could turn it into a festival and invite the **Bee Gees**, **The RCO All-Stars** and maybe **Booker T. and the MG's**. And you could top it off with special guests **The Lettermen** . . ." Yeah, John. And they'd put it on TV, right? And then they'd shop the masters, and that would trigger a bidding war between WEA, CBS, RCA, RSO, ABC, UA and TK? Go to your room. And we'll lock it from this side . . . Big Apple songwriter **Brian Cullman** is threatening to compose an attack on laundrymen called "Shirt People" . . . No truth to the rumor that **Meco** is doing a disco concept of **Alban Berg's** "Wozzeck."

DON'T BLINK: **Elvin Bishop** recently played a gig in what he called "The smallest town I've ever seen." State Line, Idaho—apparently, the town consists of four bars at an Interstate-90 off-ramp, with the total population of 22 covered by eight bartenders and fourteen waitresses is located, as its name would indicate, mere miles from the Washington border, and the place does good business with kids looking for an alternative to Washington's drinking laws (in Wash., the age is 21, while in Idaho it's 19). In any case, State Line's population jumped to 522 for Elvin's appearance . . . and who the hell is Bishop's booking agent? . . . Congrats to **Stan Cowan**, assistant studio manager at Capricorn Studios in Macon, and his wife on the birth of their baby boy, **William Clayton Cowan** . . . Producer **Michael Lloyd** is on tour with **Shaun Cassidy**; Lloyd is the bandleader, and he's also handling some guitar and vocal chores.

SEMI-ERRATA: As reported here two weeks ago, the Dan's Becker and Fagen are indeed prominently featured as songwriters for the forthcoming **Woody Herman** lp being produced by **Dick LaPalm**. But the tracks in question aren't new songs, but rather classics like "Green Earrings," "Kid Charlemagne" and several items from the "Aja" lp. Meanwhile, **Glenn Frey**, **Don Henley** and **Tim Schmit** help the Dan out with backing vocals on the title track from "FM," the Universal picture being executive-produced by **Irv Azoff**.

RUMOR CONTROL: Unconfirmed reports that **Tony Scotti** is behind locked doors with **Jerry Greenberg** and **Ahmet Ertegun** at Atlantic . . . And as if there weren't already enough Polygram realignment stories floating around, the list of new U.S. honcho prospects now appears to include **Neil Bogart**, reportedly seen huddling with **Coen Solleveld** in the last 10 days.

In-Store Display Survey

(Continued from page 3)

Hale's comments were echoed by Dolores Johnson of Springs Record Shop, although Johnson stated that "I get some display materials, but only because I go and get my own from a one-stop. If I didn't go and get the stuff myself I'd never get anything."

R&B Accounts

Even the presence of an aggressive one-stop merchandising coordinator in an area does not necessarily mean serviced accounts will receive displays, however, especially in the case of stores that specialize in r&b music. Despite the more urbane demographics of the r&b specialist in many cases, the predominantly-black-product retailer will receive even less display material than do more rural mainstream accounts. "I'd say the r&b customer might come in with a better idea of what he wants," said Mrs. Bill Alexander, wife of the owner of Alexander's Record Shop in Wichita, Kansas, "but we're still not serviced with any display material."

Nor will the services of a giant distributor necessarily assist in a small retail account receiving adequate merchandising aids. Music City, serviced by Pickwick International in Sioux Falls, South Dakota, is getting "terrible" service insofar as displays are concerned, according to Mike Jensen, manager. When asked if representatives of either the distributor or manufacturers visit the store with any regularity, Jensen replied, "It's pretty crazy and sometimes I'll get the material and sometimes I won't. I don't see our rep very often, and that may be part of the problem. I'd really like to have the material too." Jensen added that the problem is compounded by two record retailers housed under the same mall roof.

There was no discernible pattern in cases where retailers reported that some manufacturers were providing adequate or superior display and merchandising services. More often than not, the success of a particular label in an area revolved around the efforts of a single manufacturer representative, rather than a label-wide strategy, although Capitol, MCA and ABC were most often mentioned as the most successful in the eyes of the retailers. However, it should be noted that, although these three manufacturers received more favorable comment, the overwhelming sentiment was that no company had done a proper amount of work where medium and smaller accounts were concerned.

Independent labels were, of course, more at the mercy of their local distributors in providing display materials, with the exception of ABC, which extended the direct call-in program, enabling retailers to dial a toll-free number and order in-store display material. Despite a number of trade ads for the original program, which began in anticipation of the Christmas season, many retailers were unaware of the effort.

"There is a wholesaler in Seattle that handles A&M and United Artists and Blue Note and they take pretty good care of us," stated Pat Miller, owner of Spokane's Strawberry Jam, "but that's on a subdistributor level. The giant manufacturers . . . we see virtually nothing from them. I think the manufacturers on this level are so tied in to selling to gigantic chain stores that they cease to believe that the small man exists. From my point of view they are doing everything possible to run the small businessman out, and this is only one aspect of a larger problem."

FEBRUARY 11, 1978

1. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu
KUX 3737 (Motown)
2. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB
3139
3. **HEADS**
BOB JAMES/Columbia JC 34896
4. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
5. **REACH FOR IT**
GEORGE DUKE/Epic JE 34882
6. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
7. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
8. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic JC 19110
9. **RUBY, RUBY**
GATO BARBIERI/A&M 4655
10. **INNER VOICES**
McCOY TYNER/Fantasy 9079
11. **WINDOW OF A CHILD**
SEA WIND/CTI 7 5007
12. **ACTION**
BLACKBYRDS/Fantasy F 9535
13. **MULTIPLICATION**
ERIC GALE/Columbia JC 34939
14. **MONTREUX SUMMIT, VOL. 1**
VARIOUS ARTISTS/Columbia JG 35005
15. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia
JC 34971
16. **HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
17. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
18. **TIGHTROPE**
STEVE KHAN/Columbia JC 34857
19. **THE QUINTET**
V.S.O.P./Columbia C2 34976
20. **BLOW IT OUT**
TOM SCOTT/Epic/Ode BL 34966
21. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic
SD 19141
22. **MAGIC**
BILLY COBHAM/Columbia JC 34939
23. **SKY ISLANDS**
CALDERA/Capitol 11658
24. **EASY LIVING**
SONNY ROLLINS/Milestone 9080
(Fantasy)
25. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
26. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
27. **HOLD ON**
NOEL POINTER/United Artists LA 848 H
28. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
29. **ONE OF A KIND**
DAVE GRUSIN/Polydor PD 1 6118
30. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
31. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
32. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
33. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
34. **ALONE AGAIN**
BILL EVANS/Fantasy F 9542
35. **LIVE IN MUNICH**
THAD JONES & MEL LEWIS/Horizon
SP 724 (A&M)
36. **DIFFERENT MOODS OF ME**
LONNIE JORDAN/MCA 2329
37. **URBANIAC**
MICHAL URBANIAC/Inner City 1036
38. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
39. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
40. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H
(UA)

A&M Releases Seven

■ LOS ANGELES — Gil Friesen, president, A&M Records, has announced the release of seven new albums to be shipped February 10.

The releases include "What Do You Want From Live," by The Tubes; Jean Terrell's "I Had to Fall In Love;" "Spinozza," by David Spinozza; "Showdown" from Gallagher & Lyle; "Randy Richards;" "Head East;" and "Headin' Home" by Jimmy Owens.

Disco File

(Continued from page 50)

these already smoking songs. Also available now: a hotter, longer (by about two minutes) version of the **Players Association** cut, "Going to the Disco," backed with "Disco Inferno" on Vanguard; **Fatback Band's** "Midnight Freak" (6:18, was 5:12) and "Mile High" (same as lp cut) on Spring; and the two best cuts from the recent **Harold Melvin & the Bluenotes** album, "Baby, You Got My Nose Open" and "Power of Love," both identical to the album cuts but released anyway as ABC's first commercial disco disc . . . **Carol Douglas** may not be the perfect person to make the first of what is likely to be a gang of cover versions of the Bee Gee's "Night Fever." Her voice is a bit too thin and wispy to drive the song—the vibrant buzz-saw edge of the original is missing—but **Ed O'Loughlin's** production and **Michael Zager's** arrangement have a certain zip (worn rather thin at just over six minutes, however). Of course, the percussion break and the boost it gives to everything that follows could save this one and the phenomenal success of everything connected with "Saturday Night Fever" could carry Douglas as well (the record's on Midsong, now distributed through MCA) . . . At first I thought **Andre Gagnon's** "Donna" (6:03 on London), supposedly a tribute to **D. Summer**, was a cold and overblown instrumental, but the record has won me over little by little just as Gagnon's previous pieces, "Wow" and "Surprise," did. Much of it is furiously grandiose music, very full and stirring, which can get tiring when short patterns are repeated at this length, but the threading of synthesizer and strings, the unexpected country-rock accents and the percussion breaks always perk up flagging interest and could turn this into a sleeper favorite.

NOTES: The import boom continues to have a strong effect on everyone's essential playlist and, with **Marsha Hunt, Kongas** and **Revelacion** already on the DISCO FILE chart, the most enthusiastically-received new album from Europe is **Voyage**. Recorded, like all the **Cerrone** and **Costandinos** records, at London's Trident Studios and composed, performed and produced by some of the same studio musicians who appear on these tracks, Voyage takes the dancer on a musical trip around the world in two non-stop medleys. All instrumental save for the opening and closing cuts, this French import should be the next big hit from abroad (more details and a real review next issue). Also hot on the import circuit: new albums by the **Chocolat's**, **Space, D.D. Sound** and **Kebekelektrik** . . . Another hot import: **Amanda Leer**, who was in New York last week promoting the release of her "I Am A Photograph" album and "Blood and Honey" 12-inch on Chrysalis after the enormous success of both records in Europe. Although her publicity photos show her either girl-next-door wholesome or quite nude (behind a recording studio baffle and wearing headphones), Leer was neither when we met her. Instead, she's spicy, sharp, very funny and has one of the best smiles in the world. Among the things she told us: her favorite movie star is Peter Berlin; her group is called the Lear Jets; **David Bowie** encouraged her to tell everyone she was a transsexual but it was just a joke for publicity; her next album, already recorded in Germany, includes a medley of songs on one side based on "Faust" with Leer playing all roles (the devil is a woman); and for her third lp, she hopes to work with **Eno**, an old friend from the days when she posed for **Roxy Music** covers . . . **Alec Costandinos'** man-who-fell-to-earth fantasy, "Golden Tears" by **Sumeris**, is out on Casablanca now and, though it may not total-disco piece so many people seem to demand these days, the album contains some of the most beautiful, moving music to come out of the European disco explosion. Give it some time . . . Finally, a last call for the DISCO FILE readers' poll: send your list of 1977's top 25 disco records to me at Record World, 1700 Broadway, New York 10019. The results of the compiled lists will be printed here in two weeks.

Publishers Federation

(Continued from page 3)

(Australia), Felix Faecq (Belgium), Georges Roquiere (France), Dr. Hans Gerig (Germany), Gramitto Ricci (Italy), Sunao Asaka (Japan), Cor Smit Jr. (Netherlands), Stig Anderson (Sweden), Ron White (U.K.) and Salvatore T. Chiantia (U.S.). Also attending the initial meeting were delegates from Brazil, Canada, Finland and Switzerland.

The executive committee, which

met immediately after the organization meeting, elected Chiantia as president and Faecq and White as vice presidents.

At a general meeting attended by more than 150 music publishers later in the week, Chiantia announced that the Federation plans to take immediate steps to achieve official recognition by relevant official bodies (such as UNESCO and the World Intellectual Property Organization) so that IFPMP may become the spokesman for popular music publishers in various world forums. He went on to describe the background of the new organization and the necessity for its creation.

Chiantia said that the IFPMP would reemphasize the community of interest between writers and publishers. The federation will also seek to build new music publishers' associations in countries where they do not now exist and to reinforce those already in operation.

According to Feist, one of the first orders of business will be an investigation of illegal home recordings of copyrighted material. IFPMP will soon make figures available on the estimated amount of money being lost through illegal duplication.

The secretariat of IFPMP will issue a quarterly newsletter, "Information," to be distributed to the national trade associations which are members of the Federation.

During Chiantia's term of office, the headquarters will be in New York, although the permanent official seat is published in Holland.

It is anticipated that the first annual general assembly of IFPMP will be held in Cannes during the 1979 MIDEM.

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ALBUM THAT IS TAKING
THE COUNTRY BY
STORM!!

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NEW WAVE TOP 20

FEBRUARY 11, 1978

1. **I'M SICK OF YOU**
IGGY & THE STOOGES/Bomp (ep)
2. **TIGHT PUSSY**
PORK DUKES/Wood (12" import)
3. **JESUS LOVES THE STOOGES**
IGGY POP & JAMES WILLIAMSON/
Bomp (import ep)
4. **MY AIM IS TRUE**
ELVIS COSTELLO/Col (lp cuts)
5. **SATISFACTION**
DEVO/Booji Boy
6. **RED RUBBER BALL**
THE DIODES/CBS (import lp cut)
7. **WILD YOUTH**
GENERATION X/Chrysalis (import)
8. **2-4-6-8 MOTORWAY**
TOM ROBINSON BAND/EMI (import)
9. **THE CLASH**
CBS (lp cuts)
10. **NEVER MIND THE BOLLOCKS HERE'S
THE SEX PISTOLS**
WB (lp cuts)
11. **LIES**
THE PLEASERS/Arista (import)
12. **F**K OFF**
ELECTRIC CHAIRS/Sweet FA (import)
13. **EMERGENCY**
999/UA (import)
14. **TILL THE NIGHT IS GONE**
ROBIN TYNER & THE HOT RODS/Island
(import)
15. **NO TIME TO BE 21**
ADVERTS/Bright (import)
16. **HOLIDAYS IN THE SUN**
SEX PISTOLS/Virgin (import)
17. **MUSIC FOR PLEASURE**
THE DAMNED/St. ff (import lp cuts)
18. **THE STRANGLERS**
A&M (ep)
19. **BABY BABY**
THE VIBRATORS/Col
20. **MONGOLOID**
DEVO/Booji Boy

RCA Promotes Summer

(Continued from page 3)
time to our international activity, our record club, our manufacturing facilities, the overall potential and growth possibilities of the entire division, and to the continued streamlining and modernizing of our organization."

In his new post, Summer continues to report to Couttolenc along with the president's staff: the division vice president, music services; division vice president, international; division vice president, finance; division vice president, manufacturing; division vice president, industrial relations; staff vice president & senior counsel; and division vice president, public affairs.

Prior to his appointment as division vice president, marketing operations, in 1977, Summer served as division vice president, RCA Records International, a post he assumed in August, 1973. Under his leadership, RCA Records International became the company's most immediate growth area, accounting for over 50 percent of division revenues.

Domestically, Summer held important posts with RCA Records for 16 years during which time he created concepts for record packaging, including the Soria Series, and organized a purchasing activity for the RCA Record Club.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

American punk rockers may not do it the way some of their British counterparts do, but this side of the Atlantic is creating some of the cream of the crop of the new wave. While the **Pistols** savagely broke relations with their first two labels, **Blondie** quietly bought out their original contract and has just released their debut Chrysalis lp, "Plastic Letters." With this collection, Blondie is developing a unique identity somewhat removed from their CBGB's origins—no titles like "In The Flesh" or "Rip Her To Shreds" on this one. Instead the group has opted for a hybrid sound somewhere in between early '60s pop, psychedelia and the '70s' synthesizer fixation. Don't get us wrong, Blondie has not classed themselves out of our column. "Plastic Letters" is laden with those characteristic fuzzy guitars and Deborah Harry's voice which oozes punky sensuality. It's just that what we have here is an advanced stage of the new wave replete with driving excitement, wickedly mysterious tales and even a touch of innocence, an elusive yet basic element of punk. The 13 new tracks are dished out in a sophisticated manner, with **James Destri's** keyboards and synthesizers and **Richard Gottehrer's** production, which might offend the purist.

But the great appeal of Blondie is of course **Deborah Harry**. It's her voice on the first album's "X Offender" that molded the band's image and brought to mind the **Shangri-Las**. "Plastic Letters" has an altered version of **Randy & the Rainbows'** "Denise" and some dynamic ? & the **Mysterians**-style Farfisa organ bits just to expose the roots; the catchy power of "Fan Mail" and "Youth Nabbed As Sniper;" a couple of Deborah's classic rock and roll screams; and the eerie tension-wrought "Bermuda Triangle Blues" and "Cautious Lip" (featuring one of those screams). "Plastic Letters" is an essential punk disc which widens the boundaries of the genre and affords the new wave a little more room to breathe.

ON THE RECORD: "Rich Kids"/"Empty Words"—**Rich Kids** (EMI import). Since he left the Pistols, bassist **Glen Matlock's** new group has been eagerly awaited and their debut single, with a limited supply on red vinyl, should become an immediate hit at import shops. The A-side is a fine example of Matlock's catchy pop-punk songwriting. It lacks the Pistols' bite but that's more due to **Mick Ronson's** clean production than Matlock and that no matter who it would have been, he's no **Johnny Rotten**. "Empty Words" is a bummer, so put your turntable on "repeat" and listen to "Rich Kids" a few dozen times.

(Continued on page 62)

New Wave Hit Parade

BOMP/HOLLYWOOD

- WILD YOUTH**—Generation X—Chrysalis (import)
- JESUS LOVES THE STOOGES**—Iggy Pop & James Williamson—Bomp (import ep)
- PARIS MAQUIS**—Metal Urbain—Rough Trade (import)
- TARZAN OF THE KINGS' ROAD**—Valves—Zoom (import)
- WHY CAN'T IT BE**—Names—Fiction
- HOW 'BOUT ME & YOU**—Carpettes—Small Wonder (import)
- HIGH RISE LIVING**—Chelsea—Step Forward (import)
- LIES**—Pleasers—Arista (import)
- MONGOLOID**—Devo—Booji Boy
- WE ARE THE ONE**—Avengers—Dangerhouse

PANTASIA/NEW YORK

- THE CLASH**—CBS (import lp)
- MUSIC FOR PLEASURE**—The Damned—Stiff (import lp)
- GARY GILMOUR'S EYES**—Adverts—Anchor (import)
- NEW BOOTS & PANTIES**—Ian Dury—Stiff (import lp)
- GEEF VOOR NEW WAVE**—Various Artists—Ariola (import lp)
- PINK FLAG**—Wire—Harvest (import lp)
- 2-4-6-8 MOTORWAY**—Tom Robinson Band—EMI (import)
- SONGS FOR SWINGING LOVERS**—Radio Stars—Chiswick (import lp)
- TIGHT PUSSY**—Pork Dukes—Wood (12" import)
- MONGOLOID**—Devo—Booji Boy

MUSHROOM/NEW ORLEANS

- BABY BABY**—Vibrators—Col
- LOVIN' FEELING**—Willie Alexander—MCA (lp cut)
- ALISON**—Elvis Costello—Col
- QUIT THIS TOWN**—The Rods—Island (lp cut)
- TEENAGE LOBOTOMY**—Ramoness—Sire (lp cut)
- EGYPTIAN REGGAE**—Modern Lovers—Beserkley (import lp cut)
- TEENAGE TREATS**—The Wasps—4-Play (import)
- SWEET GENE VINCENT**—Ian Dury—Stiff (import)
- ERIC**—Radio Stars—Chiswick (import lp cut)
- HURRICANE**—Tyla Gang—Beserkley (import lp cut)

SOUNDS GOOD/CHICAGO

- RED RUBBER BALL/CHILD STAR**—Diodes—CBS (import lp cuts)
- DUCK STAB**—Residents—Ralph (ep)
- SATISFACTION**—Devo—Booji Boy
- PROBLEM CHILD/YOU KNOW**—The Damned—Stiff (import lp cuts)
- BEFORE & AFTER SCIENCE**—Brian Eno—Polydor (import lp)
- THE CLASH**—CBS (import lp)
- TIGHT PUSSY**—Pork Dukes—Wood (12" import)
- SWEET JANE/QUEEN BITCH**—Eater—The Label (import lp cuts)
- LOVIN' FEELING/RADIO HEART**—Willie Alexander—MCA (lp cuts)
- NEVER MIND THE BOLLOCKS**—Sex Pistols—WB (lp)

Lavong and Schwaid Bow Management Firm

NEW YORK—Reggie Lavong and Bob Schwaid have announced the formation of Sight & Sound Personal Management Ltd., which will be based at 119 West 57th Street, Suite 901, New York, N.Y.; Phone: (212) 541-5580.

Lavong has had an extensive background in the music business, having been a disc jockey and announcer for such stations as WHFC (now known as WVON) (Chicago), WWRL (New York), and the NBC owned and operated WRCV (Philadelphia). Lavong was also program director at WWRL. He was vice president of marketing at Capitol Records, and director of black product at Island Records. More recently, Lavong was vice president of Rollers Productions, a black production company affiliated with MCA Records.

Schwaid's extensive background in personal management and music publishing brings to Sight & Sound the expertise that has been instrumental in the careers of such artists as Miriam Makeba, the Independents, Van Morrison, Chuck Jackson, Marvin Yancy and Al Green.

Theresa Levy will be Sight & Sound's administrative assistant.

UA Release Set

LOS ANGELES—United Artists Records has announced the release of 15 new lps in the month of February, including both new product from the label's established acts and several debut albums from recently signed acquisitions.

New product from Tim Weisberg and Shirley Bassey heads the list of February releases from United Artists as well as a comeback lp from Dusty Springfield, titled "It Begins Again." New lps from jazz pianist Horace Silver on Blue Note and gospel queen Shirley Caesar on Roadshow Records are also on the label's February schedule, as is Ferrante and Teicher's latest, "Star Wars."

Country Product

United Artists country product set for February includes new product from singers Billie Jo Spears and Melba Montgomery, as well as a duet lp from Kenny Rogers and Dottie West. Additionally, Slim Whitman's new album, "Home On The Range," will ship late in the month.

February albums from United Artists include former Ohio Player Dutch Robinson's first solo effort, "Nothin's Got Me," and ex-Steelers Wheel Gerry Rafferty's "City To City." Debut lps from John Durrill, Jesse Cutler and country/rock group Gringo round out United Artist's February offering of new product.

*Testimonial honoring
Clive Davis
President of Artista Records
sponsored by the
Music Industry
in association with the
City of Hope*

Friday Evening, February 24, 1978/Beverly Wilshire Hotel/Beverly Hills, California



How You Can Contribute to the Dinner

Gentlemen:
Please reserve _____ table(s), (10 persons to a table)
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Contribution: \$200 per Couple—\$1000 per Table.
I cannot attend the Dinner but please list me as a contributor.
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Enclosed please find a check for: \$ _____
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Kindly make check payable to the City of Hope
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Please list names of guests
on a separate sheet.

**Proceeds to be Used for Capital Projects at the City of Hope
National Pilot Medical Center**

Dialogue (Continued from page 30)

McDonald: Well, the country is the size of the continental United States, with the population of southern California. That's what it boils down to. Contemporary product, when you're talking about breaking records, is really handicapped there. You can have a station in Melbourne go on a record, a number one station who can get that record going, and your nearest major market is like 450 miles away, with no secondary station in between. So generally the pattern is you break it in Sydney or Melbourne, and hopefully you'll break it in Brisbane, Adelaide and Perth. But it doesn't automatically follow that because a record is top 10 in Melbourne, it's going to make it in Sydney. You have to start all over again in each state, and that's the biggest problem with the country. And that's not going to change, unless they allocate a hell of a lot more radio licenses or suddenly triple the population.

RW: I think you both would contend that on the international front there has been a basic misunderstanding as to what the Australian market really is.

Tudor: That was definitely true in the older days of recording in Australia. I remember one man who wrote to me once and said he was going to call into Australia on his way to Acapulco, from New York—he didn't even know where the country was. But now, with the communication channels the way they are today and traveling a lot easier, there's a greater understanding of the Australian market. But it is still a difficult territory to cover by virtue of its size and its small population, which is spread right around the coast of the country.

McDonald: You're looking at two or three thousand miles of east coast alone. It constantly amazes me that there are people here, very intelligent people, and particularly a lot of international people working in record companies here, who negotiate with you when you're here in America, or by correspondence, and have never taken the time to go down there and look at the market.

Tudor: It's a growing market. Per capita, I think we are about the sixth most prolific buying nation in the world, which puts us pretty high in the consumer area. But the development could go a lot further if there is perhaps a better understanding of the conditions and population and area and all that kind of thing.

RW: Has that lack of understanding contributed to a situation where the biggest acts to ever come from Australia—specifically Helen Reddy, the Bee Gees and Olivia Newton-John—have not really been identified with that country, except after the fact? These acts were broken, I think you'd agree, not in Australia but in America or Great Britain.

McDonald: That's exactly it. It's remarkable that the majority of those people that you mentioned never really made it on a major level in Australia. They had to get out of the country to do it. And people just do not associate them with Australia. Except for the Little River Band—I find that nearly everyone I talk to here is fully aware that the Little River Band are Australians.

RW: There was at one point an attempt at sort of an eruption of talent from Australia, acts like Rick Springfield, Daddy Cool or Brian Cadd. Why do you suppose those acts weren't able to become international hits?

McDonald: Well, I don't think that they were here long enough. We brought Daddy Cool here in 1971 and opened them at the Whisky. We thought that was the way to do it, because every American company said that it was very hard to break a record without the act performing. We had the biggest single record in Australia at that time, "Eagle Rock," so we got interest in the band and we brought them up here. But we were only here about four or five days at the Whisky, and it just wasn't long enough.

The way the Little River Band are doing it is the way to do it, I think in retrospect: come here and do one company-supported tour. The way to do it is to come here, the record company gets you out on the road, the record, back to Australia, back here again, just keep hitting it, you know. Because you can't stay here without a green card—you have to come in and out all the time.

RW: The Little River Band is probably the biggest act that's closely associated with Australia, but there are others, like Sherbet and the Dingoes, who are making some waves. What has changed, aside from record company support, to enable those acts to establish themselves in America now?

Tudor: Mostly, I think the product is there. The product has improved enormously, even in the last five years. You know, I had experiences way back in 1972 with the Brian Cadd product which really delighted me, because the record company involved didn't want to remix anything or edit anything. They decided to take the product exactly as it was, which I thought was a great tribute to Australian recording. In the past there had always been that kind of

thing, "Well, we'll remix this, we'll edit this, we'll do this or we'll do that." Now, that doesn't happen. So obviously the product has improved a lot, and that's one of the reasons why I think those groups are being accepted more.

McDonald: I think there's been an enormous lack of expertise in Australia on the production and engineering levels, and even down to the material. And we have no one to teach us. Canadians can come across the border and work side by side with American engineers, but we had to wing it, and we had to build our own multi-track units in the beginning. It was a very raw industry, because it was born out of just a few guys who said, "What the hell are the major companies doing with all this? We should build an industry." And I think with a Little River Band, we must look at the point that they're using American producers in Australia. In 1975, I think it was, I brought Jack Richardson to Australia, who produced the Guess Who and was also involved with Alice Cooper and Poco. Australians learned so much from Richardson in the studio that they've picked up on all these things, and they've started to improve their own expertise. I took Brian Christian down there, and with people like him and Jack we showed that we could get the product done down there. John Boylan is producing the Little River Band now, and I believe that Bob Ezrin is going down there to do a band called Skyhooks. We need that sort of exchange of ideas.

RW: Has the government been any help in all of this?

McDonald: Last year the Australian government held an inquiry into the record industry to see if there were some ways in which they could help it. We were all invited to put forward things, and a couple of us put an idea up to the government that they should try and institute an exchange program, where we could bring an American engineer down to a studio like Armstrong's, which is the main studio in Melbourne, and at the same time send an engineer up from Melbourne to the U.S. The government hemmed and hawed a bit with that, but they finally rejected it. But to me, that's one of the necessities. We must get the expertise. We've proved we've got the talent.

RW: I gather that there's been considerable growth in the live concert area, too—fairly recently the biggest concert in Australian history was held, featuring Fleetwood Mac, Santana and the Little River Band. Has the success of live promotion been closely tied to the growth of the record industry?

McDonald: Definitely. One act that comes to mind straight away, if you're talking about the benefit of the act being there into launching him as a recording act, is Jackson Browne. I remember when he went down there, I found that only industry-level people knew or had records by Jackson Browne. But when he went there and did a concert, and the concert was never the magnitude of the Fleetwood Mac thing, his record sales just exploded. Neil Diamond did a concert tour of Australia that was just unbelievable; they sold so much product it was almost fantasy. ☺

Nicholas at Chappell



RSO recording artist Paul Nicholas visited the Chappell-New York office during a promotional visit in conjunction with his hit single "Heaven On The Seventh Floor," written by Chappell writers Dominique Bugatti and Frank Musker, and his role in the forthcoming Robert Stigwood film production of "Sgt. Pepper's Lonely Hearts Club Band." Nicholas is also celebrating the release of his new single, the Bugatti and Musker tune "On The Strip." A songwriter himself, Nicholas' music is controlled in the United States by Stigwood Music/Unichappell. Shown above (from left, kneeling): Barbara Robbins of Chappell's international department; Chappell president Irwin Robinson; professional manager Helaina Bruno; (second row) Sari Becker of Anni Ivil's publicity office; Paul Nicholas; Chappell vice president, creative Frank Military; RSO vice president of publishing Eileen Rothschild; and Chappell professional manager Ritchie Cordell.

CLASSICAL RETAIL REPORT

FEBRUARY 11, 1978

CLASSIC OF THE WEEK



CILEA
ADRIANA LECOUVREUR
 SCOTTO, OBRAZTSOVA,
 DOMINGO, MILNES, LEVINE
 Columbia

BEST SELLERS OF THE WEEK

CILEA: ADRIANA LECOUVREUR—
 Scotto, Obraztsova, Domingo,
 Milnes, Levine—Columbia
VLADIMIR HOROWITZ JUBILEE—RCA
MOZART: LA CLEMENZA DI TITO—
 Baker, Popp, Burrows, Davis—
 Philips
STAR WARS/CLOSE ENCOUNTERS—
 Mehta—London
JOAN SUTHERLAND AND LUCIANO
PAVAROTTI IN OPERA DUETS—
 London

KORVETTES/U.S.

CHARPENTIER: LOUISE—Sills, Gedda,
 Rudel—Angel
CILEA: ADRIANA LECOUVREUR—Columbia
GERSHWIN ON BROADWAY—Thomas—
 Columbia
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ JUBILEE—RCA
MUSSORGSKY: BORIS GODUNOV—
 Talvela, Semkow—Angel
JEAN-PIERRE RAMPAL: GREATEST HITS—
 Columbia
JEAN PIERRE RAMPAL: FAVORITE
ENCORES—Columbia
JOAN SUTHERLAND AND LUCIANO
PAVAROTTI IN OPERA DUETS—London
VERDI: IL TROVATORE—Sutherland,
 Horne, Pavarotti, Bonyng—London

KING KAROL/N.Y.

CILEA: ADRIANA LECOUVREUR—Columbia
VLADIMIR HOROWITZ JUBILEE—RCA
MASSENET: THAIS—Sills, Milnes, Maazel
 —Angel
JOHN McCORMACK: A LEGENDARY
PERFORMER—RCA
MOZART: LA CLEMENZA DI TITO—
 Philips
PUCCINI: IL TRITICO—De Los Angeles,
 Gobbi, Serafin—Angel
STAR WARS/CLOSE ENCOUNTERS—
 London
JOAN SUTHERLAND AND LUCIANO
PAVAROTTI IN OPERA DUETS—London
TCHAIKOVSKY: AURORA'S WEDDING—
 Stokowski—Columbia
TOMITA: KOSMOS—RCA

ROSE DISCOUNT/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES—
 Karajan—DG

BERLIOZ: SYMPHONIE FANTASTIQUE—
 Bernstein—Angel
CILEA: ADRIANA LECOUVREUR—Columbia
MUSIC OF GOTHIC ERA—Munrow—DG
VLADIMIR HOROWITZ JUBILEE—RCA
MOZART: LA CLEMENZA DI TITO—
 Philips
PACHELBEL: KANON—Paillard—RCA
TCHAIKOVSKY: SYMPHONY NO. 6—
 Solti—London
VERDI: REQUIEM—Price, Baker, Luchetti,
 Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland,
 Horne, Pavarotti, Bonyng—London

RECORD & TAPE COLLECTORS/ BALTIMORE

BEETHOVEN: COMPLETE SYMPHONIES—
 Karajan—DG
CILEA: ADRIANA LECOUVREUR—Columbia
DONIZETTI: DON PASQUALE, ARIAS—
 Schipa—Angel
MOZART: LA CLEMENZA DI TITO—
 Baker, Popp, Davis—Philips
ORFF: TRIONFO DI APHRODITE—
 Kegel—Philips
SCHUBERT: LIEDER—Ameling—Philips
ANDRE SEGOVIA GUITAR RECITAL—RCA
STRAVINSKY: RITE OF SPRING—Davis—
 Philips
JOAN SUTHERLAND AND LUCIANO
PAVAROTTI IN OPERA DUETS—London
GEOARD SZELL AND N.Y. PHILHARMONIC
COLLECTION—Odyssey

ODYSSEY RECORDS/ SAN FRANCISCO

BEETHOVEN: LEONORE (1ST VERSION,
FIELIO)—Moser, Blomstedt—EMI
 (Import)
CILEA: ADRIANA LECOUVREUR—Columbia
DANCE MUSIC FROM RENAISSANCE TO
BEDERMAYER—Melkes—DG
DONIZETTI: L'ELISIR D'AMORE—
 Cotrubas, Domingo, Pritchard—
 Columbia
POULENC: GLORIA—Blegen, Bernstein—
 Columbia
RENAISSANCE SUITE—Munrow—Angel
STAR WARS/CLOSE ENCOUNTERS—
 London
STRAVINSKY: RITE OF SPRING—Davis—
 Philips
TCHAIKOVSKY: SYMPHONY NO. 5—
 Ozawa—DG
TOMITA: KOSMOS—RCA

TOWER RECORDS/ SAN FRANCISCO

BOITO: MEFISTOFELE PROLOGUE: LISZT:
FAUST SYMPHONY—Ghiaurov,
 Bernstein—DG
MARIA CALLAS: LA DIVINA—Angel
CILEA: ADRIANA LECOUVREUR—Columbia
NYIREGYHAZI PLAYS LISZT—Desmar
MOZART: LA CLEMENZA DI TITO—
 Philips
MOZART: COSI FAN TUTTE—Te Kanawa,
 Lombard—RCA
STAR WARS/CLOSE ENCOUNTERS—
 London
JOAN SUTHERLAND AND LUCIANO
PAVAROTTI IN OPERA DUETS—London
TCHAIKOVSKY: AURORA'S WEDDING—
 Stokowski—Columbia
WALTON: BELSHAZZAR'S FEAST—Solti—
 London

Adriana Arrives

By SPEIGHT JENKINS

■ NEW YORK—The new Columbia recording of Francesco Cilea's *Adriana Lecouvreur* has gratifyingly leapt to the top of the charts immediately after its appearance and is in fact RW's "Classic of the Week" this week. The recording should not just flash up and out but should remain a strong seller for some time, because it is one of the best opera recordings to appear in some months.

Cilea's opera, called by a leading New York critic a "fourth rate opera by a fifth-rate composer" (or vice-versa), has often drawn jeremiads from those in the fourth estate who ask *Adriana* to be something it isn't while failing to respect it for what it is.

The opera is not a musical masterpiece: it's tunes, though excellent, are used very frequently and neither Cilea's harmony nor his orchestration evokes wonder. And the melodramatic story is complicated. But what *Adriana* has is a marvelous opportunity for three, maybe four stars, to show

off a lot of temperment. If the singers have great vocal personalities (and dramatic ones as well), they can make *Adriana* into a thrilling theatrical experience. It is a fragile flower of a work, but it can bloom.

Such a success has not really happened for *Adriana* in New York. The 1902 work bowed on the Metropolitan Opera's opening night in 1907, with Enrico Caruso, and even he didn't make the work a great success. In the '60s it was twice revived for Renata Tebaldi (who also recorded it for London) and Licia Albanese sang quite a few of the performances in 1963. None of these revivals, to my taste, ever really let the opera make its points.

What New York (and all of America except New Jersey) was denied was a performance by the soprano designated by Cilea as the personification of his *Adriana*, Magda Olivero. If the Italian soprano had ever appeared in the

(Continued on page 63)

A Great New Vocal Recital

CARLO BERGONZI SINGS
 Stornella/Serenata/La danza
 O primavera/Ideale and 11 more
JOHN WUSTMAN, Piano



M 34558

The Masterworks of Music are on
 Columbia Records

CBS Meetings

(Continued from page 3)

sales worldwide from all music sources by 1980," he said in his address to the convention. "Since the summer we've broken one sales record after another with virtually every month being a new high water mark. We've been enthusiastically riding the crest of the biggest boom the record industry has ever had.

"Despite the magnitude of that one billion dollars and the cries of outrage from some of our competitors when I announced that target, I'm more optimistic than ever that we will be achieving it very soon—perhaps somewhat sooner than the original date . . ."

Artist Development

One of the keys toward the billion dollar forecast according to Yetnikoff and echoed in speeches throughout the marketing meetings was the subject of artist development. "We broke so many new artists in 1977 that it would take too much time to enumerate them all," Yetnikoff said. "But the fact that 34 different CBS artists garnered platinum or gold records gives you an indication of the scope of the achievement."

"Artist development has been our most constant priority over the past several years," Bruce Lundvall asserted in his speech. "But the results in the past year—as I believe we captured quite dramatically in a series of recent trade ads, have been so impressive that I can tell you without qualification that we broke more new acts and established more artists to higher sales levels than any other company in the entire industry in 1977."

Industry Growth

Lundvall also spoke of the growth of the CBS labels and the industry as a whole in 1977, calling it "the most abundant and eventful year of this decade." He cited a 25 percent industry growth over 1976 with "continued super platinum achievement for a growing number of superstars. A year of quantum growth for the cassette mode, continued retail expansion and ever broadening media presence for recording artists and music . . . It was the first year that I can recall when demand truly stretched the limits of supply."

It was on the problem of supply and demand that Yetnikoff noted CBS' commitment to building a major fourth manufacturing facility in the United States. "That plant is now in the final planning stages and construction will begin shortly" he said. "We're talking of tens of millions of dollars in expanded facilities

in the U.S. alone, plus tens of millions of additional dollars for new plant facilities in the U.K., Brazil and elsewhere around the world."

Jack Craigo, senior VP and GM, marketing, cited "two critical goals" in the further development of the CBS labels: to "build as to deliver the total sales and profit dollars which support the investment into this business" and ". . . total artist development work to increase the sales of the talent which comprises the Columbia and E/P/A artist rosters." He went on to define "total artist development" as a "team strategy and accomplishments; the marketing team of merchandising, press, product management, promotion, sales and personal appearance artist development."

In his speech to the convention, Paul Smith, VP, marketing, branch distribution also picked up on the subject of artist development. ". . . at CBS we've perfected it," he said. "The size and success of our company enables us to support every artist. However, the key to our success is our ability to deal with each one individually . . . But that's only possible because we've put all the key elements on artist development to work. From the ad-

Morris Inks Valentine

■ LOS ANGELES—RCA recording group Valentine has signed with William Morris for exclusive worldwide representation.

The rock quintet, featuring Sylvester Stallone's brother Frank, will be featured in a special showcase and party on Valentine's Day (February 14) at the Roxy Theatre in Los Angeles.

Summer Visits Merv



Casablanca Record and FilmWorks artist Donna Summer, along with the label's president, Neil Bogart, and Ms. Summer's co-manager, Joyce Bogart, will appear on the Merv Griffin Show on February 6 (February 7 in secondary markets). The show, taped recently in Los Angeles, features Donna performing "I Love You" from her newest gold album, "Once Upon A Time," and "Last Dance," from the upcoming Casablanca/Motown film, "Thank God It's Friday." "Thank God It's Friday" was a major topic of conversation on the show, since Donna's featured role in the production marks her film debut. Merv, Donna, Neil and Joyce discussed various aspects of the recording industry, and Casablanca's role as one of the first record companies to expand into film production.

vance publicity when an artist is signed . . . the meticulously thought out marketing plan . . . the meaningful tour dates . . . the in store support . . . the well timed radio buys and most importantly the building of a base of airplay."

According to Ron Alexenburg, senior VP and GM, E/P/A, his labels have experienced an increase of 632 percent in sales over the past seven years. "E/P/A has grown to the point where our volume is now equal to that of the industry's third or fourth largest label" he remarked in his speech. "In a week when everyone is marvelling at the quotas we've exceeded and the numbers we've achieved, I really have to remind you of a figure I set back in London as a goal for 1977: \$100 million for E/P/A. Well, I'm happy to say that we not only met that goal but far surpassed it. Now, we sometimes see in a month's billing what we saw in a whole year just seven years ago.

"Compare 13 gold and three platinum records for 1976 with 21 gold and ten platinum records for 1977. Our task for this year is to sustain and build upon all the excitement we have going now." He emphasized that E/P/A must "sustain and develop it now, we will always be starting over."

FTM Relocates

■ LOS ANGELES — FTM Public Relations moved into new offices at 9165 Sunset Boulevard, suite 203, Los Angeles, California 90069 at the beginning of the year. The new phone number is (213) 550-0130.

Casablanca Taps Powell

■ LOS ANGELES — Casablanca Record and FilmWorks vice president of r&b promotion Eddie Pugh has announced the appointment of Jai Leon Powell to direct southwestern regional r&b promotion and marketing for the label.

Powell comes to Casablanca from WEA, where he served as black music merchandising representative, headquartered in Memphis. His previous experience includes stints as a television production engineer and production engineer and deejay for a mobile disco unit.

Arista Taps Shelley

■ NEW YORK—Dennis Fine, director of national publicity for Arista Records, has announced the appointment of Barbara Shelley to the newly created position of associate director, r&b and jazz publicity for the label. She will report to Fine.

Ms. Shelley, in her new capacity, will be responsible for publicity on a national scale for r&b and jazz artists and product on Arista and Arista-distributed labels, including Buddah, Passport, Savoy and Freedom.

Prior to joining Arista, Ms. Shelley was general manager of the Howard Bloom Organization. As an account executive for Jay Bernstein Public Relations, she handled the accounts of Leslie Ugams, Dionne Warwick and others. She has also been a freelance writer on music, contributing to such publications as Sepia, Black Stars, Jet and Ebony.

British Tour Set by Rush

■ CHICAGO—Phonogram, Inc./Mercury Records artists Rush start their second tour of England within one year on February 12 in Birmingham. The 12-date tour continues through February 27.

Upon returning to America, Rush will do two weeks of dates in the U.S. as well as a two-week swing of Canada. It is expected they will begin work on their next lp in June.

H&L Release Set

■ ENGLEWOOD CLIFFS, N.J.—H&L Records has scheduled the shipment of three debut albums in their initial '78 release.

Set for release are: "Milt Matthews" and Matthews first single, "Trust Me;" "Hey Love, Come And Get It" by Sandy Mercer, and the first album by Patti Rice, produced by Hugo and Luigi.

CBS Beginning of the Year Highlights



At recent CBS marketing meetings (top row, from left) are: Bruce Lundvall, pres., CBS Records Div.; Don Ellis, VP, national a&r, Columbia; Peter Jay Philbin, assoc. director, west coast a&r, Columbia; Ka-la Bonoff; Jackson Browne (who attended her performance) and Walter Yetnikoff, pres., CBS Records Group. In center photo are Nick Lowe (left) and Elvis Costello, in concert at convention. In photo at right, Heatwave is presented with array of gold and platinum records back-stage after their performance. Seated are Rod Templeton, Mario Mantese, Johnny Wilder, Ernest Berger, Keith Wilder and Bill Jones of Heatwave. Standing are Lennie Petze, VP a&r, Epic; Jim Tyrrell, VP marketing, E/P/A; Maurice Oberstein, VP managing director, CBS Records U.K.; Barry Blue, Heatwave's producer; Lundvall; Yetnikoff; Al DeMarino, director, artist development, E/P/A; Richard Mack, VP, national promotion, CBS Records black music marketing; Ron Alexenburg, senior VP, GM, E/P/A; Dick Asher, president CBS Records International; Don Eason, national director, Epic promotion, black music marketing; Al Gurewitz, VP promotion, E/P/A; Roy Carter; Joe Sankiewicz, director, promotion, CBS Records International; Jim Jeffries, director, national promotion, Epic; Vernon Slaughter, director, jazz/progressive marketing, black music marketing and Le Baron Taylor, VP black music marketing. **Second row, far left, from left:** (seated) Yetnikoff; Eddie Money; manager Bill Graham; Lundvall; (standing) Ellis; Jimmy Lyon of Eddie Money's band; Don Dempsey, VP, marketing, Columbia; Ellen Bernstein, associated director, Columbia west coast a&r; producer Bruce Botnick; Bob Sherwood, VP national promotion, Columbia; Jonathan Corino, director, artist development, Columbia; and Craig. Seated, center photo, from left are: Herb Cohen, George Duke's manager; George Duke; Alexenburg; Vernon Slaughter, director, jazz/progressive marketing, CBS Records black music marketing; (standing) Richard Mack, VP, promotion, CBS Records black music marketing; Al DeMarino, director, artist development, E/P/A; Jim Jeffries, director, national promotion, Epic Records; Petze; LeBaron Taylor, VP, CBS Records black music marketing; Jud O'Shea, director, west coast marketing, E/P/A; Bobby Colorby, VP west coast a&r, Epic; Don Eason, director, Epic national promotion, black music marketing; Rick Swig, director, national album promotion, E/P/A; and Paris Eley, national director, merchandising, black music marketing. In the photo at right, seated are, from left: Jaco Pastorius, Joe Zawinul, Wayne Shorter and Alex Acuna of Weather Report; (standing) Dempsey; Bob Cavallo and Joe Ruffalo, managers; Yetnikoff; Taylor; Ellis; Lundvall; **Third row, at left, seated, are:** Craig; Cavallo; Mike Dilbeck, VP, west coast a&r, Columbia; (middle row) Dick Asher, president, CBS Records International; Verdine White, producer; Lundvall; Ruffalo; Eddie Sims, director, Columbia national promotion, black marketing; Slaughter; (top) Yetnikoff; and Paul Smith, VP, marketing, branch distributor, CBS Records. In the center photo, from left, are: Alexenburg; Mert Paul, SE regional VP, CBS Records; Barry Goudreau of Boston; Frank Mooney, SE regional VP; De Costello, western regional VP; Brad Delp of Boston; Don Van Gorp, midwest regional VP; Fran Sheehan of Boston; Ron Piccolo, NE regional VP; Petze; Smith; and Lundvall. In the photo at right, seated, are, from left: Gordon Anderson, director, national promotion, CBS Associated Records; Yetnikoff; Don Eason, director, national promotion, Epic Records/black music marketing; and Al Gurewitz, VP promotion, E/P/A; (standing) Lou Rawls' manager Sherwin Bash; Alexenburg; Rawls; Tony Martell, VP and general manager, CBS Associated labels; Harry Coombs, executive VP, PIR; and Slaughter. **Fourth row, from left:** Albert and Joseph Bouchard of Blue Oyster Cult receiving gold records from Lundvall for their "Spectres" album. In the center photo, standing from left: Lundvall, Yetnikoff, and Bert Blach, Kris Kristofferson's manager. Seated (from left) are: Johnnie Taylor, Ellis, and Kris Kristofferson. In the photo at right is Meat Loaf performing his encore where some of the crowd took over the stage. **Fifth row, from left, seated from left:** producer Sherrill, Alexenburg, Johnny Paycheck (who was presented with a plaque for his chartopping "Take This Job and Shove It"), Lundvall and Blackburn. Standing (from left) are: Craig; Rick Swig, director, national album promotion, E/P/A; Tyrrell; Roy Wunsch, assoc. dir., sales and promotion, CBS Records, Nashville; Bud O'Shea, director, west coast marketing, E/P/A; John Barber, Jim Drennen, Phil Gazell, Jim Murphy and Mike McBride of Paycheck's band; Paris Eley and Al Gurewitz. In the center photo, bottom row, from left are: J. Fox, director, artist development, Sweet City; Ron Beible, Mark Avsec, William "Coogie" Stoddart and Robert Parissi of Wild Cherry; Joey Porello, director, promotion, Sweet City and Eley. In the middle row (from left) are: Mack; Taylor; Danny Iris of Wild Cherry; Frank Rand, director, independent productions, Epic; Cook Mahallcheck of Wild Cherry; Swig; Craig; and Petze. On the top row (from left) are: Mack; Taylor; Jeffries; Ira Sherman, associate director, product management, E/P/A; Pete Gidon, associate director, national promotion, Epic; Alexenburg; DeMarino; Gurewitz and Mike Belkin, co-president, Sweet City. In the photo on the right is co-manager David Krebs with Tom Hamilton of Aerosmith receiving a platinum lp for "Draw the Line" from Yetnikoff and Lundvall.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Con el nuevo año, aparecen muchas producciones que bajo fuertes presiones promocionales se comienzan a colocar interesantemente. Entre estas destacan "Volcán" con **José José** (Ariola), "Pólvora mojada" con **Pablo Abraira** (Melody), "Hipocresía" con **Aldo y Los Pasteles Verdes** (GAS), "Derrumbes" con **Salvador's** (Disco Azteca), "Mentirosa" con **José Domingo** (Melody) y "la ley del descanso" con **Rafael Muendía** (Musart). Junto con estas novedades, acaparan la difusión los hits ya consagrados como "Hombre" y "Pajarillo" de **Napoleón** (Cisne RAFF), "Siempre en mi mente" y "María José" con **Juan Gabriel** (RCA), "Tarde" con **Rocío Durcal** (Ariola), "Eres toda una mujer" con **Raúl Vale** (Melody), "Sembrador de amor" con **Joan Sebastian** (Musart), "Credo" con **Los Joao** (Musart), "Son tus perjúmenes mujer" con **Los Alvarado** (Ariola), "Si tú te vas" con **Camilo Sesto** (Ariola), "Mentira" con **Héctor Lavoe** (Fania), "Por un juramento" con **Angel Ríos** (Acción), "La derrota de Damasco" con **El Mariachi México** (Peerless), "Una vieja canción de amor" con **Alvaro Dávila** (Melody), "Ma Baker" con el grupo **El Tren** (Orfeón) y "El criterio" con "Paloma blanca" ambos del grupo **Costa Mar** (Polydor).

Reestructuración total de sistemas se anuncia en el sello Peerless de México. Y para comenzar, **Alejandro Zaldivar Chico** dejó la Sub Gerencia General pasando al retiro después de 26 años de servicios profesionales. La nueva política de la compañía que en el turo se llamará exclusivamente Fábrica de Discos Peerless, será la de actuar agresivamente en el terreno promocional. Así lo ha dejado sentir el joven Ing. **Peter Ulrich** quien quedó con la responsabilidad de la Gerencia General y no dudo, por la mentalidad que derrocha el Ing. Ulrich, que la futura imagen de Peerless alcance resultados muy positivos, superando la etapa de conformismo inoperante en que había entrado en estos últimos tiempos. ¡Suerte Ing. Ulrich! . . . Una lástima que **Wilkins** esté tan mal representado en México. Su tema "Como no creer en Dios" ha podido ser uno de los grandes hits de la temporada, pero por falta de apoyo, capacidad y alcances promocionales de sus representantes discográficos, el número está pasando inadvertido.

Con la develación de una significativa placa en el pasillo de la fama como le han titulado al corredor principal de la compañía RCA, se iniciaron los festejos celebrando los 50 años de vida profesional de **Pedro Vargas**. **Guillermo Infante** Vice Presidente de la empresa mexicana, a nombre de **Louis Couttolenc** Presidente de RCA mundial y de México, hizo uso de la palabra elogiando en una breve historia la correcta y ejemplar vida artística de **Pedro Vargas**, quien emocionado agradeció estas muestras de cariño y admiración.

Desde Buenos Aires, Argentina, me llega la noticia del éxito discográfico que obtiene el grupo mexicano **Miramar** con su creación "Una lágrima y un recuerdo." El sello Microfón que tiene la representación en el país sudamericano, informa que ya superaron las 100 mil copias vendidas . . . Con los nuevos cambios que ha sufrido recientemente Orfeón y que le está brindando resultados muy atractivos, el organigrama ha quedado establecido de la siguiente forma: Chairman, **Rogelio Azcárraga Madero**; President, **Pablo Macedo Jr.** Vice President, **José Angel Rota**; Treasurer, **Adolfo Funes**; y Secretary Mrs. **Frances D. Welss** . . . Inusitadamente los autores **Carlos Mejía Godoy** y **Pérez Botija** pasaron al primer plano de popularidad. **Mejía Godoy** como resultado de sus éxitos con "Son tus perjúmenes mujer," "Quincho barrilete" y "Credo;" y **Botija** como consecuencia de "Gavilán ó paloma," "Volcán" y "Polvora mojada." ¡Congratulaciones! . . . Y ahora ¡Hasta la próxima!

RW en Miami

By RICKY CORREOSO

■ El martes 25 de enero se dió por terminada la Convención que CBS (**Lao**) ofreció en los predios del Coconut Grove Hotel de esta ciudad. La convención fue cerrada a la prensa y solo se dejó participar a la prensa especializada el último día de la misma.

Pudimos apreciar la presentación del producto de España, hecha por el Sr. **Tomás Muñoz** y la de **Sono-Radio** del Peru, esta última licenciada del producto CBS en ese país. España presentó al **Grupo Laredo**, **Miguel Bosé** con su nuevo tema "Amor Mío ¿Como Estas?," **Carlos Mejía Go-**
(Continued on page 61)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Era casi un niño por primera vez en Estados Unidos. Desalentado por el tratamiento que se le daba generalmente a los latinos o sus descendientes en áreas densamente pobladas por ellos, me hizo interrumpir estudios y regresar a mi tierra. Fueron varias las veces en que este fenomeno ocupó parte de mi vida. Me encantaba Estados Unidos, pero no me gustaba nada el modo en que se nos acogía o se nos rechazaba. ¡Eran días difíciles para los que vivíamos en Estados Unidos!

El sistema establecido obligaba a los padres latinos a insistir en que no se hablara Español. Era un pecado el identificarse como latino y más aún . . . hablar Español. Siempre se hablaba de discriminación, palabra con la cual no me sentía identificado, pero indudablemente algo andaba mal en el trato recibido por los negros americanos y los latinos en este país.

Después, la vida me forzó a emigrar y pelear. Sin otro lugar donde ir, al igual que cientos de miles de latinos en Estados Unidos, se buscaron formulas para destruir cualquier imagen a favor o en contra y hacer prevalecer nuestros conceptos de nacidos en países que quizás aunque no tan ricos, sí muy preparados intelectual, anímica y espiritualmente. La frase "Unámonos" se hizo fe y religión. La idea tan discutida de nuclearnos y hacernos fuertes en cada una de las localidades e ir integrando areas en las cuales, por número, dedicación y esfuerzo, la minoría latina se convirtiera en pujante mayoría. Situémonos en radio, prensa, televisión y cuanto medio exista para dialogar, gritar o protestar. Superemos las etapas. Hagamos del Español un himno de batalla. Hablemos en Español más y más, no importan las malas caras o las corrientes expresiones de "Talk in English or leave this country" (Hable Inglés o vayase de este país). El latino fué dejando atrás complejos ancestrales de etapas pasadas. Estas frases se hicieron "Orden del Día" en cada una de las comunidades latinas en Estados Unidos.

El fenómeno ha ido creciendo. Las grandes regiones en las cuales las poblaciones latinas son fuertes, existen prensa, radio y televisión latinos. Hoy, grandes anunciantes nacionales se han visto forzados a invertir sus fondos de propaganda y publicidad en radio, prensa y televisión latinas. El concepto de que no hace falta anunciarse en Español ha pasado de moda. Ya saben los grandes fabricantes que solo pueden llegar a las inmensas poblaciones latinas en un solo idioma: Español! Tomemos como ejemplo el área de Miami, donde la empresa Arbitron, reconocida ampliamente como seria al ofrecer sus "ratings" radiales, acaba de informar que la empresa radial WQBA ocupa el primer lugar entre todas las emisoras, Inglés o Hispano parlantes, copando el 14.1 de la población total, seguida de WCMQ con un 6.9, WCMQ FM 6.3 y WRHC con un 3.5. En el estimado de audiencia acumulativa en el Condado Dade, Arbitron coloca a las emisoras del área de la siguiente manera: WQBA con 70,900 personas de 18 años de edad y en adelante de lunes a domingo, de 6:00 AM a Medianoche, y seguida por la primera emisora radiante en Inglés, WIOD con 23,300, seguidas de WCMQ con 20,000, WINZ con 16,900 y WVCG con 16,800. En el "Estimado de Audiencia Acumulativa por Total de personas en el Condado Dade" de Oct. a Noviembre del 77, y de lunes a viernes de 6 de la mañana a medianoche, WQBA ocupa el primer lugar con 192, 700 adultos de 18 o más en el área metropolitana, seguidas de WCMQ FM con 94,000, WCMQ con 74,000, WOCN con 52,700 y WRHC con 38,900, todas radiando en Español.

La emisora radiando en Inglés que sigue en puntuación a las en Español, es la WHYI con un 6.6, lo cual la sitúa por debajo de WQBA con 14.1, y WCMQ con 6.9 y seguida de cerca por WCMQ FM con 6.3. Los más populares periódicos de habla inglesa, y entre ellos, el primer periodico en Inglés del área, han comenzado a sacar sus Ediciones en Español desde hace tiempo. La televisión ha sido inva-
(Continued on page 61)

LATIN AMERICAN HIT PARADE

Pomona, Cal.

By KKR (BARDO SANCHEZ)

1. **AMOR A PRIMERA VISTA**
LOS FELINOS/Musart
2. **SEÑORA**
AMALIA MENDOZA/Gas
3. **HOY TE VI**
NACHO ORTIZ/ARV
4. **VIDA, VIDA**
SONIA LOPEZ/Chapultepec
5. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
6. **DEJA DE PENSAR**
LOS RIVIERA 76/Fama
7. **ACARICIAME**
MANOELLA TORRES/Caytronics
8. **DESDE HOY**
PEPITO PEREZ/Pega
9. **SON TUS PERJUMENES MUJER**
LOS BISTURICES ARMONICOS/Orfeon
10. **SEÑORITA CUMBIA**
LOS SEPULTUREROS/Melody

Santa Clara, Cal.

By KNTA (RUDY CORONADO)

1. **HOMBRE**
NAPOLEON/Raff
2. **VIDA MIA**
IRENE RIVAS/Cara
3. **AQUELLOS TIEMPOS**
LOS PASTELES VERDES/Microfon
4. **DOS TARDES DE MI VIDA**
RIGO TOVAR/Melody
5. **ERES TODA UNA MUJER**
RAUL VALE/Melody
6. **SABOR DE ENGANO**
LOS SOLITARIOS/Peerles
7. **COMO NO CREER EN DIOS**
WILKINS/Velvet
8. **TU VIDA ES MI VIDA**
LOS TERRICOLAS/Discolando
9. **QUE PENA ME DA**
DANNY DANIEL/Borinquen
10. **SON TUS PERJUMENES MUJER**
LOS AGUILAR/Rex

En Miami (Continued from page 60)

doy, Ana y Johny, Georgie Dann, Guayo González y a la cubana Elsa Baeza con su tema "Credo." La presentación terminó con un homenaje a la America Latina por parte de un disco que reúne los temas del Trío Los Panchos, y que se dieran a conocer por todo el mundo.

CBS - Venezuela, representada por el Sr. Miguel Tellechea presentó producto de salsa y a sus artistas Los Pacheco, Típica de Venezuela, Francisco y José Alberto.

Brasil no se quedó atrás y mostró su nuevo material y que causó gran impacto entre los asistentes como a Claudia Tellez, Do Imperio, Ronaldo y Inis Carlos. La presentación estuvo a cargo de Jairo Pires. Otro país que causo gran acogida fué Argentina, donde reportan cifras de venta interesantes por parte de su cantante Daniel Magal con su tema "Cara de Gitana." Alberto Caldeiro hizo la presentación. Colombia por su parte con el Sr. Alberto Suárez presentó a Ximena, Oscar Golden y a grupos de música "ballenata" como Hnos, Zuleta y Colacho Mendoza.

Arturo Valdez

La presentación de México a cargo de Arturo Valdez de la Pena, fue compuesta casi toda de música ranchera como al Duetto

New Rochelle, N.Y.

By WVOX (LUIS MENDEZ)

1. **LA JUMA**
CONJUNTO QUISQUEYA
2. **CARNAVAL**
LA SELECTA
3. **NO RENUNCIARE**
LOLITA
4. **SOY CAMPESINO**
MOLIENDO VIDRIO
5. **LUZ DEL ALMA MIA**
FELITO FELIX
6. **HOMENAJE A CESAR**
TONY CROATTO
7. **UD. ABUSO**
CELIA Y WILLIE
8. **JUAN EN LA CIUDAD**
RICHIE Y BOBBY
9. **EL ECO DEL TAMBOR**
DIMENSION LATINA
10. **EL NEGRO CHOMBO**
TOMMY OLIVENCIA

Hollister, Cal.

By KMPG (LUIS TORRES, JR.)

1. **MORENA DE MIS AMORES**
EL JEFE Y SU GRUPO/Cronos
2. **LLORA, LLORA, CORAZON**
LUCIANA/Raff
3. **MI UNICO CAMINO**
LOS MUECAS/Caytronics
4. **ME QUEDE LORANDO**
DEBORA/Latin Intl.
5. **JUGUETE CARO**
CONJUNTO ALPHA/Epsilon
6. **LA NUEVA LEY**
ROSENDA BERNAL/Latin Intl.
7. **LAS PRIETAS**
JORGE LERMA/Gas
8. **18 MIL QUINIENTAS VECES**
NACHO DE HARO/Latin Intl.
9. **ASI SOY YO**
GILBERTO VALENZUELA/Gas
10. **SE TE OLVIDABA UN DETALLE**
LUPE MEJIA/Sonido Intl.

San Francisco

By KBRG (OSCAR MUNOZ)

1. **SON TUS PERJUMENES MUJER**
LOS BISTURICES ARMONICOS
2. **MI AMOR IMPOSIBLE**
ALDO Y LOS PASTELES VERDE
3. **PRESENTIMIENTO**
LUCIA MENDEZ
4. **HOMBRE**
NAPOLEON
5. **ERES TODA UNA MUJER**
RAUL VALE
6. **QUINCHO BARRILETE**
EDUARDO GONZALEZ
7. **YO SOY UNA MAS**
YOLANDITA MONGE
8. **NO QUIERO ESPEJO**
LOS MELODICOS
9. **CREDO**
LOS JOAO
10. **SOY SALSERO**
MACHITO

San Antonio

By KCOR (S. GARZA)

1. **VIDA MIA**
IRENE RIVAS/Cara
2. **PAJARILLO**
NAPOLEON/Raff
3. **TARDE**
ROCIA DURCAL/Ariola
4. **HOMBRE**
NAPOLEON/Raff
5. **MI VENGANZA**
CONDEZA TROPICAL/Yuriko
6. **VIVE**
NAPOLEON/Raff
7. **CREDO**
LOS JOAO/Musart
8. **OLVIDATE DE MI**
CHELO/Musart
9. **TE EXTRANO MUCHO**
LOS SIMBOLOS/Musart
10. **AY COMPA**
TROPICAL PLAYA SUAVE/Coco Loco

Los Angeles

By KWKW (PEPE ROLON)

1. **CUANDO VUELVA A MEXICO**
RENE Y RENE/ARV
2. **QUINCHO BARRILETE**
EDUARDO GUAYO GONZALEZ/Orfeon
3. **ACARICIAME**
MANOELLA TORRES/Caytronics
4. **CLODOMIRO EL NAJO**
RUPERTO Y LOS MIS./Orfeon
5. **CREDO**
LOS JOAO/Musart
6. **QUIERO TU VIDA**
LUCIANA/Latin
7. **CHAPARRITA, CHAPARRITA**
LOS AGUILARES/Joey
8. **LLORA, LLORA, CORAZON**
LUCIANA/Raff
9. **LA TROMPETICA**
COMBO DE LAS ESTRELLAS/Zeida
10. **VIDA, VIDA**
SONIA LOPEZ/Gas

Tampa

By WYOU (WOODY GARCIA)

1. **DE QUE TE QUIERO, TE QUIERO**
RAPHAEL
2. **SEGUIRE MI CAMINO**
JULIO IGLESIAS
3. **CON LO QUE TIENE ATRAS**
CHIRINO
4. **PERSISTIRE**
ADALBERTO SANTIAGO/KIMBOS
5. **MI AMOR IMPOSIBLE**
ALDO/LOS PASTELES VERDES
6. **HOLA DULZURA**
ANEXO TRES
7. **VOUCE AUBOSOU**
ORQ. SAMBA SOUL
8. **LA DISTANCIA ES COMO EL VIENTO**
LOS IRACUNDOS
9. **COMPANERA MIA**
ALBERTO CORTEZ
10. **POR QUERERTE TANTO**
ROBERTO LUTI

Nuestro Rincon (Continued from page 60)

dida por las programaciones totalmente en Español de los Canales 23 y 51. La fuerza política de los latinos en el Dade County es notable. El alcalde de Miami es puertorriqueño, por no mencionar todas las altas personalidades políticas que rigen los destinos del territorio, de ascendencia latina. La Junta de Educación se enfrenta ahora al problema de una moción presentada en su seno, en la cual se haga obligatorio el aprendizaje del Español en las escuelas de la zona, que supuesto, no cuenta con el apoyo de las mayorías anglos. Entrevistado uno de los miembros de la Junta declaró: "Yo me sentiría ofendido si mi hijo tuviera que aprender Español a la fuerza." Tiene razón el hombre, el problema de dominio de idiomas es, y su aprendizaje, debe ser de decisión propia, pero todo habla muy alto, del gran trabajo que los latinos han ido haciendo a través del tiempo en este área.

No, señores, el Español, como medio de comunicación intelectual, política, cultural y humana va "in crescendo." Otras nacionalidades han llegado a Estados Unidos con el afán de rehacer sus vidas e integrarse. El latino es rebelde, vive agarrado a sus raíces, a su historia y a su orgullo como individuo libre y de empresa. No importa cuan baja o alta su posición actual sea. Siempre va con la cabeza alto, no porque le reconozcan con orgullo su ascendencia, sino porque ha estado siempre seguro de su importancia como tal. Se sufrieron rigores, vacilaciones e ingratitudes por décadas, pero el camino está abierto para recibir tiempos mejores. Ultimamente se han estado haciendo gestiones políticas para lagrar una unificación latina en todos los estados de la Unión Americana, que conlleve que un descendiente latino sea postulado como Presidente de los Estados Unidos de América. En la democracia americana puede sufrir ampliamente todo aquel que se deje avasallar, pero mantiene vigente la llama de la esperanza a un futuro mejor, si se unen intereses, ideales y proyectos y se trabaja febrilmente para la superación del propio individuo como tal y como ante de una comunidad que no descansa en pro de su propio beneficio y presente lucha abierta moral, humana y firme, contra todos aquellos que no le reconozcan sus amplios meritos como tal.

Por eso, nuestro mundo musical latino, seguirá adelante en Estados Unidos y en el mundo entero, porque amen de disfrutar de todos los meritos generales de nuestro ancestro, cuenta con la devoción inexpugnable de nuestros artistas, pseudo-artistas y locos por nuestro

(Continued on page 62)

Nuestro Rincon

(Continued from page 61)

arte musical . . . ¡Y ahora . . . ¡Hasta la proxima! . . . en Español, por supuesto!

I was almost a child when I came to the States. In those days I felt bad because of the way Latins were treated in heavily populated ethnic areas. To be Latin or a descendant of one was a problem in those days. I did not know the meaning of the word discrimination, but I felt it in several ways. Many times I flew back to my country with the same bitter taste in my mouth. I considered that it was too bad that Latin parents should be forced by life to instruct their children not to speak Spanish. I did not know what was wrong but I felt it. A few years later I was forced by destiny to come to the States and fight back against whatever it was I did not like. There was no way back. I had to stay, as many other Latin nationalities did. It became a matter of letting everybody know I was Latin and proud of it.

In those days I heard phrases such as: "Let's get together and improve our education, get involved in radio and journalism. Let's show these people that we are as good as anyone else." It became a matter of faith and religion. I heard in those days a phrase that I loved since I first heard it: "Spanish is our language and it is surviving." "Let's get involved in all community affairs." "It doesn't matter how many people dislike Spanish, keep speaking it." The whole thing becomes a primary matter. The American democracy offers you the opportunity to work hard in your favor and for those who you consider your own. You can win a battle even if it is difficult. It is a matter of fighting for your ideals.

Today, the whole original plan is working out miracles. Most of the Latin communities in the States keep working hard in order to maintain the Spanish language. You can find Latins in politics, radio, TV, newspapers and all kinds of community affairs. All media in Spanish are flourishing even though some consider that Spanish will die in the States and Latins will be integrated as some other nationalities have been. With Latins it is different. Pride? . . . perhaps! Right now, in Florida, Arbitron, one of the best known radio surveys, showed in these figures how strong Latins are becoming in Dade County. WQBA Radio is the number 1 station among all in the county, including the ones airing in English. WCMQ follows the trend with 6.9, followed by WHYI with 6.6 (airing in English) and WCMQ-FM with 6.3 in Spanish and WEDR (a black station) with 4.7 airing in English. From Mondays to Fridays, Arbitron reflects in the category of Adults 18 (metro) and over that WQBA is number one with 192,700 among the Latins, followed by WCMQ-FM with 94,000, WCMQ with 74,000, WOCN with 52,700 and WRHC with 38,900. Latin stations represent 31.8 percent of radio listeners in Dade County and WQBA enjoys 43 percent of Latin listeners in the area. Latin radio is a terrific business! The Miami Herald, the top newspaper in the area, releases one edition totally in Spanish daily, followed by the other important media. TV is strongly influenced by Latin with Channel 23 and 51 airing 100 percent all day long. Channel 2 is offering programs in Spanish with great continuity. The whole matter came to a point that after declaring a bilingual county several years ago, authorities of Dade have been going more and more Latin. Even the Orange Bowl parade was Latinized this year.

New Wave News (Continued from page 54)

ALMOST ON RECORD: Two former members of **Labelle** have been helping out on ex-**New York Doll** **David Johansen's** solo effort, "Funky But Chic" . . . The ubiquitous Sire Records is at it again with the **Dead Boys** recording at Criteria, Miami under the auspices of producer **Felix Pappalardi** and the **Rezillos** in New York's Power Station . . . The **Shirts** are in London recording for EMI . . . Just a bit farther down the road, **Devo** has gone to West Berlin to start work on their album under their **Bowie-Eno** production deal . . . And one of our long-time favorites, the **Cryers**, have just signed to Mercury.

STILETTO HEELS, MESH STOCKINGS & DOG COLLARS—COLLECT 'EM ALL: Punk fashion is big business and the sleazier you get the higher the price tags. Wanna buy an old T-shirt? Well, we didn't believe it at first either but "High Times" (that bastion for the eclectic) has revealed the latest trend—"F**k-Me Fashions," typified by a seductive wet mouth, moist eyes and hot pants. Mandatory attire for the fashion conscious punk includes a hand-torn T-shirt, a tube of glue in a brown paper bag and a pair of Woolworth's sunglasses. Sounds almost like junior high school all over again, right? So for any aspiring punk queens into a quickie, check out the mag for further details, photos and a list of local shops. And remember: "Safety pins can be dangerous. Look sharp, feel sharp, be sharp—wear razor blades."

RECORD WORLD LATIN AMERICAN ALBUM PICKS



ROMANTICO Y SALSERO

RAUL MARRERO—Mericana XMX 149

Producido por Joe Cain, Rene Lopez y Andy Kaufman, Raul Marrero logra una grabación salsera y a la vez romántica que mueve a bailar. Entre otras se destacan sus interpretaciones de "Amigo" (Marrero), "La Rica Vida" (Marrero), "Penelope" (Algueró-Serrat) y "Tenias que tocarme a mí" (Marrero).

■ Produced by Joe Cain, Rene Lopez and Andy Kaufman, Raul Marrero proves he could be as good in rhythmic salsa as in romantic boleros. "Lo que más quiero" (R. Marrero), "Quiero volver a mi tierra," (Marrero) and "En mi despedida" (Marrero).



PERLA

Latin Int. DL1s 6608

La excelente cantante paraguaya Perla en un repertorio de hermosos temas del ayer. Entre otras se destacan sus interpretaciones de "Como quisiera decirte" (Salsinas), "Malagueña" (E. Ramirez-Galindo), "Granada" (Lara), "Imposible creer que te perdí" (Greyck-Cobel-Sebastian).

■ Perla, Paraguayan singer who is constantly increasing her popularity, issues a package of Latin oldies. "Granada," "Malagueña," "Hoy" (Tiguara-Avila) and "Te vuelvo a encontrar" (C. Sosa).



MI CARTA

LOLITA—Caytronics CYS 1506

Se luce Lolita al maximo en esta producción de José Luis De Carlos, con arreglos de R. Perez Botija. Repertorio de gran fuerza y excelente calidad interpretativa. "Te voy a dejar" (Ruiz Venegas), "Te quiero y basta" (Perez Botija), "Mi Carta" (Lolita) y "Te quiero todo" (J. C. Calderón). Impresionantes arreglos orquestales.

■ Lolita is at her best in this production of José Luis de Carlos, with arrangements by R. Perez Botija. Great package and great performance by this new winner from Spain. "Si me amaras" (O. Gomez-Hammond), "Amor en la Habana" (Perez Botija), "Cuidate" (Ruiz Venegas), others. Arrangements are great!



ESTAMOS SOLOS

ROBERTO YANES—International INT 923

Yanés se antiene como gran interprete a través del tiempo. Luce su talento en "Te quedas o me olvidas" (Nelson), "Solo por tí lloro" (Nelson), "Algo dentro de mí" (L. de Brea) y "Creí Morir" (Castro). Arreglos de Oscar Cardoso Ocampo.

■ Yanes stays on top even though he has been around for a long time. He shows his talent in "Te quedas o me olvidas," "Creí Morir," "Este amor sin Final" (Nelson) and "Es Tarde" (S. Rexach).

Arista/Stiff Pact (Continued from page 4)

lusion will be rewarded by a long and lucrative enterprise, God help us."

Davis added that Stiff Records has fostered a unique reputation by being an innovative and exciting label capable of presenting its talent "with style, wit, originality and real know-how."

Outrageous advertising campaigns first brought attention to Stiff which, according to the label's American representative and president of A.R.S.E. Management, Allen Frey, "has won numerous

awards . . . People read them with open eyes. The ads have a bit of flair and lots of humor. People in England look to the British trades each week to look for what Stiff is doing, consequently every other record company has tried to emulate Stiff's advertising."

Some of the label's more distinctive slogans include "If they're dead, we'll sign them" and "If it ain't Stiff it ain't no use to no one."

In addition to the live debut release, Ian Dury's "New Boots and Panties" lp will be issued.

MJL Taps Langsam

■ NEW YORK—Michael Lembo, president of MJL Management, Inc., has announced the appointment of Ida S. Langsam to the position of director of public relations and special projects.

Ms. Langsam will work closely with all MJL artists and will act as liaison with the publicity departments at the related record labels.

Prior to joining MJL Management, Ms. Langsam was head of I. S. Langsam, Media Services where she collaborated on projects with Mercury Records and Rogers & Cowan. She previously held the post of national public relations director for ATV/Pye Records, and was account executive for Ren Grevatt Associates.

Bloom Promotes Gitlin

■ NEW YORK—Amy Gitlin has been named account manager at The Howard Bloom Organization, Ltd. Ms. Gitlin, who joined The Howard Bloom Organization in 1977, was previously at Chappell Music.

Adriana Arrives *(Continued from page 57)*

role in New York, one can imagine that those who so dislike the opera would have changed their tune, for her reading not only created the role musically but she handled the critical spoken passages as would a great tragedienne.

Today we are blessed with the new Columbia recording in which Renata Scotto shows that her interpretation of Adriana can stack up with any of her predecessors. Miss Scotto has had some experience already with the role on-stage for she opened the 1977 San Francisco Opera season (with Elena Obraztsova as the Princess) and next month she will sing three performances of the role at the Met. To my ears, the recording is even better than the broadcast of her live performance in San Francisco, and the reason may well be the maestro, James Levine.

Levine has the sense of the piece, and on this recording he knows just when to be sweet, when to let the line stretch, and when to be light. From first note to last, his conception of the opera is brilliant, giving the singers great flexibility and yet welding them into a whole. To counteract the argument that the music is trash, listen to what Levine does to the score, and one will hear a dedicated treatment of Italian verismo.

Miss Scotto's Adriana no doubt will develop more, but at the moment she creates her own character from the reading of the opening lines. She is spectacular

Gates on Bandstand



Elektra/Asylum recording artist David Gates recently taped an appearance on *American Bandstand*, which will be aired nationwide on February 11. Gates performed his current hit single, "Goodbye Girl," the theme from the movie of the same title starring Richard Dreyfuss and Marsha Mason. Gates left the following day for England where he is participating in a Bread television special. Shown (from left) after the *Bandstand* taping are: Bill Leopold, Bread's tour manager; show host Dick Clark; Gates; and Jerry Sharell, E/A vice president/artist development.

February Capricorn Albums Set

■ MACON, GA. — Don Schmitzlerle, vice president and general manager of Capricorn Records, has announced the February release of Garfield's "Out There Tonight" album and "Wet Wil-

lie/Greatest Hits."

Singles

Capricorn recently shipped the singles "Rock My Soul" by Elvin Bishop and "Not Fade Away" by Black Oak.

in her blazing confrontation with the Princess in Act II and in the whole moving final act in which she runs the gamut of emotion from ennui to hysteria, madness and euphoria. In the opening aria, "Io son lumella ancella," she slows down too much toward the end and for some reason doubles the final note, but this is a minor criticism.

Her treatment of the Racine declamation at the end of Act III is worth special consideration. Cilea wrote notes for the words because he knew the problems of opera singers trying to declaim. Miss Olivero speaks the whole speech until the moment when Cilea demanded singing — the point when Adriana's rage begins to know no bounds. On this recording Miss Scotto breaks into song when her lover, Maurizio, according to the stage directions, begins paying attention to the Princess. It is approximately four lines of text earlier, and it suits Miss Scotto's treatment of the whole scene as a long, rising curve. It is as fascinating in its own way as Miss Olivero's interpretation and equally valid.

Vocally, Miss Scotto contrasts melting pianissimos against fierce fortes full of passion. Her voice sounds wonderful and under perfect control.

As the Princess, her arch-enemy and rival, Columbia has finally put on record one of the world's new superstars, Elena Obraztsova. Her role is not long, but it is powerful, and Obraztsova uses all the black-hued violence of her com-

PELLING mezzo instrument to suggest the Princess' passion. This performance is much clearer and less throaty than her live performance.

ElectroSound Reports Increased Revenues

■ HOLBROOK, N.J. — ElectroSound Group, Inc. (formerly Viewlex, Inc.) has reported net revenues of \$11,084,000 for the six months and \$6,864,000 for the quarter ended November 30, 1977. This represented a 16 percent gain over the \$9,551,000 in revenues for the first half of the previous fiscal year, and a gain of 29 percent over the prior fiscal year.

Operating profits from continuing operations were reported at \$650 thousand for the six months and \$692 thousand for the quarter ended November 30, 1977 before calculated federal income taxes. This compares with the net loss of \$64,000 for the prior year's six-month period and a net profit of \$129 thousand for the second quarter of the prior fiscal year.

Richard H. Burkett, president, indicated that although the company has a substantial tax loss carryforward and will not be required to pay federal income taxes, current accounting principles require a calculation of federal income taxes to arrive at net earnings. An extraordinary credit is then provided in the same amount as the calculated income taxes to arrive at the same bottom line earnings.



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CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO**—NEVER MIND THE BOLLOCKS, HERE'S BEAU DOMMAGE: You remember from our last column that members of Capitol's **Beau Dommage** and CBS' **Harmonium** were attempting to form their own alternative musicians' union in Quebec with the silent approval of the separatist government in that province. Well, Capitol-EMI in Canada takes exception to the bands' stand as was made obvious in a recent written statement from **John MacLeod**, the label's vice president and legal counsel: "Capitol is in total disagreement with these opinions, which it regards as misguided and incorrect. It is beyond doubt that the Guild of Musicians has been responsible for significant improvements in the earning and professional standing of Quebec musicians. Through its labour agreement with the Guild of Musicians, Capitol is proud to have contributed to the well-being of Quebec musicians and will continue to support the Guild in its work in Montreal and in Quebec." Meanwhile, the province's continuing role as a hotbed of political dissent could lead to all sorts of interesting possibilities. Calls for nationalizing foreign interests have been with us for a long time, but there's never been a government prepared to follow that course. If the current Quebec government's rhetoric is reflected in their actions, watch out for some complications for the domestic record business.

MUSICAL CHAIRS: Music director of Montreal's CKGM, **Greg Stewart**, has taken over the MD slot at Toronto's CFTR. The departing MD, **Paul Godfrey**, is now at Hamilton's CJJD and current speculation also indicates that **Chuck Camroux** will end up at CJJD soon. United Artists national promotion manager **Allan Matthews** has been upped to vice president and manager of UA Music in Canada. Polydor has reshuffled some internal responsibilities: Quebec rep **Bob Ansell** assumes national press chores as well as maintaining his current post. **Lori Bruner** will handle regional press and MOR and classical product

(Continued on page 65)

GERMANY

By **JIM SAMPSON**

■ **CANNES**—Business was booming at MIDEM '78, at least for many of the West German participants. Judging by initial comments, there should be a rash of announcements in a few weeks after the lawyers have translated the agreements into legalese.

Ralph Siegel got the convention started with his Plein Soleil deal, later picking up publishing rights to the new N.Y. group **Riot** (they'll be on Ariola throughout Europe). While everyone tanked up on the Lion's Brew, Ralph did a lion's share of business.

Global Music's **Peter Kirsten** was griping about his weisswurst, but not about his deals, including renewals with **Snuff Garrett**, **Stephen Bishop** and **Rondor** plus placing of new **Joy Fleming** records. Kirsten also named **Peter Knight** of Catalyst as his U.K. rep.

Big Spender **Rudi Slezak** shelled out 1.30 francs to **Mike Hales** (ex-Polydor) for rights to Dove Publishing. Hales, known for driving the softest bargain in Cannes, collected 1.40 francs from New Day-glow's **Willem van Kooten** for Holland. **Juergen Korduletsch** signed his Lollipop publishing to **Alexander Mair's** Attic pubbery for Canada. **Rolf Baierle** grabbed pub rights for **Graham Parker & the Rumour**. Among the German artists on hand (**Boney M.**, **Michael Holm**), **Howard Carpendale** made the most of MIDEM. After an introduction by EMI Electrola's **Enzo Hamilton**, Carpendale (originally from South Africa) signed with **Alan Davison** of Lightning Records (UK), which plans a rush release of Carpendale's "Ti Amo."

Other news announced before MIDEM: **Herbert Kollisch**, formerly with Stern magazine and Teldec viddisc r&d, named managing director of Intercord in Stuttgart . . . **Inga Rumpf** has signed a long-term contract with RCA's **Hans Georg Baum** (who picked up gold records from Arcade in Cannes for recent **Glenn Miller** and **Harry Belafonte** compilations) . . . **Harry Schild** succeeds **Peter Krebs** as editor of trade mag Musik-Informationen . . . **Rudolf Gassner** and **Guenter Hensler** picked up distribution rights for Logo Records with its Transatlantic label (**Pasadena Roof Orchestra** and others).

ENGLAND

By **PHILIP PALMER**

■ **LONDON**—The 12th MIDEM has now been and gone and plans are already afoot for the 13th get together for the world's music industry. Even as far ahead as 1980 the MIDEM organizers are considering plans for the new Palais de Festival building. One of the many innovations which is being planned for next year's event is a country & western music gala being organized by America's **Jim Halsey**. There can be little doubt that even more companies will take time to organize their own independent galas next year. WEA's presentation of **George Benson** was a MIDEM highlight, while veteran American jazzman **Lionel Hampton** used one of the many galas to make MIDEM's first live album; the result is to be issued on one of Hampton's own labels, **Who's Who In Jazz**.

Two major films received their European premieres during the MIDEM week: "Saturday Night Fever" with music written and performed by the **Bee Gees**, and "ABBA—The Movie."

Although tickets for both galas and films were on a tight reign, the demand from the Cannes public for bootleg tickets was brisk and sometimes successful.

1978 MIDEM attracted participants from 49 countries with representatives from Hong Kong, India and Singapore and Columbia debuting for the first time. Although America still has the largest number of companies in attendance, the U.K. still dominates the week long event with 72 stands with even more MIDEM participants in Cannes, either housed in private flats or just wandering through the seemingly never-ending corridors which make up the Palais de Festival.

On the whole U.K. participants were pleased with the event. "It's just a case of knowing what's available, making contact, and finalizing the deal in the quiet of London, away from the MIDEM atmosphere," said one U.K. music publisher. Most of the larger record and music publishing companies took time out to hold internal meetings with their worldwide affiliates and subsidiaries, while the "small" MIDEM participant "had" to secure and place product to be able to break even and pay for the prestige value of being seen at MIDEM.

Howard Carpendale, the South African born singer, popular in Germany, has been signed to the U.K. based Lightning Records company. Carpendale is due to come to the U.K. within the next few weeks for a visit to promote a rush release single, "Ti Amor" . . . **ABBA's** album "Arrival" has become the second lp to receive a gold disc in Israel. The disc was presented to the group by CBS Israel managing director **Shirley Schmidt**. The first artist to receive a gold disc in Israel was **Tina Charles**, signed to CBS UK . . . British writer **John Kongos**, who owns the Tapestry recording studios, has just completed the score for the film based on **Jackie and Aristotle Onassis**, "The Greek Tycoon" . . . RAK Records boss **Mickie Most**, who also makes regular TV appearances on "New Faces," a U.K. talent discovery program, is to produce a new pop show for the ITV network. Most also placed sub-publishing rights for the RAK Music catalogue with Baboo-Melba Music of France

(Continued on page 65)

EMI Music Inks Wakelin



EMI Music (London) has signed an exclusive worldwide songwriting contract with **Johnny Wakelin**. Wakelin, who had an American hit with "Black Superman" and an international hit with "In Zaire," is pictured at the contract signing with managers **Steve Elson** and **Keith Rossiter**, and **Kay O'Dwyer** (center), general manager of the EMI Music middle-of-the-road and standard catalogue division.

At MIDEM '78 ...



The 12th annual MIDEM drew record numbers of delegates to Cannes two weeks ago. Among the executives in attendance were (top row, from left) Elliot Goldman, Arista executive VP, Charles Levison, Arista's U.K. managing director, and Arista president Clive Davis; Record World publisher Bob Austin with Steve Gottlieb, executive vice chairman of Chappell U.K.; Freddie Haayen, Polydor International VP (center) flanked by Herbert Winter, director of Polygram public relations, Steve Gottlieb, executive vice chairman of Chappell U.K., and Ossie Drechsler, managing director of Phonogram, Hamburg; Stephen James, managing director of DJM Records, Dick James, chairman and managing director of DJM Music, Carmen LaRosa, general manager of DJM with Johnny Guitar Watson; (second row) Irwin Robinson, president of Chappell Music (center) with Ron Solleveld, general manager of Intersong, Nick Firth, Chappell International VP, George Hillebrand of Chappell Hamburg and Steve Gottlieb; Bob

Austin with Polar Music's Stig Anderson and his assistant, Gorfi Johnsen; Eddie Levy and Geoff Heath of Heath Levy music with George Naschke (back) of Oasis Records and Giorgio Moroder, Pete Bellotte and Trudi Meisel of Edition Intro at a gold records presentation to Moroder and Bellotte for their hits with Donna Summer; David Franco of WEA International flanked by Bob Austin and RW VP Tomas Fundora; (bottom row) Shin Watanabe of Watanabe Productions, Kimio Okamoto and Masafumi Watanabe of the Tokyo Broadcasting System; Larry Page, head of the Larry Page group of companies presenting two gold records to Eddy Palmans, managing director of Dureco Records of Holland, for sales on Johnny Pearson records; Bob Austin with Hal Jackson of WBL5-FM, Morty Wax of Morton D. Wax Associates, RW German correspondent Jim Sampson and Vittorio Benedetto of CAM USA; Lionel Hampton, who performed at one of the MIDEM galas, with MIDEM organizer Bernard Chevry.

England *(Continued from page 64)*

for the seventh consecutive year.

Ariola UK Records has signed American rock n' roll band **Riot** for the U.K. and Europe following negotiations with **Billy Arnel** and **Steve Loeb**, producers of the band. RCA Victor pacted the band for Japan, Attic Records secured the band for Canada, while EMI captured Australian rights . . . Salsoul Records of New York signed a three year licensing deal with EMI Records UK. Although negotiations originally started four months ago, the deal was finalized at MIDEM. Under the deal EMI plans to rush release four singles; "Doctor Love" by **First Choice**, "Party, Party" by **Bunny Sigler**, "Dance A Little Bit Closer" by **Charro** and "The Beat Goes On" by **Ripple** . . . Creole Records, run by **Bruce White** and **Tony Cousins**, secured U.K. rights to "I Believe In Love" and "Clown Town" by **The Rock Gazers** from **Harry Finfer** of Malaco-Chimneyville Records of America.

Composer **John Hawkins**, who was responsible for co-writing the stage show "Canterbury Tales," has concluded a deal with **Frank Pourcel** for a single to be recorded of his composition, "Country Cousin." Hawkins, who is associated with ATV Music, is also planning to launch a cassette mail order business . . . The U.K. Whitsett-Churchill music publishing company has completed a sub-publishing deal with Global Music chief **Peter Kirsten** for all German speaking territories. Whitsett-Churchill also concluded a deal with Rondor Music of Australia. **Peter Knight** of Catalyst Music Consultants has been appointed exclusive U.K. representative of Peter Kirsten's Global Music company.

ODDS AND ENDS: At EMI Records UK **Alan Kaupe** has been named managing director of the licensed repertoire division, while **Bob Mercer** has been appointed managing director of the group repertoire division. Both men report to the new EMI Records managing director **Ramon Lopez** . . . Secured by Logo Music: U.K. sub-publishing rights to American Vip-New Bag and Rosebud catalogues which include material co-written by **Deniece Williams** . . . At Chappell UK **Mike Batory** has been appointed to the newly created position of interna-

tional product manager . . . Following a recent American visit, **Jeffrey Kruger** was made the first Englishman to receive "An Honorary Citizen of Beverly Hills" accolade . . . **Eno** planning re-launch of his Obscure Records label via Polydor . . . **Derek Block** is to present a million-dollar package of superstars—the biggest ever collection of talent to appear in London on a commercial basis over a limited period—which will be staged at the London Palladium for two weeks from May 1. Artists include **Petula Clark**, **Diana Ross**, **Gladys Knight**, **The Carpenters**, **Perry Como**, **Barry White** and even more . . . At Ariola Records UK **Andrew Pryor** has been named director of marketing—he was previously with CBS for seven years.

Canada

(Continued from page 64)
in Ontario.

IT'S ALL DAN HILL FROM HERE: If you get the feeling you're seeing **Dan Hill**, the bearded young bard, everywhere, it could be due to the fact that he has now taped every TV show in the known universe, except for Saturday Night Live which is not taped (he'll be on it too, live). Worked for **The Babys**, right?

AND ABOUT BLOODY TIME TOO: **Sammy Hagar**, doubtless a superior talent, finally made his Canadian debut in Vancouver on a Cheap Thrills bill presented by Perryscope Productions, the new-kid-in-town in terms of promoters there. Sammy not only filled the hall with nigh on to a thousand punters but got them *all* dancin' in the aisles. Our spies insist even **Jeanie Read** was seen tapping her toe.

RUMOURS REGARDLESS OF ACCURACY DEPT.: Is Capitol in Canada this close to finalizing a distribution deal with one of the country's finest indie labels? Did Q107's **Scott Marwood** receive a request to leave his employ there for playing the 'wrong' records? Is it true that **The Diodes'** debut lp in Canada has been a commercial bomb, despite everyone's protest to the contrary?

Headliners Talent:

A Fresh Philosophy for Booking Agents

By SOPHIA MIDAS

■ NEW YORK — Frustrated with fly by night bookings, a fast buck and rifts with record companies, booking agents Mike Martineau and Rand Stoll have joined with Chuck Barnett to form Headliners Talent Agency—an agency which they feel breathes of a fresh philosophy. Citing the formation of the new booking agency as a venue for particular changes and guidelines necessary to the successful booking of a client, Martineau commented that Headliners wished to depart from the procedure of other agencies by updating and simplifying financial matters by utilizing a computer, by opening up better communication channels with record companies and finally by limiting the booking of clients to "career building dates" as opposed to "indiscriminant" and commission-oriented bookings.

Headliners has installed a computerized accounting system which offers the client instant financial statements, but also acts as an indicator of the value of an artist in a given market: "It's a science to be a good agent today," said Martineau, "and we need better organization on all levels. In an attempt to achieve this, we are feeding everything that occurs regarding a booking into our computer. This information will help us determine the value of an artist by sales of records and seating figures at concert halls. In three months, the computer should be able to offer a complete market analysis."

According to Martineau and Stoll, maintaining a better understanding and dialogue with record companies is centrally important to Headliners: "One of the problems artists are always running into is that they come into a market only to discover that there isn't any excitement about their act. We want to eliminate this complaint by working hand-in-hand with record companies—go out of our way to find out who the people are who need to know when an artist is coming into a market. We have to think like a record company; the more records an artist can sell, the more funds he can command. This, of course, is very time consuming, and it's human nature to pass the buck, but bringing an artist from obscurity demands this type of rapport and work between record companies and booking agencies." Martineau added that it's inappropriate to expect a record company to promote a show, however he emphasized the need for a record company "to promote what they sell, the vinyl product."

Commenting on the stance of mass, indiscriminate marketing of an artist, Martineau and Stoll adamantly stated that they are opposed to getting "anything that's work for an artist." "This philosophy is detrimental to the artist as well as everyone involved in the industry," said Martineau. "For example," he continued, "say you have the option to book an artist at a place like My Father's Place and also at the Felt Forum—within the same week. I would give up this option because I don't believe an artist should be booked at two places within the same week because the press can look badly upon it if the house isn't sold out. It's better to turn people away than to have a half-filled house." Martineau added that carefully planned packaging and marketing can mean less profits initially, but that "it pays off in the end in terms of the longevity of an artist's career."

Although Headliners was only recently formed, the agency has an impressive roster of clients, including Brass Construction, Average White Band, the Commodores, Ramsey Lewis, Mandrill, Melba Moore, Little River Band, Player and others. When asked if their agency would consider signing some of the punk groups, Martineau said, "I wouldn't want to get involved. I think I can afford to say no conscience-wise as opposed to bucks-wise. There are kids in this country that are rebellious—they're anti everything. I'm talking about the crazies, meaning kids that get off on watching an effigy baby being dismembered—and I mean really get excited about it. Look, I was Jimi Hendrix' agent, and Jimi presented the first sexuality that really shocked the country, but it was done in good taste, and it was raw and earthy. So, no, I wouldn't want to get involved with punk acts because I think they are an insult to the American intelligence. I don't think that Johnny Rotten is going to make the Encyclopedia Britannica."

Woody & Chick



Chick Corea and Woody Herman are shown conferring during one of the rehearsals for the direct-to-disc recording of Corea's composition, "Suite For Hot Band," written specifically for Woody Herman & The Young Thundering Herd. This session preceded Corea's current tour with Herbie Hancock.

Polydor/Music Plus Bash



A party was thrown by Polydor Incorporated recently in honor of California's Music Plus stores and Phonodisc's Los Angeles branch. Held at the El Privado discotheque above Hollywood's renowned Carlos n' Charlie's Restaurant, the party was a prize in a nationwide contest held by Polydor for the retail chain that came up with the most creative merchandising on five specific albums (Roy Ayers' "Lifeline," Nektar's "Magic Is A Child," The Jam's "In the City," Randy Pie's "Fast/Forward," and Jean Michel Jarre's "Oxygene") and for the distribution branch that erected the most imaginative in-store displays. Shown above collected on the dance floor (from left) are: (standing) Emiel Petrone, western regional director of Phonodisc; Music Plus' Rolinda Wolk; Harry Anger, vice president, marketing for Polydor; Phonodisc salesman Peter Herring (who handles the Music Plus account); Phonodisc's L.A. branch manager, Kenny Hamlin; Music Plus owners Terry Pringle and David Marker; Kathy Boudreau, buyer for Music Plus; David Berkowitz, additional Music Plus owner; Sterling Devers, Phonodisc's director of training; and Rick Gilman, buyer for Music Plus; (kneeling) Polydor's west coast publicity head Len Epand; Phonodisc's salesperson Shelly Bolo, advertising assistant Debbie Hantmen and salesperson Nora Stein; Polydor's western regional marketing manager, Bob Speisman; and Phonodisc's field sales manager, Bill Follett, and merchandising specialist Greg Miller (who handles the Music Plus account with Herring).

US-USSR Radio Offer

By BILL HOLLAND

■ WASHINGTON — Uncle Sam has made a broadcasting offer he feels Comrade Ivan from behind the Iron Curtain can't refuse.

The U.S. has offered free time for response and rebuttal on Radio Free Europe and Radio Liberty, whose broadcasts are being jammed by most Communist-bloc countries.

The proposal came to light last week in the Annual Report of the Board for International Broadcasting, a government agency which controls the two stations.

A Board official called the free-time proposal "a civilized alternative to jamming," and said it would apply to both news stories and editorial comment.

Not unexpectedly, the Soviet news agency has rejected the proposal this week, calling it "unacceptable and insulting," and termed the two pro-West stations "professional slanderers."

Dr. John A. Gronouski, former postmaster general and president of the Board, termed the Communist response a "reflex reaction" and added the organization is hoping a more positive response might be worked out.

The broadcasts are jammed in Bulgaria, Czechoslovakia and Poland as well as the USSR.

Peters Taps Bourdain

■ NEW YORK — Peters International, Inc. has announced the appointment of Pierre Bourdain to the newly created position of director of marketing.

Bourdain was formerly director of product management for CBS Records Masterworks.

Springboard Sets Film Music LPs

■ LOS ANGELES — Springboard International Records, Inc. vice president of marketing, Len Levy, has announced Springboard is rush-releasing three new albums; Music from "Saturday Night Fever" on the Musicor label, "Spaced Out Disco" featuring disco themes from "Star Wars," "Close Encounters of the Third Kind," "2001" and "Star Trek;" and "You Light Up My Life and Other Great Love Songs." The latter two lps are on the Springboard label. All three packages are available in lp, 8-track and cassettes.

WB Taps Perry

■ LOS ANGELES — Andre Perry has been named national marketing manager, jazz and progressive music at Warner Bros. Records by Ron Goldstein, director of Warners' new jazz and progressive division. Perry will be involved in all aspects of sales, promotion and merchandising Warner Bros. jazz-oriented output and will headquarter at Warner Bros. New York offices.

Prior to his Warner Bros. appointment, Perry was director of national sales and distribution for ICA Records. Previously, he was east coast marketing and sales director for CTI Records, CBS/special markets east coast regional marketing director, and was earlier a product manager for RCA Records in New York.

Perry got his start in the music business at WHUR-FM in Washington D.C. where he served as both music and program director in 1970.

CLUB REVIEW

Milsap's Steady Progress

■ LAKE TAHOE—Ronnie Milsap's steady progress in making one of the more natural country cross-overs of recent years was effectively underscored during the RCA artist's first Nevada main room appearance. Milsap's engagement at Harrah's South Shore Room proved a comfortable and credible extension of the same broad-based style that has already earned the artist his first top 20 pop single success.

For many acts making the transition to the main room concert format, the added restrictions imposed by briefer sets and rapid stage changes, combined with the imperative to reach audiences seeking a mainstream adult contemporary focus, demand the sort of extensive revisions of material and presentation that can compromise an existing image. Milsap suffered no such problems, however, smoothly integrating the requisite cover hits ("I've Got The Music In Me" and "Evergreen") with his own material, along with several medleys—one of his own recent recordings, another of '50s rockabilly and early rock'n'roll classics—and providing tight transitions and added variety through his relaxed, good-humored stage patter. In the latter category, Milsap displayed none of the awkwardness that often mars main room debuts, joking easily about his blindness, ribbing his five supporting musicians (augmented by the room's own orchestra, conducted by Dennis McCarthy), or introducing songs.

Milsap's strong, wide-ranging voice and sophisticated keyboard embellishments are clearly his primary pop credentials, yet his country base is not obscured

by the current show. Even so, the highlight of the Harrah's show came during a medley that might have easily lapsed into sentimentality or parody in lesser hands: in assembling his tribute to rock'n'roll, he began with several Elvis classics, but instead of climaxing on a note of reverent melodrama, Milsap moved on to equally effective songs by Fats Domino, The Platters, Jerry Lee Lewis and others. What could have been a maudlin and obvious exercise in pop worship turned into an intelligent summation of early rock.

As for signature tunes like "What A Difference You've Made In My Life," "Legend In My Time" and "It Was Almost A Song," whether treated separately or within medley format, Milsap was predictably convincing. Audience response was strong throughout.

Opening was comedian Kelly Monteith, who drew moderate reactions from the crowd for his well-written but highly derivative bits, with gruff punchlines and hip slice-of-life observations attesting to Monteith's admiration for George Carlin.

Sam Sutherland

Amherst Ups Owings

■ NEW YORK—Paul Owings has been named national field sales manager for Amherst Records. Owings will be responsible for coordination between distributors and Amherst's national offices in Buffalo and L.A.

Owings was field marketing coordinator, east coast and midwest, for Amherst. He joined the record industry in 1975 with the sales force for Transcontinent Record Sales in New York.

Hook Shot



Capitol recording artists Dr. Hook, while in New York recently, were asked to guest host Lee Arnold's show on WHN Radio. Pictured from left: Bruce Sperling, district promotion manager, Capitol Records; Charlie Cook, assistant program director, WHN; Pam Green, music director, WHN; Ray Sawyer, Dr. Hook; Dennis Locorriere, Dr. Hook; and Gertie Katzman, national adult contemporary program manager, Capitol. Seated is Lee Arnold, WHN.

Alessi Action



Lots of Los Angeles radio folks turned out for a dinner in honor of A&M artists Alessi, who are in Los Angeles for press and promotion activities in support of their new album, "All For a Reason." Shown (seated from left) are Billy Alessi; Michael Sheehy, KNX-FM; Jack Snyder, KMET; Paul Sullivan, KWST; Jan Basham, A&M promotion, Los Angeles; Al Moinet, A&M national promotion director; (standing from left) Steve Marshall, KNX-FM; Bob Harlow, Filmways; Sam Bellamy, KMET; Robin Harlow, Mary Turner, KMET; Bobby Alessi; Mike (KMET) and Sharon Harrison; Rick Scarry, KGIL; Bob Hamilon, KRTH; Joe Medina, KGIL; Steve Borkum, who manages the Alessis; Jeanne Morick of A&M; Jim La Fawn, 94 FM; Guy Zapoleon, KRLA; and Mike Horn, KRLA.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ Gary Perkins has departed country K-102 in El Paso and walked across the street to rocker KELP . . . Dave Donohue woke up last week and found that his position as group programmer for Communications Properties had been deleted. He's available at (319) 363-9237. Dave's been around for a while and knows the ropes in most any size market.

WCHS, Charleston, W. Va., has popped out with an all night "truckers" show. The station is 5kw at 580. Mike McVay is the PD . . . Chris McQuire has been moved into the GM chair at Bill Anderson's KFTN in Provo, Utah. McQuire went into KFTN a year or so ago as PD, after serving at WKDA in Nashville . . . WDAF in K.C. is on the prowl for a female type air personality. Randy Michaels, PD, has details . . . Rick Pauch is looking. You can reach him at 3928 Fruit Road, Algonac, Mich. Fruit Road???

Tom Allen, PD at KBOX, Dallas, is in need of an air personality . . . As is Ron Farris at WCLU in Cincinnati . . . Meanwhile, Scotty Brink is in need of a PD at the aforementioned K-102 in El Paso. Contact Scotty at 1417 Bonnie Brae, Houston, Texas . . . Jerry Outlaw has moved into the PD chair at WLAS in Jacksonville, N.C. . . . WPCF in Panama City will go country after nine hundred years as a MOR type station. PD will be Jonathan Cresswell, MD will be Rex Ogburn . . . Jay Albright has departed KUZZ in Bakersfield where he was PD and handled AM drive. He's now at KEEN in San Jose doing AM drive and serving as asst. PD.

Ron Jones, who's been at WHK in Cleveland for quite sometime as PD is leaving the station. No plans have been announced . . . Claude Hall has departed his 14 year post as radio editor of Billboard. Hall will be joining an as of this time un-named radio corporate structure.

Frank Proctor, morning man at CFGM in Toronto, will be a participant in the annual Snowarama, a 100 mile endurance snowmobile run. He'll be joined in the run by MD Peter May. Station listeners will pledge money based on the number of miles they complete and all donations will go to the "Timmy" fund for the some 8000 crippled children in Ontario.

Jonathan Rhodes is still looking for the right person to fill the AM drive slot at WEEP in Pittsburgh . . . Rick Warren, PD at WBHP, Huntsville, Ala., is in need of two air personalities and a production pro . . . KEED in Eugene, Ore. is looking for a midday/production type. Tapes etc. only to Tom Edwards . . . WAME in Charlotte has an opening for a personality with first phone. Contact Johnny Jacobs . . . WBIZ in Eau Claire, Wisc. has become a country formatted station and has applied for a change of call letters . . . KMPS-FM follows its AM counterpart and goes country.

Please forward all country radio information to Charlie Douglas, P.O. Box K, Picayune, Miss. 39466.

New Country Mktng. Strategies Lead To Multiple Single Releases from Albums

By WALTER CAMPBELL

■ NASHVILLE—With the increasing success of country albums, evidenced by more gold certifications in recent years, a change in marketing strategies seems to have occurred with respect to single releases. Although the practice is by no means obsolete, a number of labels have been moving away from following up the success of a hit single with an album of the same name and no further releases from the lp. More often the practice has been moving toward following the initial single release with more singles from the album, keeping the album on the charts for a longer period of time.

"Before you had one single on an album and loaded the rest of

it up with filler, but you can't do that anymore," says Elektra's country division head David Malloy. "The public won't accept that anymore. That can eat itself up because when they find out it's like that, they won't buy any more albums by that artist. The quality has to be more consistent on the albums, and therefore you have to put more good singles on them. Also you have to spend more and more money on albums, so you can't afford to just go for one shot."

"There is a definite trend toward more singles from a country album," says Capitol's country promotion head Chuck Flood. "We certainly like to see at least three singles from an album, especially if it's from a relatively unestablished act. We still have a distribution problem in country in that you really have to have a powerhouse record to get it into the rack. One hit single doesn't sell that many records."

The sustaining effect of multiple single releases from an album is shown by the position of Larry Gatlin's "Love Is Just A Game" (Monument), now at 17 on RW's country album chart after staying on the chart for 23 weeks. The release of the album coincided with the release of the single "I Don't Want To Cry," which followed "Anything But Leaving," also included on the album. The subsequent releases of the title cut and "I Wish You Were Someone I Love" each kept the lp from falling after its initial chart surge, said a Monument exec. Since its release, the album has bounced back up on the chart at least three times.

The sustaining value of the single also seems to benefit lps by an artist which do not include that particular single as well, such as in the case of charted

(Continued on page 69)

Rose To Be 'Roasted'

■ NASHVILLE — Wesley Rose, president and co-owner of Acuff-Rose Music Publishing Co., will be honored Sunday, March 12, in a "Rose Roast." The salute, to be held in the ballroom of the Opryland Hotel, is being coordinated by Bob Jennings, public relations director for Acuff-Rose, with assistance from Frances Preston, vice president, BMI, Nashville; Ed Shea, ASCAP southern regional director; Joe Allison; and Maggie Cavender, executive director of the Nashville Songwriters Association International.

Slated to be present are Eddy Arnold, Chet Atkins, Floyd Cramer, Marty Robbins, Emmylou Harris, Mitch Miller, Mickey Newbury, Don Gibson, *Record World* columnist Red O'Donnell, Mike Shepherd, Archie Campbell and banking executive Andrew Benedict.

Proceeds of the event will go to the Nashville Songwriters Association International for its ongoing efforts on behalf of songwriters internationally.

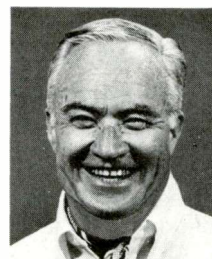
'Country Concert' Kick-off



Nearly 300 country music artists, agents, personal managers, record company personnel and other music representatives attended a cocktail reception hosted by Filmways Radio, Inc. at the ASCAP Building in Nashville to introduce the firm's new hour-long weekly country radio syndication, "Country Concert." Already airing on over 200 country stations nationwide, "Country Concert" features the live concert performance of a different country star each week. Among the artists who have already been recorded for "Country Concert's" initial 26-week run are Dolly Parton, Moe Bandy, Tom T. Hall, Jim Ed Brown and Helen Cornelius, Johnny Paycheck, Doug Kershaw, Hoyt Axton, Larry Gatlin, and Kenny Rogers. Pictured from left: RCA artist Dickie Lee; Don Cusic (Lee's manager); Gary Standard, president, Filmways Radio, Inc.; Bert Bogash, president, Bert Bogash Public Relations; RCA artist Helen Cornelius; Joe Galante, director of country marketing, RCA Records; Jimmie Cross, "Country Concert" producer.

NASHVILLE REPORT

By RED O'DONNELL



■ First it was Dolly Parton and sister Stella. Shortly thereafter Loretta Lynn's sister Crystal Gayle joined the parade. Now Louise Mandrell, younger sister of Barbara, has become a member of the siblings singing set in country music. Louise has just recorded for the Epic label under direction of W. D. (Buddy) Killen.

Dark-haired Louise is no newcomer to the professional vocal scene. She has been on numerous tours the past several years as a single act. However, this is her first action as a major recording artist.

"Louise is a good singer," said Killen. "Yes," he added, "she is a country singer. Well, maybe contemporary country; not pure, traditional country." Louise's first release is due in a month or so. Title of the song is a secret. "It's a new tune," Killen explained.

When Doug Kershaw was in Nashville last week, he off-handedly mentioned he had written more than 20,000 songs during his more than 20-year career as an entertainer. "How can a guy write 20,000 songs?" suggested a skeptical reporter.

"You gotta write real fast," replied Kershaw with a grin.

Rumors still persist locally that Charlie Rich is shifting from CBS to United Artists . . . Ronnie Milsap's \$150 thousand luxury bus was totalled in a highway accident in New Mexico, about 50 miles from Albuquerque. "It hit a patch of ice and flipped over," said Milsap. "Fortunately none of my band or crew was hurt."

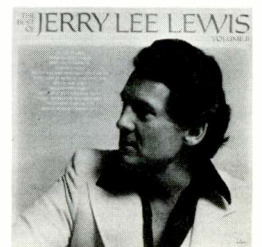
(Continued on page 69)

COUNTRY PICKS OF THE WEEK

SINGLE **EDDIE RABBITT, "HEARTS ON FIRE"** (Prod.: David Malloy) (Writers: E. Rabbitt/E. Stevens/D. Tyler) (Briarpatch/Debdave, BMI) (2:33). The strong chorus, with the aid of consistent production and vocals, works for this easy-moving single. The well-placed piano and guitar tracks fit in nicely. Elektra 45461.

SLEEPER **MARCIA BALL, "LEAVING LOUISIANA IN THE BROAD DAYLIGHT"** (Prod.: Neil Wilburn) (Writers: R. Crowell / D. Cowart) (Jolly Cheeks, BMI) (3:29). Marcia Ball's smooth vocals are just right for this rolling Cajun song. A steel guitar solo and harmonica harmonies are outstanding in the production. Capitol 4539.

ALBUM **JERRY LEE LEWIS, "THE BEST OF JERRY LEE LEWIS—VOL II."** The Killer comes back strong with a collection of his classic hits from "Chantilly Lace" to "Middle Age Crazy" for fans oriented to both country and rock and roll. This lp is a logical release for Jerry Lee, who is becoming more active and visible following several years of relative quiet. Mercury SRM-1-5006.



COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Eddie Rabbitt — "Hearts on Fire"
Don Williams — "I've Got A Winner In You"
Ann J. Morton — "Black and Blue Heart"
Mike Boyd — "Love and Hate"
Bellamy Brothers — "Bird Dog"



Johnny Cash

Eddie Rabbitt continues his hit string with "Hearts on Fire." Another winner, with advance adds in from KCKC (#6), KIKK, KENR, WKDA, WMC, KLAC, WIVK, KDJW, WSUN, KAYO, WIRE, WWVA, WITL.

Johnny Cash has his best in years — "I Would Like To See You Again" is already a national charter, with major adds in all areas. The Kendalls remain super strong with "It Don't Feel Like Sinner To Me."

Don Gibson is showing early gains with his version of the pop biggie of several years back, "Starting All Over Again." It's moving at WJJD, KNIX, KLAJ, WIRE, WTOD, WVOJ, KTTS, WPNX, WKDA, WPLO, WJQS, WSDS, WBAM, KFDD, WTSO, KVOO, KWKH, WSLC, KJJJ.



Jacky Ward

Dotsy has a strong piece of material in "Here in Love" (you heard it first in the current Ronnie Milsap album). It's an early starter at KSON, KLAJ, WBAM, KNIX, WVOJ, KJJJ, WMC.

Mike Boyd's "Love and Hate" beginning to build well in southwestern markets; Jeanne Pruett's "I'm A Woman" starting in the upper midwest.

Super Strong: Jacky Ward, Charley Pride, Billy "Crash" Craddock (Capitol), Crystal Gayle.

The Everly Brothers' classic "Bird Dog" is revived by the Bellamy Brothers with first week response from WHOO, WPLO, WJQS, WPNX, WSLC, WXCL, KTCR.

LP Interest: T.G. Sheppard's new Warner Bros. album gaining attention and airplay in several markets; WPLO chooses "Don't Ever Say Goodbye;" WHOO playing "Baby's Getting Around."

Crossover Action: The Carpenters' "Sweet Sweet Smile" added at KIKK, KCKC, WXCL, WMC. Art Garfunkel with Paul Simon & James Taylor, "(What A) Wonderful World," added at WKDA and WIVK.

Bob Luman's "Proud Lady" starting at WJQS, WSDS, KJJJ, KYNN, KDJW, WIRE. Gordon Lightfoot's "The Circle Is Small" playing in Mobile and Ypsilanti.

SURE SHOTS

Kenny Rogers & Dottie West — "Every Time Two Fools Collide"
Conway Twitty — "The Grandest Lady of Them All"

LEFT FIELDERS

Jerry Wallace — "At The End of A Rainbow"
Marcia Ball — "Leaving Louisiana In The Broad Daylight"
Bill Black's Combo — "Cashin' In"

AREA ACTION

Leslee Barnhill — "Let's Call It A Day" (KDJW, WPNX)
Johnny Lee — "This Time We're Really Breaking Up" (WVOJ)
Marty Mitchell — "You Are The Sunshine of My Life" (KLAJ, WTOD)

Nashville Report (Continued from page 68)

Waylon Jennings is among five nominees for a Grammy Award in the "Best Country Vocal Performance" category for his hit single of "Luckenbach, Texas." The awards will be presented Thursday night, Feb. 23 at a Hollywood ceremony to be telecast live by CBS. Waylon is not booked for a personal appearance that date, but it is not known if he will be in attendance.

Word is out about the Emmylou Harris/Dolly Parton/Linda Ronstadt album presently underway in Los Angeles. It seems that Dolly, Linda and Emmylou, who are good friends and have helped each other out on their individual album efforts in the past, have been kicking around the idea of a joint album for about a year and a half.

Material for the album was selected approximately two months ago here in Nashville and recording began January 16 under the production of Brian Ahern using the Enactron Truck facilities. The tracks should be finished in February with a tentative release slated for late spring on the Asylum label.

In business less than a year, Churchill Records has a hot single with Don Drumm's "Bedroom Eyes," now bulleted at 28 on RW's country chart. Tommy Martin is president of Churchill, whose catalogue includes jazz, r&b and disco, with Drumm's country single paving the way for the young label. Starting out as a jazz pianist, Drumm was introduced to country music by Johnny Horton in 1959. Drumm recorded for his own label, Drumm, as well as Chart and Casino Records before signing with Churchill. Several radio and TV commercials, including Schlitz—"Watch Out For The Bull," the American Dairy Association—"A Tall Cold Glass Of Milk," and "Libby's Libby's Libby's" were done by Drumm, Drumm, Drumm!

Multiple Single Releases from LPs

(Continued from page 68)

albums by Kenny Rogers (UA), Waylon Jennings (RCA), Willie Nelson (Columbia) and others.

More care is therefore put into the releases of albums, said ABC's Nashville office head Jim Foglesong. "Most every cut in there is not so much to enhance the album or to fill the band as it is an attempt at a hit single that might come from the album. It's getting more like the pop field really. In country, and some people still do it to some degree, you get a hit single and you put an album out by the name of that hit single and that's about it. Much more sophisticated marketing plans are coming out of just about every album we put out now. Promotion and advertising is of course more tied in now. The competition is so fierce to get that space in the racks and in the stores that you just can't count on a hit single to

carry the album. And we're not so free in releasing albums anymore. The expense has gotten so high that you can't do one unless it will give you a good return."

CBS Records' Roy Wunsch made a similar observation: "No longer is it feasible for one-hit albums so much any more. Marketing strategy calls for more than one hit single to carry the whole thing."

The frequency of country album budgets as high as \$50,000 is gaining with the effects of inflation and more time being taken in the studio, and more money is going into all other steps of the selling of an lp. With that in mind, and with the potential returns from those efforts approaching levels more common in the pop charts, strategies more close to those common in the pop field continue to gain in importance.

MIDDLE TENNESSEE STATE UNIVERSITY's Department of Mass Communications seeks an audio engineer to instruct students in the Recording Industry Management program in the art of sound recording and mixing. Applicant should hold either a bachelor's degree along with considerable studio experience or a master's degree in either mass communications, management, marketing, electrical engineering, audio engineering, or music and some experience. The person selected for this position will be expected to maintain and instruct on both four track and 16 track state-of-the-art equipment. A normal teaching assignment would be three small studio courses and one lecture. The studio is used for both instruction and commercial uses.

Middle Tennessee State University is located 35 miles from Nashville and has a student enrollment of 10,000. The Recording Industry Management program is a pioneering leader in instruction of students interested in careers in the business aspects of the recording industry as well as audio engineering. There are currently over 125 majors in this rapidly expanding program. Deadline for applications: February 21, 1978.

Address all inquiries to:

Dr. Geoffrey P. Hull
Coordinator
Recording Industry Management Program
Department of Mass Communications, Box 21
Middle Tennessee State University
Murfreesboro, Tennessee 37132

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COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

KENNY ROGERS & DOTTIE WEST—United Artists XW1137
EVERY TIME TWO FOOLS COLLIDE (Prod.: Larry Butler) (Writers: J. Dyer/J. Tweel) (United Artists, ASCAP/Window, BMI) (3:00)
 The voices of these two country superstars play off each other successfully with just the right amount of emotion in this ballad of love. Production is also on-target.

CONWAY TWITTY—MCA 40857

THE GRANDEST LADY OF THEM ALL (Prod.: Owen Bradley) (Writers: M. McDaniel/B. Morrison) (Music City, ASCAP) (3:10)
 A traditional-style country song about a proven institution, this easy-moving cut should have special appeal for southern and midwestern audiences.

RON SHAW—Pacific Challenger 1521

FREE BORN MAN (Prod.: Gary Brandt) (Writers: Allison/Lindsay) (Boom, BMI) (3:08)
 Shaw has a cut here similar to an early rocker in style and theme. Instrumentals are well done along with well-fitting vocals.

JERRY WALLACE—BMA 8-006 (WIG)

AT THE END OF A RAINBOW (Prod.: Gene Kennedy) (Writers: J. Krondes/S. Jacobson) (Criterion, BMI) (2:18)
 A mellow love song which should do well with more MOR-oriented audiences. Wallace's vocals blend well with the easy, soft tone.

BILL BLACK'S COMBO—Hi H-78508

CASHIN' IN (A TRIBUTE TO LUTHER PERKINS) (Prod.: Larry Rogers & Bob Tucker) (Writers: J. Cash/M. Kilgore/C. King) (Hi Lo/Painted Desert, BMI) (2:50)
 An instrumental which is a fitting tribute to the man who was largely responsible for the sound closely identified with Johnny Cash. The production is successful in highlighting the easily recognizable guitar style.

DONNIE ROHRS—Ad-Korp 1254

NO TIME FOR LOVE (Prod.: Victor Adkins) (Writer: V. Adkins) (Golden Ad-Korp, BMI) (2:25)
 Rohrs' substantive vocals and well-proportioned production work together on this medium-paced, mellow love song.

JEANNE PRUETT—Mercury 55017

I'M A WOMAN (Prod.: Jerry Kennedy) (Writers: W. Holyfield/B. McDill) (Hall-Clement/Maplehill & Vogue, BMI) (2:28)
 Similar in theme, although not necessarily in viewpoint, to Helen Reddy's earlier hit, this cut is up to par in both production and vocal treatment.

FREDDY WELLER—Columbia 3-10682

LET ME FALL BACK IN YOUR ARMS (Prod.: Larry Rogers) (Writers: F. Weller/S. Oldham) (Young World, BMI) (2:59)
 An easy, steady love song with a lot of traditional country influence, this cut has good coordination between lyrics and music. Background vocals are also outstanding.

BOB LUMAN—Polydor 14454

PROUD LADY (Prod.: Jim Vienneau) (Writer: S. Throckmorton) (Tree, BMI) (2:47)
 A fairly quick version of a Sonny Throckmorton song about harsh realities. Production is especially pleasing.

MARTY MITCHELL—MC 5005F

YOU ARE THE SUNSHINE OF MY LIFE (Prod.: Jerry Styner) (Writer: S. Wonder) (Jobete & Black Bull, ASCAP) (3:06)
 A countrified version of Stevie Wonder's classic, this cut is interesting with Mitchell's vocal treatment along with the addition of a flowing banjo accompaniment.

LEE CUMMINGS—Little Gem 1026

CHEATERS HALL OF FAME (Prod.: Wayne Hodge) (Writers: C. Hickman/R. Reiley) (Blue Cup, BMI) (2:18)
 A traditional country cut complete with a mournful lament of love and a sliding steel guitar. The song is well done from both a vocal and instrumental standpoint.



THE COUNTRY ALBUM CHART

FEBRUARY 11, 1978

FEB. 11	FEB. 4		WKS. ON CHART
1	13	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	2
2	1	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	16
3	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	22
4	10	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	4
5	5	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	14
6	6	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	23
7	4	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	12
8	3	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	30
9	14	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	2
10	7	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	30
11	11	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	16
12	9	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	39
13	20	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	23
14	22	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	10
15	16	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	11
16	12	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	23
17	19	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	23
18	18	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSIE/RCA APL1 1312	112
19	15	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	18
20	39	FREE SAILIN' HOYT AXTON/MCA 2319	2
21	31	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/MCA 2328	2
22	27	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125	4
23	24	MY FARWELL TO ELVIS MERLE HAGGARD/MCA 2314	14
24	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	14
25	25	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	31
26	26	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	11
27	17	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	13
28	32	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	14
29	47	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	12
30	21	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	9
31	28	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	9
32	33	THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 2097	3
33	35	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	16
34	41	KENNY ROGERS/United Artists LA 689 G	66
35	53	NO PLACE TO FALL STEVE YOUNG/RCA APL1 2510	2
36	40	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288	16
37	37	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	45
38	59	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	13
39	23	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	51
40	34	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	59
41	58	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	103
42	42	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	11
43	29	ROAD SONGS HOYT AXTON/A&M SP 4669	6
44	30	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	23
45	51	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	40
46	48	BEST OF DOLLY PARTON/RCA APL1 1117	89
47	46	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	6
48	38	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965	33
49	36	TATTOO DAVID ALLAN COE/Columbia PC 34870	23
50	50	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	23
51	55	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	56
52	54	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	121
53	43	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA APL1 1707	16
54	63	THE NEW SOUTH HANK WILLIAMS, JR./Warner Bros. BS 3127	5
55	44	BEST OF FREDDY FENDER/ABC DO 2079	39
56	57	HANK WILLIAMS' GREATEST HITS, VOL. 11/MGM MG 2 5401	21
57	56	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	11
58	61	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	27
59	52	RONNIE MILSAP LIVE/RCA APL1 2043	61
60	45	COUNTRY BOY DON WILLIAMS/ABC DO 2088	18
61	68	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	16
62	66	CRYSTAL CRYSTAL GAYLE/United Artists LA 614 G	73
63	—	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644	1
64	69	HOOKIN' IT ROY CLARK/ABC DO 2099	7
65	62	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	25
66	60	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA 543 G	86
67	67	ON THE ROAD JERRY CLOWER/MCA 2281	2
68	70	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	11
69	49	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	38
70	64	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	30
71	71	OLD TESTAMENT STATLER BROTHERS/Mercury SRM 1 1051	7
72	72	NEW TESTAMENT STATLER BROTHERS/Mercury SRM 1 1052	7
73	65	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	14
74	73	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	55
75	74	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	17

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