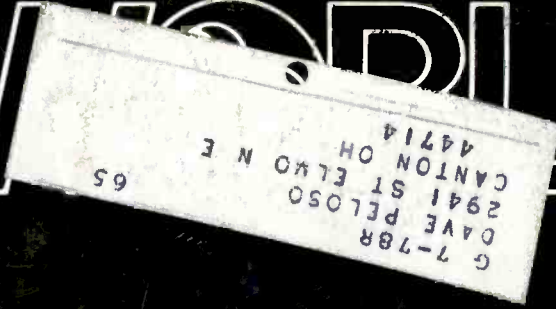


RECORD WORLD



Who In The World: Styx

HITS OF THE WEEK

SINGLES

PLAYER, "THIS TIME I'M IN IT FOR LOVE" (prod. by Dennis Lambert & Brian Potter) (writers: Pippin-Keith) (House Of Gold/Windchime, BMI) (3:25). Player's RSO debut, "Baby Come Back," made the top 10 of both pop and r&b charts, and their new single should quickly follow it to the top. The pop-rock ballad abounds in hooks. RSO 890.

SANFORD AND TOWNSEND, "EYE OF MY STORM (OH WOMAN)" (prod. by John Haeny) (writers: Sanford-Townsend) (Gandharva/Edzactly, BMI) (3:28). The duo whose "Smoke From A Distant Fire" became one of '77's longest-lived hits should repeat that success with an energetic, big-sounding love song. The production fits the tune well. Warner Bros. 8539.

AEROSMITH, "KINGS AND QUEENS" (prod. by Jack Douglas & group) (writers: Hamilton-Kramer-Tyler-Whitford-Douglas) (Dakel/Song and Dance, BMI) (3:46). Steve Tyler's musings on European history make for an enjoyable hard-rock single, and this edit should find a place on many pop playlists. It rocks with authority. Columbia 3-10699.

MEAT LOAF, "TWO OUT OF THREE AIN'T BAD" (prod. by Todd Rundgren) (writer: Steinman) (E.B. Marks/Neverland/Peg, BMI) (3:50). Rock's reigning giant has steadily won listeners with his debut album, and with this rambling but appealing single should reach even greater audiences. Rundgren's production is dramatic and fitting. Epic/Cleveland Intl. 8-50513.

SLEEPERS

ALLAN CLARKE, "(I WILL BE YOUR) SHADOW IN THE STREET" (prod. by Spencer Proffer) (writers: Clarke-Benson) (Inter-song/Timtobe/Midsong Intl., ASCAP) (3:30). The Hollies' lead singer could have his first American hit as a solo with this melodic, dramatic single, his first for the label. His vocals bring a rather Springsteen-like song to life. Atlantic 3459.

ROBERT PALMER, "EVERY KINDA PEOPLE" (prod. by Robert Palmer) (writer: Fraser) (Island/Restless, BMI) (3:17). Steel drums provide the chief melodic hook here, but this is not one of Palmer's reggae singles. Rather, it is a sensitive, interesting ballad that should give Palmer his best chance at a spot on American charts. Island 100.

DEE DEE BRIDGEWATER, "JUST FAMILY" (prod. by Stanley Clarke) (writers: Clarke-Moses-Duncan) (Clarkee, BMI) (3:40). The first single from E/A's new jazz-fusion division sounds like a major r&b and pop hit for Bridgewater. The blend of funk and sentiment in this reminiscence is immediately pleasing, and should be a radio natural. Elektra 45466.

BOB WEIR, "BOMBS AWAY" (prod. by Keith Olsen) (writers: Barlow & Weir) (Ice Nine, BMI) (3:28). Weir could be the first of the Grateful Dead to score a solo hit single with this engaging, uptempo love song. His ingenuous vocal style works well here, and the instrumentation and female backup singers, recalling the Dead's style, fit the song. Arista 0315.

ALBUMS

ROY AYERS, "LET'S DO IT." Ayers has developed a following in jazz, r&b and pop markets for his music which has shown a steady development on recent albums. This is his most consistent effort yet and one that should break him through to a larger audience than ever before with songs like "Let's Do It" "When Is Real Real," and "Melody Maker." Polydor PD-1-6125 (7.98).

SAMANTHA SANG, "EMOTION." The Australian songstress exploded on the charts with the Barry and Robin Gibb penned title track, but it's only the start as several stellar performances attest. "The Love Of A Woman," "I Don't Wanna Go" and "But If She Moves You" should keep her name high on the charts for some time to come. Private Stock PS 7009 (7.98).

"FOTOMAKER." It may be too early in the year to make predictions, but Fotomaker has made the type of album that surely will be remembered as one of the most important debuts of 1978. Superior songwriting, musicianship and vocalizing make each of the lp's ten cuts instantly memorable, with "Where Have You Been All My Life" the likely single. Atlantic SD 19165 (7.98).

"VAN HALEN." The quartet has a lot going for it with a solid image, a hit single ("You Really Got Me") scorching its way up the chart, and a dynamic guitarist in Edward Van Halen. The album contains more of the frenetic hard rock that typifies the single with "Jamie's Cryin'" and "Runnin' With the Devil" a couple of the more programmable cuts. WB BSK 3075 (7.98).



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RECORD WORLD

Yetnikoff Details to Securities Analysts How Accounting Procedures Affect Profits

By MARC KIRKEBY

■ NEW YORK—Walter Yetnikoff, president of CBS Records Group, told a gathering of Wall Street securities analysts here last week that a difference in accounting procedures is responsible for the Warner Communications' music division's lead over his group in operating income for 1977.

CBS and WCI financial reports released in the last two weeks show that the WCI music division earned \$84 million last year to \$79.9 million for the CBS Records Group. Concern over that

gap was apparent among many of the analysts, who assess corporations' financial well-being for brokerage houses and other investors.

Yetnikoff claimed that CBS accounting practices, particularly that of charging unallocated corporate overhead costs against the earnings of its divisions, kept down his group's totals. Warner Communications does not assess overhead this way, and its income totals by division are accordingly higher.

He also stated that the two corporations account for artist advances in different ways, which also tend to reduce the CBS Records Group's operating income.

"Warners capitalizes artists' advances almost in the same way that the movie companies used to do it over the period, I believe," he said. (Continued on page 53)

WB, Warner/Curb Nearing Agreement

■ LOS ANGELES — At press time, RW learned that Warner Bros. Records and the Warner/Curb label were expected to conclude a new agreement extending their continuing distribution and marketing relationship.

Label chief Mike Curb's current political aspirations (he is running for Lieutenant Governor in California), combined with the announcement of a new label venture for Ben and Tony Scotti, who have handled promotion on past Warner/Curb releases, had led to some speculation about the future of the WB pact.

Streisand, Williams Top Grammy Recipients; Fleetwood Mac, Eagles, Boone Also Score

By SAM SUTHERLAND

■ LOS ANGELES—Fleetwood Mac, John Williams, the Eagles, Barbra Streisand and Debby Boone headed an unusually wide field of winners announced at the 20th annual Grammy awards, presented at the Shrine Auditorium here Thursday evening (23) by the National Academy of Recording Arts and Sciences (NARAS). With no single artist or record achieving a broad sweep of the top categories, and fewer multiple winners than in recent years, a larger number of artists won awards.

Telecast live over the CBS network in the U.S. and via satellite abroad, the two-hour prime time segment of the full awards presentation marked the eighth consecutive year of live network coverage for the awards.

Barbra Streisand's single of "Love Theme From 'A Star Is Born' (Evergreen)" (Columbia)

garnered the largest number of awards, earning Song of the Year—shared in a tie with Joe Brooks—for Streisand and co-writer Paul Williams, an award for Best Pop Female Vocal Performance for Streisand herself, and an arrangers award for vocal arranger Ian Freebairn-Smith. Also a triple winner was composer John Williams, whose "Star Wars" (20th Century) soundtrack lp won in both the pop instrumental and motion picture-television score categories, with the single version of the score's main theme, also from the Williams soundtrack recording, winning as Best Instrumental Composition.

Fleetwood Mac's mammoth "Rumours" (WB) lp surprised no one when named Album of the Year, while the Eagles' "Hotel California" (A&M) lp won Best Rock Album. (Continued on page 44)

NAIRD Concludes Successful Convention

By SAM SUTHERLAND

■ BURLINGAME, CALIF.—Bouyed by the recording industry's overall sales gains during the past year, along with a more favorable retail climate for their product, the smaller specialty recording labels and distributors comprising the National Association of Independent Record Distributors and Manufacturers (NAIRD) held their

largest, most successful annual convention to date last weekend.

With over 100 companies represented, an estimated turnout of 200 participated in the three days of seminars and product exhibitions held at the Airport Marina Hotel here from Friday (17) through Sunday (19). With the pre-registration list already including 151 entries prior to Friday's first scheduled meeting, the organization's seventh annual gathering had already exceeded last year's attendance.

That level of support, although still plagued by chronic problems facing entrepreneurs entering an often overlooked sector of the market, reflected general optimism among many of the member companies in the wake of the mid-'70s retail explosion. Spurring the renewed hope for significant market expansion, according to delegates at the convention, has been the retail community's more aggressive marketing stance and the resurgence of total catalogue availability reflected by the growth of the superstore concept; at the same time, the greater professionalism of the industry overall, along with the continued tightening of radio (Continued on page 52)

Paul Simon to WB?

■ NEW YORK—It was strongly rumored last week that Paul Simon has signed a long-term contract with Warner Bros. Records for an undisclosed seven-figure sum. He reportedly owes Columbia (which has released all of his previous records) two more studio albums under his current contract. Simon's Warner contract is said to reflect the artist's interest in scoring films or Broadway musicals, and will reportedly allow him to count such scores toward his album quota, even though he need not perform on them.

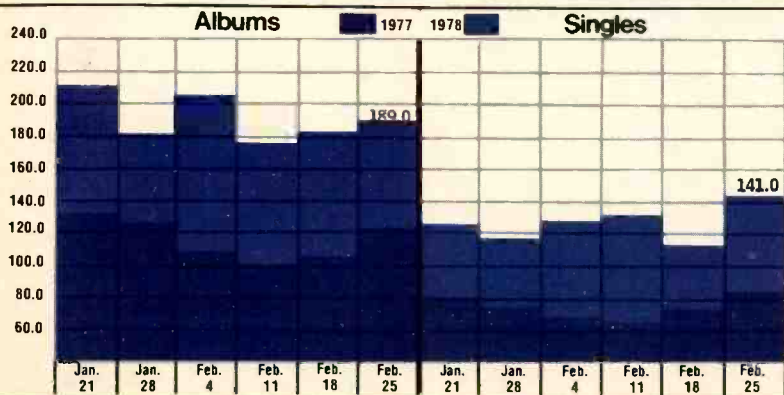
House Subcommittee Plans Royalty Hearings

By BILL HOLLAND

■ WASHINGTON—In a reversal of the old Hollywood film "Mr. Smith Goes to Washington," the House Judiciary Subcommittee is planning to come to Los Angeles March 28-29 to hold a hearing on performers' royalty rights.

The Congressmen and their staff members will talk with performers, record industry executives and broadcasters in the L.A. area for the two-day meeting to (Continued on page 44)

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.

Williams Gets Two Oscar Nominations

By SAMUEL GRAHAM

■ LOS ANGELES — While "Julia," "The Turning Point" and "Star Wars," the former two with eleven nominations and the latter with ten, dominated the February 21 announcement of nominations for the 50th annual Academy of Motion Picture Arts and Science awards, it was composer John Williams (who was responsible for the scores of both "Star Wars" and "Close Encounters of the Third Kind") who got the most pronounced musical nod. Winners will be announced April 3 in ceremonies to be nationally broadcast from Los Angeles by ABC-TV.

Williams' two film projects each received best original score nominations; others in that category included "Julia" (score by George Delerue), "Mohammad — Messenger of God" (Maurice Jarre), and "The Spy Who Loved Me" (Marvin Hamlisch). In the category of best original song score and adap-

tion score, the nominees were "A Little Night Music" (adapted by Jonathan Tunick), "Pete's Dragon" (song score by Al Kasha and Joel Hirschhorn adapted by Irwin Kostal) and "The Slipper and the Rose—The Story of Cinderella" (song score by Richard M. and Robert B. Sherman, adapted by Angela Morley).

Best Original Song

In the best original song slot, Kasha and Hirschhorn were again tapped, for "Candle on the Water" from "Pete's Dragon;" the Shermans were nominated for "The Slipper and the Rose Waltz (He Danced With Me/She Danced With Me)," while Hamlisch's and Carole Bayer Sager's "Nobody Does It Better" from "The Spy Who Loved Me" was also cited. Rounding out the best song category were Joseph Brooks' popular title number to "You Light Up My Life" and "Someone's Waiting for You," written by Sammy

(Continued on page 46)

Atlantic-Scotti Records Bows

■ NEW YORK—Ahmet Ertegun, chairman of Atlantic Records, and Tony Scotti, president of Scotti Brothers Entertainment Industries, Inc., have jointly announced the formation of the Atlantic-Scotti record label, to be distributed worldwide by Atlantic.

In announcing this new association, Ertegun commented: "We are very pleased and honored that the Scotti Brothers have chosen the Atlantic family to be their partner in this

exciting new venture. Over the years, we have been fortunate to participate in the birth and growth of the likes of the Asylum, RSO and Big Tree labels, among others. Now, in 1978, we believe that Atlantic-Scotti will become a great new musical force, and we look forward enthusiastically to working with the Scottis on this very special project." Tony Scotti, who will serve as president of the label, noted: "I have always been a

(Continued on page 44)



Shown celebrating the Atlantic-Scotti association are, from left: David Horowitz, office of the president/Warner Communications Inc.; Warner/Curb Records general manager Fred Scotti; Atlantic vice president & west coast general manager Bob Greenberg; Ben Scotti Promotion president Ben Scotti; Atlantic president Jerry Greenberg; Scotti Brothers Entertainment Industries president Tony Scotti; Atlantic chairman Ahmet Ertegun; and Atlantic west coast a&r director John David Kalodner.

POWERHOUSE PICKS

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

Bob Welch (Capitol) "Ebony Eyes."

Numerous major adds came in this week. Already top five in Cincinnati along with good jumps in other markets. Strong sales are being reported.

Harvey Schein Joins Warner Comm.

■ NEW YORK—Harvey L. Schein will join Warner Communications Inc. as executive vice president of the corporation, it was announced by Steven J. Ross, chairman of WCI. Schein had been chairman and chief executive officer of Sony Corporation of America.



Harvey Schein

Prior to joining Sony, Schein spent fourteen years with CBS, Inc. Schein joined Columbia Records in 1958, and three years later was appointed general manager of Columbia Records International. After a number of posts with the CBS International Division, in 1967 he was named president of the division. At the time of his departure from CBS, he was president of the CBS/Columbia Group, a vice president of the corporation, and a member of the CBS board of directors.

20th Century Fox Label Returns to Original Name, Logos

■ LOS ANGELES — 20th Century-Fox Records has announced that it has adopted new corporate and marketing logos for its stationery and record label, respectively.

The company, which is a subsidiary of the Twentieth Century-Fox Film Corp., has decided to resume using the "Fox" portion of its title in order to reestablish its affiliation with the film

(Continued on page 46)

Abkco Reports Loss

■ NEW YORK—Abkco Industries, Inc. has reported revenues of \$9,289,358 for the fiscal year that ended September 30, 1977, up from \$7,180,144 a year ago. Abkco sustained a net loss of \$463,806 (\$.33 per share) for the year; a year ago, the company lost \$628,403 or \$.44 per share.

For the fourth quarter ended Sept. 30, 1977, Abkco lost \$520,291 or \$.38 per share; compared to a loss of \$174,008 or \$.12 per share for the same period in 1976. Revenues for the quarter were \$2,322,710, up from \$1,984,559 for the same period in 1976.

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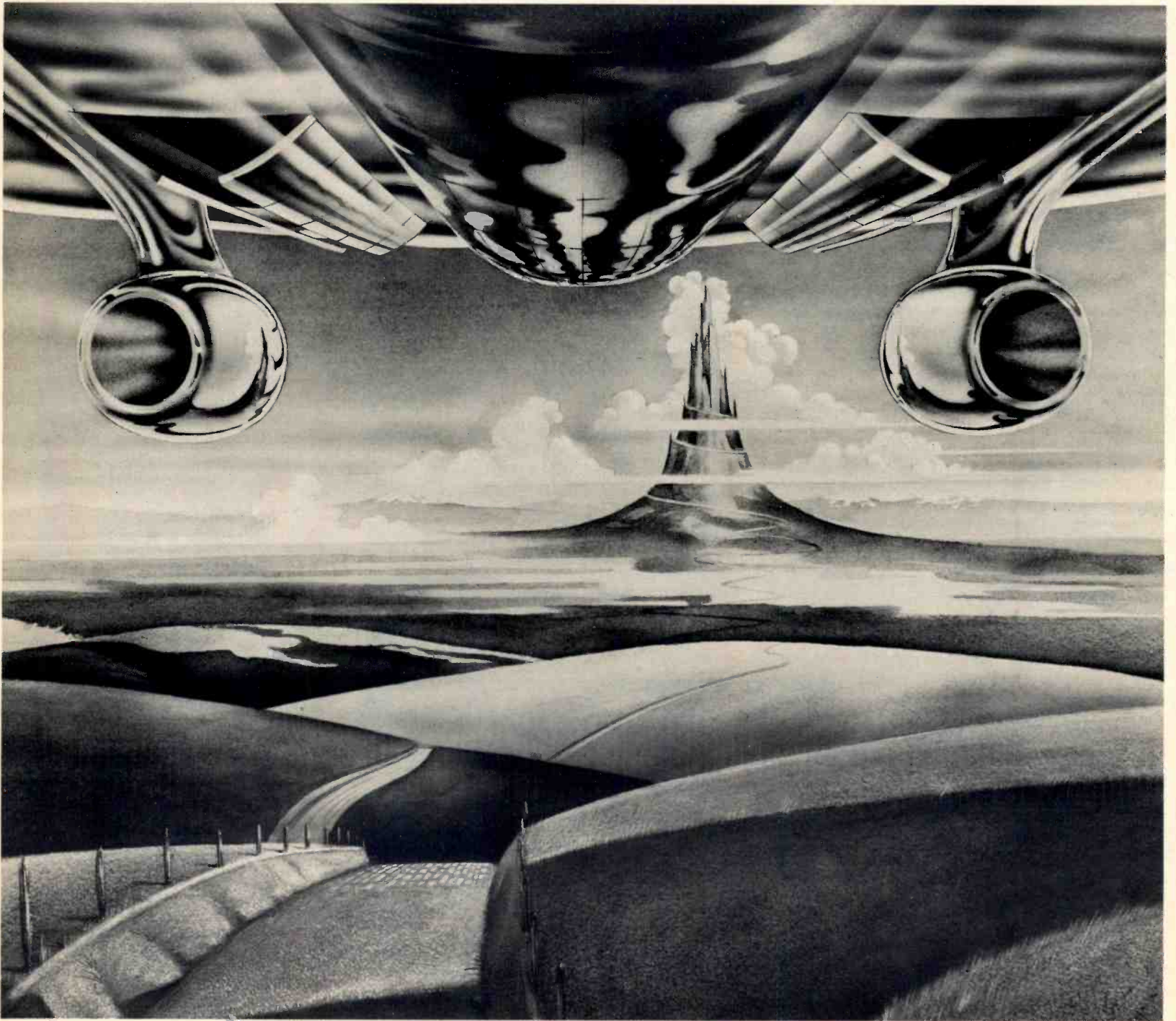
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VOL. 35, NO. 1601

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RECORD WORLD CHART ANALYSIS

Bee Gees-Related Product Continues Chart Momentum Joel LP Nears Top

By BARRY TAYLOR

■ It comes as no surprise that "Saturday Night Fever" (RSO) is the number one album in the country again for the seventh consecutive week. Rack and retail sales continue to mount as the two record soundtrack shows no sign of abating, in some cases posting a three to one lead over its nearest competitor. The nearest competitor, Queen (Elektra), continues to do well, however, still holding on to the number two position as it enters its fourth month of release. Billy Joel (Columbia) at #3 bullet continues his solid sales pattern with increasing rack activity to bolster album sales. The only newcomer to the top ten this week is Styx's "The Grand Illusion" (A&M) at #9 bullet. The album has been enjoying a resurgence in recent weeks due to the success of "Fooling Yourself," the second single from the platinum lp. Otherwise, the top of the chart is comprised of the same familiar names: Jackson Browne (Asylum) at #4, Fleetwood Mac (Warner Bros.) at #5, Earth, Wind & Fire (Columbia) at #6, Rod Stewart (Warner Bros.) at #7, Linda Ronstadt (Asylum) at #8 and Shaun Cassidy (Warner-Curb) at #10.

Outside of the top ten, the next five albums are bulleted and stand poised to enter the tightly knit pack at the top. Leading the charge is Kansas (Kirshner) at #11, also with a bulleted single (a former Powerhouse Pick). Eric Clapton's "Slowhand" (RSO) follows at #12 bullet with what is shaping up as the guitarist's biggest album in years. The two newest releases in the top 30, Ted Nugent (Epic) and Barry Manilow (Arista), follow at #13 and #14 respectively. In its second week of release, Manilow's album is an out of the box success, showing widescale acceptance at the racks and solid retail sales where he is also doing well with his "Can't Smile Without You" single. Steely Dan (ABC), another lp enjoying a resurgence, is at #15.

New Entries

The new entries on the chart this week are led by Stargard (MCA) at #71 bullet. The album by the female trio, which includes the hit theme to "Which Way Is Up," enters the r&b chart at #23. The group's single has already established a crossover pattern and the album appears to be following suit. Little Feat's "Waiting For Columbus" (Warner

Bros.), a live double set, enters at #75 bullet. The group's near unanimous critical acclaim has yet to translate into substantial sales, but this latest album could be just the thing to put them on track. Bowing at #87 bullet, "Head East (A&M) could be the latest midwest rock success story.

Also new this week are the Tubes' "What Do You Want From Live" (A&M) at #92 bullet, Cameo's "We All Know Who You Are" (Chocolate City) at #95 bullet, Peabo Bryson's "Peabo" (Capitol) at #96 bullet, Eddie Money (Columbia) at #97 and Starz's "Attention Shoppers" (Capitol) at #98.

Crossover artists have the albums taking the biggest jumps in the middle of the chart. These include George Benson (Warner Bros.) at #26 bullet (he is still #1 on The Jazz Chart), Waylon & Willie (RCA) at #28 bullet, Maze Featuring Frankie Beverly (Capitol) at #33 bullet, Rufus/Chaka Khan (ABC) at #35 bullet, Chuck Mangione (A&M) at #61 bullet, and Raydio (Arista) at #69 bullet.

Other bulleting albums are by Sea Level (Capricorn) at #40, Journey (Columbia) at #49, ABBA (Atlantic) at #64, Herb Alpert-Hugh Masekela (Horizon) at #77 and Warren Zevon (Asylum) at #79.

Kiss Singles Chartmaker

By PAT BAIRD

■ Although the Bee Gees' "Stayin' Alive" single remained #1 on most station playlists, exceptionally strong sales drove Andy Gibb (RSO) into the #1 bullet spot on the RW Singles Chart this week. The only other bullet in the top 10 is the Bee Gees' "Night Fever," which took a ten point jump into the #7 bullet spot. The record also came on the R&B Singles Chart at #66 bullet.

Also showing steady sales were Dan Hill (20th Cent.), staying at #3, and Queen (Elektra), remaining at #4. Samantha Sang (Private Stock) took the only other move in the Top 10, up to #5, and John Williams (Arista) debuted on the top of the chart at #10.

The remaining chartoppers are Billy Joel (Col) #6, Player (RSO) #8 and Randy Newman (WB) holding at #9.

Just outside the Top 10, Natalie Cole (Capitol) and Raydio (Arista), both big r&b sellers, continued to fill in stations and picked up pop sales for the #11 bullet and #12 bullet spots.

Good sales and station jumps accounted for the bullets on Eric Clapton (RSO) at #14 and Jay Ferguson (Asylum) at #15, while LeBlanc & Carr (Big Tree) and Art Garfunkel (Col) bulleted into the top 20 at #19 and #20 respec-

tively.

Also showing strength in the Top 40 are: Heatwave (Epic) at #22 bullet; Rita Coolidge (A&M) at #23 bullet; Barry Manilow (Arista), with his album moving up 24 points, at #25; Kansas (Kirshner) at #27 bullet with good station moves and a bulleting album; Lou Rawls (Phila. Intl.), re-gaining its bullet on continued crossover strength, at #33; Bob Welch (Capitol) at #34 bullet and this week's Powerhouse Pick; Stargard (MCA), picking up secondaries and some majors, at #35 bullet, and David Gates (Elektra) at #38 bullet.

Jackson Browne (Asylum) at #41 bullet and Rod Stewart (WB) at #43 bullet continued to move on the strength of their big selling albums, while Parliament (Casablanca) moved to the #1 bullet spot on the r&b chart and #44 bullet on the pop side. England Dan & John Ford Coley (Big Tree), last week's Chartmaker, took the biggest move this week, up 14 points to #46 bullet. Andrew Gold (Asylum) at #49 bullet, Gene Cotton (Ariola) at #51 bullet and a good mover at the secondaries, and ELO (Jet) at #52 bullet all continued to add stations this week.

Yvonne Elliman (RSO), a strong pop record, and Roberta Flack with Donny Hathaway (Atlantic), a big r&b crossover, each bulleted 13 points this week to #56 and #57. Styx (A&M) #64 bullet and Bette Midler (Atlantic) #65 bullet both picked up significant adds. Three other crossover records, Earth, Wind & Fire (Col) at #54 bullet r&b and #69 bullet pop, Waylon Jennings and Willie Nelson (RCA) at #2 bullet country and #75 bullet r&b and Ashford & Simpson (WB) at #26 bullet r&b and #78 bullet pop, all did well on the pop radio level this week. The Atlanta Rhythm Section (Polydor) at #84 bullet took an 11 point jump on strong southern airplay and Leif Garrett, just starting to pick up stations, moved to #86 bullet.

New on the chart this week are: Chartmaker Kiss (Casablanca) at #80 bullet; Michael Zager Band (Private Stock) at #81 bullet; Peter Brown (TK), already #39 bullet r&b, coming on at #83 bullet; Bootsie's Rubber Band (WB) at #98 pop and jumping 13 points to #10 bullet r&b; and Manhattans (Col), #17 bullet r&b, on at #99.

REGIONAL BREAKOUTS

Singles

East:

Barry Manilow (Arista)
Bob Welch (Capitol)
Van Halen (Warner Bros.)

South:

Rita Coolidge (A&M)
Roberta Flack (with Donny Hathaway) (Atlantic)

Midwest:

Kansas (Kirshner)
Lou Rawls (Phila. Intl.)
Jackson Browne (Asylum)
Roberta Flack (with Donny Hathaway) (Atlantic)
Andrew Gold (Asylum)

West:

Barry Manilow (Arista)
Bob Welch (Capitol)
Roberta Flack (with Donny Hathaway) (Atlantic)

Albums

East:

Stargard (MCA)
Little Feat (Warner Bros.)
Head East (A&M)
Tubes (A&M)
Kayak (Janus)

South:

Stargard (MCA)
Little Feat (Warner Bros.)
Head East (A&M)
Tubes (A&M)
Joe Sample (ABC)
Andy Gibb (RSO)

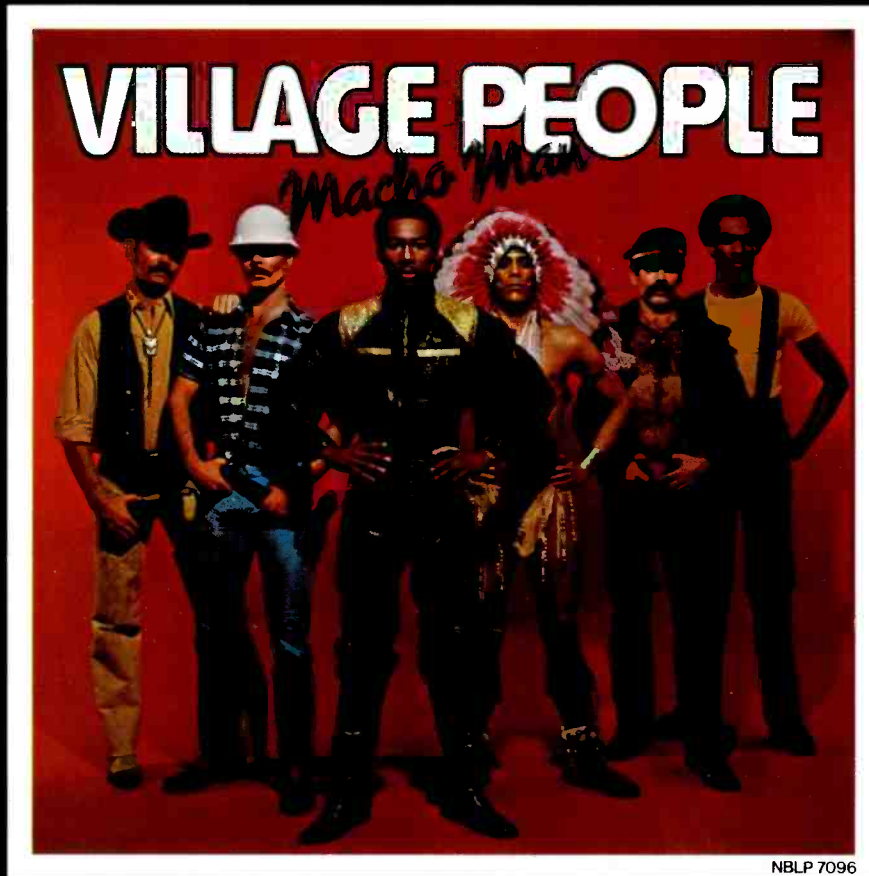
Midwest:

Stargard (MCA)
Little Feat (Warner Bros.)
Head East (A&M)
Tubes (A&M)
Noel Pointer (United Artists)
Joe Sample (ABC)

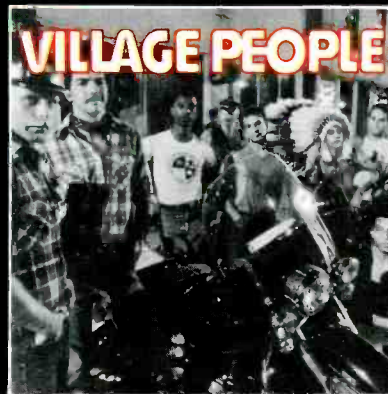
West:

Little Feat (Warner Bros.)
Head East (A&M)
Tubes (A&M)
BTX (Columbia)
Joe Sample (ABC)
Roy Ayers (Polydor)

The
VILLAGE PEOPLE
Know where it's at...
and
It's all in their new album



Macho Man
From the group who brought you



Produced by Jacques Morali for

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Durkan Brings Disc Sales To The Dance Floor

By MIKE FALCON

■ LOS ANGELES — While a number of Los Angeles retailers have marked off special disco sections and attempted to cash in on the rather specialized market, Jack Durkan has taken a different tack and brought his records inside Hollywood's Circus Disco.

"My original idea was for people to be able to hear it and buy it within a matter of moments," explained the owner of the seven month old Record Jacket. The operation occupies a corner of the dance floor at Circus, a night spot that has been in existence for two years.

Durkan, who had worked as a bartender at another local bar, decided to enter the record business when he noticed how much trouble people seemed to be having when they needed certain disco records that were not released by major manufacturers or were slow in reaching mainstream stores. And while his "store" continues to grow, the difficulties in obtaining hot disco products from smaller labels has only marginally decreased, and that because of a seemingly tireless effort on the part of the merchant.

Buying Direct

Durkan and his Dodge van make daily rounds of a number of Los Angeles one-stops and at least one large independent distributor, in quest of top-notch disco recordings. "I was kind of surprised that the distributor allowed me to order direct," noted Durkan, "but they realized that the time factor involved in getting current disco records to me through one-stops sometimes took an unusually long time." Durkan reports that delays of up to two months are not uncommon.

"I couldn't afford to wait that long," said the owner, "because the basic premise of my business is that I must have the records being played at Circus in order for the customers to make that impulse sale." Durkan's captive audience usually does not have to ask what record is being played on the superior sound system (another strong selling factor) because he posts the record, if he has it, as soon as the transition to a new selection is being made.

Given the relatively fast-changing favorites in the disco scene, in which musical and fashion trends seem to undergo some minor, but stylistically significant alterations, the importance of having access to new disco product cannot be overemphasized. Consequently, Durkan sees a pronounced need for a more organized wholesale disco arrangement if effective disco retailing is to

occur in Los Angeles.

"For example, a disc jockey may be playing one of the air-play records he receives from a manufacturer," explained Durkan, "but although I've got the closest retail tie-in imaginable, I sometimes have to go without what could be extremely hot-selling items." Durkan notes that although many disco promotion personnel talk to the disc jockeys at the club, far fewer attempt to create an effective retail coordination.

Because of the highly speculative nature of disco retailing, Durkan has become somewhat of a local legend in that his commercial sense in evaluating records is extremely keen. Because of the tight return allowances afforded him by one-stops, his judgments allow little room for error, and his artistic and business acumen are put to a test most mainstream retailers would dread.

"I'm usually allowed between a 10 and 15 percent return figure at the one-stops I deal with," related Durkan, "and holding material for four or five months in this sort of market is, or can be,

deadly. If you've got the longevity of the 'Saturday Night Fever' soundtrack it's a pretty simple proposition, but most disco records don't enjoy that sort of life."

Double Bind

Consequently, Durkan is in sort of a double bind: while he would like to take more risks, the return policies discourage it, and because of the small size of his operation, he does not have the muscle to force a more lenient policy. In this manner, major manufacturers discourage the prospective disco retailer by forcing him to buy what is largely speculative product through one-stops. And the resultant effect is one of minimal sales exposure for disco acts.

"There have always been a lot of complaints from manufacturers that their disco-oriented product doesn't reach the disco dancer, and that disco patrons aren't record buyers," said Durkan, "but it seems to me that they haven't gone out and really done their homework in many cases. I'm selling records and the only customers I have are the one that came to a disco to dance."

Hall of Fame Lauds Publishers

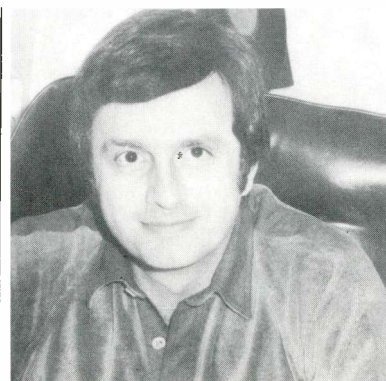


The Songwriter's Hall of Fame, located at 1 Times Square, New York, recently opened a new exhibit honoring "The Publishers of American Song." Pictured at the opening reception are, at left: ragtime piano player Eubie Blake at the famous "tonk" piano on loan to the Hall of Fame from Belwin-Mills Music. With Blake are Board member Jules Goldberg, president Sammy Cahn and the museum's official host Delvin Richards.

Janus Announces Exec Realignment

■ LOS ANGELES — Janus Records has announced an executive realignment affecting its promotion and publicity departments.

Don Wright, formerly of RCA, joins as national director of promotion; Soozy Colonnier from Roadshow Records will do national secondaries; Paul Vincent from Sacramento's KSFM will take charge of west coast promotion; and Leslie Rosen, who worked publicity with Solters & Roskin becomes Janus' national publicity director.



Don Wright

E/A and Polydor Clear Air on Ayers

■ NEW YORK — Elektra/Asylum and Polydor, Inc. have jointly announced that Roy Ayers does not perform on the Ubiquity lp, "Starbooty," on the Elektra/Asylum label. Ayers records exclusively for the Polydor label. Ayers' latest lp on Polydor is "Let's Do It," which was recently released. The announcement was made to head off any possible confusion regarding Ayers' status as a Polydor recording artist.

Ayers is the producer of the Ubiquity album. Ubiquity is the name of Ayers' back-up group.

To avoid any further confusion, Elektra/Asylum will sticker the "Starbooty" albums it has under its control to obliterate the words "Roy Ayers presents" from the front of the album jacket. Elektra/Asylum asks all its customers to similarly sticker the "Starbooty" albums.

20th Names Reynolds Creative Services Dir.

■ LOS ANGELES—Arnie Orleans, senior vice president, marketing, for 20th Century-Fox Records, has announced the appointment of Joey Reynolds to the newly created position of director, creative services.

Reynolds' new assignment will encompass the coordination of all aspects of promotional material. He will supervise the designing of graphics, including point-of-purchase advertising displays, album covers and television and radio spots. Reynolds will report directly to Orleans.

Previous to joining 20th Century-Fox Records, Reynolds' career spanned activities in radio, television and film. He has created jingles for all RKO and Bill Drake stations. Reynolds also produced the first musical IDs for television. Working in film, he was responsible for the "Jesus Christ Superstar" ad campaign. Most recently, Reynolds headed up his own company, Supermarket.

Steinberg Reschedules B'nai Brith Address

■ NEW YORK—Due to the crippling snowstorm of February 6, the announced speech by Irwin Steinberg to be delivered that day to the Music and Performing Arts Lodge of the B'nai Brith in New York was postponed.

The new date for the speech, entitled "A Third Force Enters The Growing Record Industry," is March 6, at 7:15 p.m. The event is open to the public.

Steinberg is president of the Phonogram Record Group.



Journey.

The worldwide Infinity Tour.

They're already on the way. The band that's been seen by over a million-and-a-half fans in the past two years. Supported by a brand-new album that's bulleted and rising fast on all this week's charts.

They're the members of Journey. Going all the way with their new album "Infinity" (and their hot new single "Wheel in the Sky"). And stopping off to visit a few hundred thousand friends along the road. 3-10700

Journey's "Infinity." A significant new direction, on Columbia Records and Tapes.

JC 34912

Journey Tour: 2/10 Davis, Calif., 2/17 Eureka, Calif., 2/18 Salinas, Calif., 2/21 Stockton, Calif., 2/23 Palo Alto, Calif., 2/24 Santa Barbara, Calif., 2/25 Los Angeles, Calif. (with Santana), 2/26 Fresno, Calif. (with Santana), *3/1 Racine, Wisc., *3/2 Davenport, Iowa, **3/3 Chicago, Ill., **3/4 Springfield, Ill., **3/5 Indianapolis, Ind., 3/7 Chicago, Ill., *3/8 Madison, Wisc., **3/9 Milwaukee, Wisc., **3/10 Detroit, Mich., **3/11 Dayton, Ohio, *3/12 Pittsburgh, Pa., **3/14 Toronto, Can., **3/15 Cleveland, Ohio, **3/16 Columbus, Ohio, **3/17 Louisville, Ky., **3/18 Evansville, Ind., **3/19 South Bend, Ind., **3/21 Syracuse, N.Y., **3/22 Albany, N.Y., **3/23 Buffalo, N.Y., **3/24 Philadelphia, Pa., **3/25 New York, N.Y., **3/26 Hempstead, N.Y., **3/29 Minneapolis, Minn., **3/31 Kansas City, Mo., **4/1 St. Louis, Mo., **4/7 Nashville, Tenn., **4/8 Memphis, Tenn., **4/9 Birmingham, Ala., **4/12 Austin, Tex., **4/14 Fort Worth, Tex., **4/15 Houston, Tex., **4/17 Corpus Christi, Tex., **4/19 Atlanta, Ga., **4/21 Miami, Fla., **4/22 Tampa, Fla. *Appearing with Ronnie Montrose. **Appearing with Ronnie Montrose and Van Halen.

Produced by Roy Thomas Baker. Management: Herbie Herbert, Nightmare, Inc., San Francisco.

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THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ NOTES AND COMMENT: It was mildly surprising to pick up last Monday's L.A. Herald-Examiner, a sheet whose popular proclivities are normally somewhere to the right of **Ronald Reagan**, and find a front-page interview with **Bob Dylan**—but things were put back into focus somewhat when, in the very beginning of the interview, **Robert Johnson**, the seminal blues singer cited by Dylan as someone "I used to worship" (along with **Woody Guthrie**), was described as "the producer of many of Dylan's albums." Apparently, interviewer **Julia Orange**, who otherwise did as creditable a job as anyone else confronting what Dylan has done recently, was confusing Robert Johnson with **Bob Johnston**, who really did produce Dylan's records . . . We noticed that **Shaun Cassidy's** latest project is a cover version of the **Lovin' Spoonful's** classic "Do You Believe in Magic." And so the age of recycling continues . . . Speaking of recycling, the latest **Starz** album recently showed up in a package made from a brown shopping bag, a clever little tie-in with the album's title, "Attention Shoppers!" This is not a unique idea, as buyers of the **Jefferson Airplane's** "Bark" album will recall, but it did at least get us to open up the package . . . In that same issue of the Herald-Examiner, also prominently featured was a story detailing the severe burns suffered by an eleven year-old boy emulating **Kiss' Gene Simmons** and his fire-breathing trick. It wasn't the first such accident, and probably won't be the last—and while Simmons has responsibly warned children in the past about the dangers of imitating his routine, it might not be a bad idea for him to reiterate his warnings, perhaps in public service announcements via radio broadcasts. Just a suggestion . . . This week's favorite COAST album is **Morris Jefferson's** "Spank Your Blank Blank," which we predict will do wonders for the bondage/discipline/submission sexual movement. Other titles—and we're not kidding, either—include "To Spank With Love," "Dr. Spank," "Spank a Little Bit," "Spank it Child Please," "Spank Your Thang" and "A Spanking Good Time." Then, of course, we have the obligatory "Spank Your Blank Blank Dance Dance Steps," thoughtfully diagrammed and included for the edification of each and every listener. The instructions include such lines as "Now the man keeps his eye on her bent leg. And reaches out to spank that hip . . . count four beats . . . That felt so good, he spans the other hip!" Okay, people, get those nether cheeks ready . . . Word has it that when **Ringo Starr** went on a record-buying spree at Tower in Westwood not long ago, he also walked out with a three-foot high, free-standing figure of Nipper, the familiar RCA dog. Well, Ringo's a **Beatle**, so he can do whatever he wants . . . Congrats to **Tom Ross** of ICM and his wife **Sydney** on the February 10 birth of daughter **Rhianna Sue**. We're just guessing, of course, but we have a feeling the child's name is somehow connected to Tom's association with **Fleetwood Mac** . . . Other natal news: **Maureen McGovern** is currently in the studio, cutting for Epic with the production team of **Lana Day-Bogan** and husband **Joseph Bogan**. During sessions on Feb. 21, Lana apparently gave birth to son **Joseph Dayna Bogan**, a 7 pound 14 ounce toddler. Mrs. Day-Bogan was rushed to the hospital after delivery, but promised to be back in the studio a mere two days later to supervise the horn parts. Talk about yer dedication . . . **Dennis Ganim**, former president of Pyramid Records, tried to book his new find, the **Vandals**, into the L.A. Continental Hyatt House for rehearsals. However, hotel management, apparently taking the group's name quite literally, refused to book them. Paranoia strikes deep . . .

MORE BELLS—COAST kudos to Jet Records' honcho **Greg Lewerke** and **Debby Genovese**, co-producer of *Midnight Special*, who were married last Saturday (18) at the Beverly Hills Hotel. On hand for the nuptials were **Walter Egan**, who's co-managed by Greg, **David Krebs**, the other half of that management package, **Burt Sugarman** and **Carol Wayne** . . . while condolences and wishes for a speedy recovery go to Casablanca's **Nellie Presswood**, seriously injured in a car accident last week. Although she was just released from the intensive care unit at Cedars-Sinai at press time, she's expected to remain there awhile longer while doctors monitor her progress.

VINYL WITHOUT STRINGS—Anybody prematurely jaded by the industry's preoccupation with volume could do worse than spend a few days with the rugged and occasionally crazed record people who comprise NAIRD. We were on hand for the organization's convention in SF last weekend, and the contrast between the scale and sensibility of this personalized sector of the trade and the monoliths that dominate each year's NARM convention was obvious.

While we're not ready to start our own Top 40 Esoterica chart, we

(Continued on page 39)

ABC 'Sam' Contest Winners Announced

■ LOS ANGELES — Barry Grieff, vice president of marketing and creative services at ABC, has announced the winners of the display contest the label held as part of its "Display It Again, Sam" merchandising campaign. The contest, along with a "Sam" Sweepstakes, were part of the original program, which began in Fall, 1977. The label has decided to continue the program indefinitely.

The winners of the contest were selected in three individual categories (based on store space) for the best in-store displays of ABC merchandising materials, which included posters, mobiles, album jackets, and "Sam" standups.

Three dealers were awarded the grand prize, an all-expense paid, two-week European vacation. Three other retailers won the first prize, an eight-day, roundtrip pleasure cruise from Miami to Nassau. In addition, ABC awarded a total of 15 Portacolor II TV sets as second prize. Several Samsonite gadget bags comprised the third prizes.

Grieff stated that a large number of dealers from a wide range of retail outlets across the country participated in the contest. In all, over 3,000 phone calls were logged of dealers' requesting merchandising aids during "Display It Again, Sam's" initial three-month period. On occasion, ABC artists manned the phones.

For the contest, retailers sent pictures of their constructed displays to D. L. Blair, an independent judging organization in New York. The firm made the final determination of winners.

So small retailers didn't have to compete against large chains,

the contest was broken down in three ways: stores under 2,000 sq. ft.; stores between 2-4,000 sq. ft.; and stores between 4-6,000 sq. ft.

In the under 2,000 sq. ft. division, Spring Bradshaw of The Strand in Muncie, Indiana was awarded the grand prize. Cleve Meyer of Pipedreams in Appleton, Wisconsin won first prize.

In the 2-4,000 ft. category, Tom Egan of Everybody's Record Company in Portland, Oregon won grand prize, Terry Keenan of Record Land in Akron, Ohio, first prize.

And in the 4-6,000 sq. ft. category: Ed Santeramo of Sam Goody's #82 in Eatontown, N.J., grand prize; Dot Morris of Flipside, Inc. in Columbus, Georgia, first prize.

"Sam" sweepstakes winners will be announced soon. ABC will also in the near future unveil the "Mystery Shopper," the next phase in the "Sam" program.

New Starship Album Aired on 300 Stations

■ NEW YORK—More than 300 AM and FM radio stations were scheduled to debut the new Jefferson Starship album, "Earth," on Saturday evening, Feb. 25. The album is set to go on sale today (27) in retail outlets across the country.

Stations received special taped versions of the Starship 1p, which included a two and a half minute musical introduction and a closing statement not available on the album. The premiere of the album, on RCA-distributed Grunt Records, may have been heard by more than 10 million people.

Epic Signs Nielson-Pearson Band



Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels, has announced the signing of the Nielson-Pearson Band to the Epic label. The band is an accomplished quartet from northern California centered on singer-songwriters Reid Nielson and Mark Pearson. Their debut album, entitled *The Nielson-Pearson Band* was just released. Pictured at Epic's Los Angeles offices are, from left: (top) Bobby Colomby, VP west coast Epic a&r; Ron Alexenburg, senior VP and general manager, Epic/Portrait/Associated labels; Mike Atkinson, director, west coast Epic a&r; Lennie Petze, VP Epic a&r; Becky Shargo, assoc. director, west coast Epic a&r; (bottom) Reid Nielson and Mark Pearson.

“I’m not such a great cook. I don’t jog. Politics bore me. And I may not know much about art. But I love my music.”



“I Love My Music.”

8-50500

The new single by Wild Cherry is already loved by
WZZP WFOM WBBQ WGOW WKWK KJOY KFIV WNEX WANS WINW WORD WFLI WALG
WAUG WQDE WROV WLYT WCUE WQ10 WFAH WXIL BJ105 WPGA WFLB WPEZ

It's from the album “I Love My Music.” On Epic/Sweet City Records and Tapes.

JE 35011



Produced by Robert Parisi and Carl Madur for Eelkin-Madure Productions

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NAACP Charges L.A. B'caster Bias

By SAM SUTHERLAND

■ LOS ANGELES — Citing industry indifference to previous allegations of discriminatory employment practices among Southern Californian broadcasters, the Beverly Hills-Hollywood branch of the National Association for the Advancement of Colored People (NAACP) last week unveiled 20 demands from area stations. Concurrent with the NAACP's list of demands was the announcement that the chapter is seeking a joint congressional investigation of employment opportunities in the radio and television industries.

Branch officers made the charges during last Tuesday's (21) press conference at the Los Angeles Press Club, where they listed the new demands — mostly focusing on local television stations, rather than radio station management, but still couched as an indictment of broadcasting in general—and said telegrams requesting federal intervention have been sent to President Carter and U. S. Attorney Griffin Bell.

The NAACP statement specifically noted that an earlier announcement of the branch's intention of challenging license renewal applications for 23 Los Angeles broadcasters, along with the threat of a \$500 million damage suit charging job discrimination, has been ignored since the organization reported its plans last August.

The request for federal assistance was explained in the latest

Salsoul Orchestra Sets Tribute LP

■ NEW YORK — Salsoul Records has announced the release of the Salsoul Orchestra's latest album, entitled "Up the Yellow Brick Road." The album represents the band's tribute to the success of Broadway musicals, and contains songs from several forthcoming motion pictures, including "The Wiz" and "Sgt. Pepper's Lonely Hearts Club Band."

The release of the album will be highlighted with a performance at Philadelphia's Academy of Music, headlining WCAU-FM's second anniversary concert. Special guests on the bill will include Gold Mind artist Loleatta Holloway and Gloria Gaynor.

While Salsoul Records has made an effort to maintain their \$6.98 list price on their catalogue, rising recording and production costs have made it essential to establish a \$7.98 price at this time. It is believed that the overall sales volume will not be effected. The existing catalogue will remain at \$6.98.

announcement by the branch's assertion that "black Americans' civil rights have been violated for the past 25 years as is true today by the racist radio and television industry."

Documentation of the NAACP's position, signed by Jim Cato, chairman of the branch's labor and industry committee, included a promise to "continue our efforts to bring to an end the employment atrocities perpetrated by the networks, their owned and operated stations, the Public Broadcasting System and the local independent stations."

Specific demands attached to the statement called for the creation of protected positions for blacks throughout the local broadcasting community, including opportunities for both on-air personalities and administrative executives; creative opportunities in the producing, directing and writing field; the implementation of training programs for blacks in various broadcast phases; the creation of a review board to examine ongoing hiring practices; guarantees of investments in black banks and lending institutions commensurate with the percentage of profits derived from the black community; assurances of advertising participation in black-owned print and broadcast media; and the creation of scholarship funds earmarked for black students who have demonstrated an interest in telecommunications.

"These demands are expected to be implemented immediately," the concluding statement warned, "reason being radio stations and TV networks have been aware of our intent to file petitions to deny license renewal and a reparation one billion dollar lawsuit due to the failure of the radio stations and TV networks to implement the above demands."

Mercury Signs Key Largo



Phonogram, Inc./Mercury Records recently signed Key Largo to an exclusive recording contract. The group's first album, as yet untitled, is due for release in April. Seen at the signing festivities are, from left: Larry Lader of Key Largo; Steve Musso, manager of the group; Ronnie Lawson of Key Largo; Bruce Slayton, manager of the group; John Oliver of Key Largo; Steve Katz, east coast a&r director for Phonogram/Mercury; Peter Mensch, label manager for Blank Records, the new wave label for Phonogram/Mercury; and Burt Naidoff, eastern regional marketing manager for Phonogram/Mercury.

Brother Bows New Offices, Execs



Brother Records, the parent organization of the Beach Boys, unveiled its new Westwood offices and elected officers. As pictured, Stephen Love (seated), executive vice president; standing left to right, Mae Schneider; Eileen Rosner; Leslie Packard; Betty Durko; Steve Arnett, controller; Susan Scharf; Janet Lent-Koop, general manager. Missing from photo are: Jerry Schilling, tour director; Jason Raphallian and Diane Revell, music administration.

Sire Secures Singles

■ NEW YORK—In separate deals concluded at MIDEM, Sire has acquired rights to the British hit "Up Town Top Ranking" by Althia and Donna, as well as the French hit "Ca Plane Pour Moi" by Plastic Bertrand. The "Up Town Top Ranking" agreement, which also covers Canada, was negotiated by Sire's managing director Seymour Stein and WEA chief John Fruin. Both will be released in the U.S. in March.

Greenberg to Mercury

■ CHICAGO — Jim Taylor, national promotion director for Phonogram, Inc./Mercury Records, has announced the appointment of Steve Greenberg to the position of local promotion manager for the New York City area.

Greenberg previously worked in a similar capacity with Arista Records for a year, and for several years with RCA Records.

Edmonds Named Dir., Arista U.K. A&R

■ NEW YORK — Clive Davis, president of Arista Records, has announced the appointment of Ben Edmonds to the position of a&r director, Arista U.K. and international operations.



Ben Edmonds

Edmonds, who will be based in London, will be responsible for the acquisition of talent for the label in the United Kingdom. He also will have creative involvement in the coordination of recording activities and in the selection of material and producers for artists on Arista's U.K. roster. Further, Edmonds will act as a talent scout for artists who may have a U.K. affiliation but who are free outside of the U.K.

Before coming to Arista, Edmonds was west coast director of talent acquisition at Capitol Records. Prior to that he was assistant editor and columnist for Record World, an editor of Creem Magazine and of Phonogram Record Magazine. Among the publications he's contributed to as a free-lance writer on music are Rolling Stone, Crawdad, The Los Angeles Times, Penthouse and Circus. He also co-authored the book "Backstage Passes" with Al Kooper.



A MILLION A MONTH
FOR THE PAST 18
MONTHS, THE EAGLES
HAVE SOLD 1 MILLION
ALBUMS EVERY 30 DAYS.

New York, N.Y.

BY DAVID MCGEE and BARRY TAYLOR

■ Two of Britain's biggest female singers of the '60s have ended prolonged periods of silence this month with new albums. **Dusty Springfield**, who enjoyed a consistent string of hit singles and albums on both sides of the Atlantic returns with a new album on UA while **Marianne Faithfull** has recorded her first album in ten years for Nems-U.K.

Through songs like "I Only Want To Be With You," "Wishin' and Hopin'," "All I See Is You" and the monumental "You Don't Have To Say You Love Me," Springfield was acknowledged as one of the finest female pop singers of the day. Her breathy vocals were combined with dramatic productions which could alternately soothe or seethe with a burning intensity.

She entered the '70s with the classic "Dusty In Memphis," an album produced by **Tom Dowd**, **Arif Mardin** and **Jerry Wexler** which contained her memorable version of "Son of a Preacher Man." She followed that record with "From Dusty With Love," a collaboration with **Gamble** and **Huff**; "See All Her Faces" and "Cameo." After the latter, released here by ABC five years ago, she seemed to disappear without leaving a trace.

Her comeback album is aptly titled "It Begins Again" and marks the beginning of what will hopefully be a long partnership between Springfield and producer **Roy Thomas Baker**. Baker, who is best known for his work with **Queen**, **Pilot**, **Starcastle** and **Journey** has proven himself compatible with the songstress and has steered her in a direction that best suits her style and interests. The songs reflect her broad tastes, ranging from "A Love Like Yours (Don't Come Knocking Every Day)," originally a B-side for **Martha and the Vandellas** in 1966, to **Barry Manilow's** "Sandra" to **Nona Hendryx's** "Checkmate." "That's the Kind of Love I've Got For You," the longest track on the album, is more in line with her '60s' productions with its accented rhythm section and a stylized vocal that echoes some of her great hits of the last decade.

"I hate competing with a past image," she recently exclaimed in an interview, "People have a very strong image of what I was, and they expect me to still be like that which means I can't progress at all." With "It Begins Again," Springfield is in the enviable position of being a singer who has taken a natural progression without relinquishing some of the more endearing qualities that has become her hallmark.

Marianne Faithfull has never had a hit in this country despite the fact that her versions of "As Tears Go By" and "Come And Stay With Me" are generally regarded as classics of the middle sixties. Her new record, "Faithless," is only available as an import at this time, but it is her first new effort in over ten years. The album finds Faithfull performing a program of songs written by people like **Waylon Jennings**, **Jessi Colter**, **Jackie DeShannon** and **Bob Dylan**. Her voice has matured through the years and is well suited to this type of material. The music is provided by the members of the **Grease Band** and their accompaniment is supportive without overshadowing her vocals. There's no reason why Faithfull shouldn't make her long awaited chart debut here with songs like "Dreamin' My Dreams" and "All I Wanna Do In Life" . . . if the album gets picked up by an American record company.

BRIEFS: Now that America has gotten Stiff, we understand that Stiff will start a new label in the U.K. for one off, short term signings. The label, Stiff 1-Off has already signed the **Subs** whose single, "Gimme Your Heart" will be the first for the label. Stiff has also acquired worldwide rights to **Devo** (outside of the U.S.) for the group's first three singles. The first two, "Mongoloid" and "Satisfaction" have already been released here on the group's own **Booji Boy** label. Their next single bears the appropriate title, "Be Stiff." In still other Stiff news, the label will release "The **Wreckless Eric** Album" in two versions. For conservatives, there will be a normal 12" version on black vinyl. For others, there will be a 10" version on brown vinyl with two less tracks . . . If the B-side of **Elvis Costello's** new Columbia single, "Watching the Detectives," sounds familiar, it should. It's "Alison."

Garland Jeffreys' new album will be titled "One Eyed Jack." It was produced by Jeffreys and **David Spinozza** and is dedicated to **Jackie Robinson** . . . RSO has signed the **British Lions**, the re-formed **Mott**.

RW Honors Dan Hill



At his recent performances at New York's Other End, 20th Century recording artist Dan Hill was presented with a plaque commemorating his cover photo on Record World's February 18 issue. Shown at the club are, from left: Toni Profera, 20th Century's national singles promotion director; Dan Hill; RW's VP and managing editor Mike Sigman; Hill's producer Matthew McCauley; 20th Century's VP of promotion Lenny Beer; and Hill's manager Bernie Finkelstein.

Foreigner Tour Set

■ NEW YORK—Atlantic recording group Foreigner has announced plans for a worldwide tour beginning in mid-March and extending until April. The tour, which marks the group's first performances outside of the U.S., will take Foreigner to Hawaii, Japan, Australia, Holland and England. In addition to these performances, the group is also scheduled to make appearances in Hong Kong, China and India. The itinerary will be completed with a major New York date.

Due to the wide-ranging scope of the tour, the itinerary will be filmed by Derek and Kate Burbridge, and an extensive promotional campaign will be utilized in support of each date.

Atlantic Records will also be releasing Foreigner's second album, which the group will be completing prior to the opening of their world tour.

K-tel Sales Up

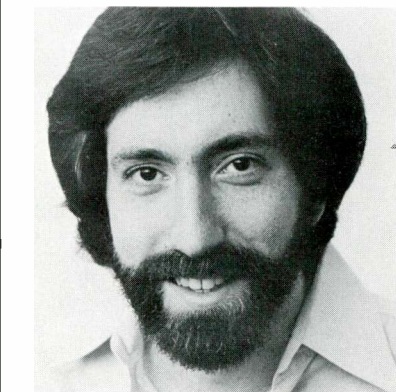
■ NEW YORK — K-tel International, Inc. last week reported that its sales for the last six months of 1977 were the highest for that period in the company's history, reaching \$66,396,000, up 11 percent from the \$59,612,000 reported for the first six months of fiscal 1977.

Net income for the six months ended Dec. 31, 1977 was \$100,000, a reversal of the company's loss of \$1,074,000 for the same period a year ago and the first time K-tel has shown a profit for the first six months of its fiscal year since it adopted a cash collection method of revenue recognition at the close of fiscal 1974.

K-tel's advertising expenses for the six months ended Dec. 31 were \$20,622,000, down from \$22,841,000 a year ago.

RSO Names Ross Creative Services Dir.

■ LOS ANGELES — Al Coury, president of RSO Records, Inc., has announced that Glenn Ross has been appointed director of creative services.



Glenn Ross

In this position, Ross is responsible for the design of all RSO Records promotion aids, audio-visual displays and merchandising material. This includes preparation of all album covers, advertisements, posters, banners, mobiles, radio spots and video material.

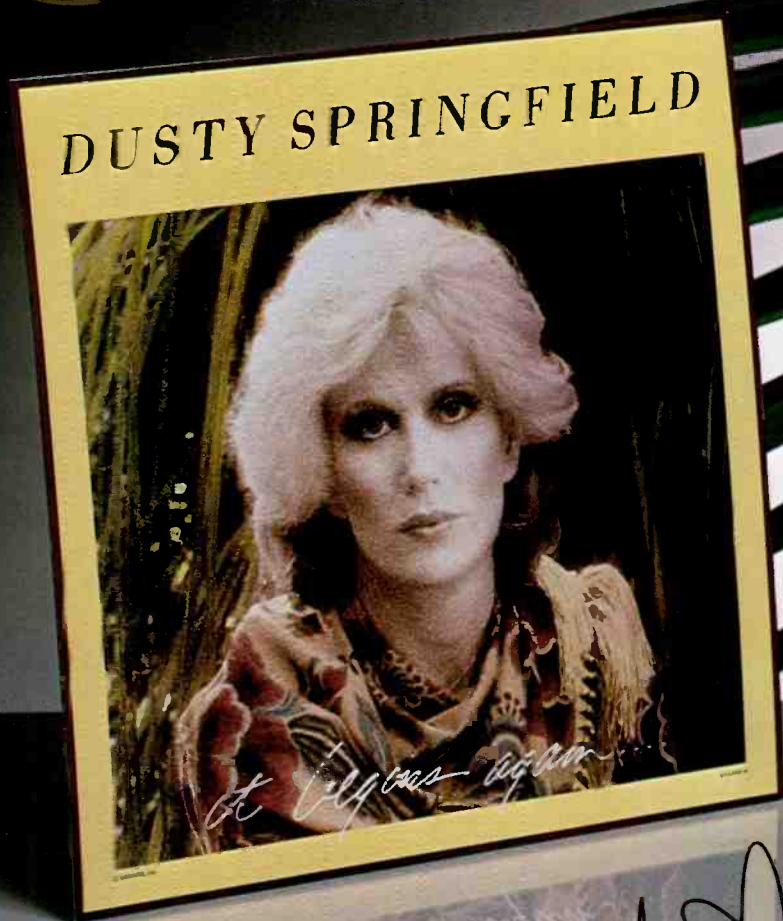
Prior to joining RSO Records, Ross was sole proprietor of Glenn Ross and Associates, a graphics design firm catering to the music industry.

Friedman to Big Heart

■ LOS ANGELES—Glenn H. Friedman has been appointed as director of creative affairs for the Big Heart Music Group. He will report to Alan Mink, vice president of the music division of BNB Associates.

Most recently, Friedman was a director for A. Schroder International and prior to that, a professional manager for CBS April/Blackwood for two and a half years. He has also worked as an a&r man for London Records and a&r coordinator for the Apple/Abkco companies.

*IT BEGINS AGAIN...
FOR YOU, AND FOR HER
DUSTY SPRINGFIELD..NOW*



Dusty Springfield

*Dusty Springfield's new album, It Begins Again...
Produced by Roy Thomas Baker on United Artists Records and Tapes*

RADIO WORLD

Paul Drew Will Make Trade Visit to Cuba; First Broadcasting Exec There Since '50s

By SAM SUTHERLAND

■ LOS ANGELES — Independent programming consultant Paul Drew will be the first U. S. broadcasting executive to enter Cuba since that country severed economic relations with the U. S. business community in the late '50s. "I'll be the first radio programmer to visit Cuba since 1957," Drew told RW in confirming his plans to travel to Havana on Monday (27) as a member of a delegation of California businessmen exploring possible new trade liaisons with the country.

According to Drew, the agenda for the five day trip includes a series of meetings with Cuban ministers with financial officials, as well as a state dinner hosted by Fidel Castro.

His own inquiries will focus on the possibility of future programming exchanges, Drew noted. "I hope to find out whether I can provide them with any assistance

in developing their own programming," he explained. "Everywhere I go around the world, people are constantly interested in the way our broadcasting industry operates. So I expect to find interest down there as well.

"It's one of the better opportunities for the future, given that there's been no contact at all for 20 years."

Television Plans

Meanwhile, the broadcast veteran says his involvement in television properties is growing, as underscored by current talks with the NBC network regarding at least one Drew package, and Drew's plans to participate in the upcoming NATPE sessions here. The NBC proposal, he noted, is a musically themed show, but he declined to detail plans further prior to the scheduled meeting with programming executives at the network.

Player at KFRC



RSO recording group Player visited radio station KFRC while they were in San Francisco as part of their national concert tour with Eric Clapton. Pictured at KFRC are, (left to right) Paul Palmer (Player manager), Peter Beckett (Player), Ron Moss (Player), Dave Sholin (MD; KFRC), Michael Dundas (RSO promotion, San Francisco), J.C. Crowley (Player), Leslie Wing (KFRC assistant MD), Wayne Cook (Player), John Friesen (Player).

Spears Forms Radio Service

■ LOS ANGELES — Radio programmer Michael Spears has announced the formation of his new company, New World Media.

The firm will begin as a radio programming service only, consulting stations in markets 25 to 100.

Spears most recently programmed RKO General stations (KH), Los Angeles and KFRC, San Francisco. He also has previously consulted RKO's WHBQ, Memphis and Waterman Broadcasting's KTFM, San Antonio. In 1972, Spears converted McLendon's KNUS-FM from AOR to Top 40.

McCartney to B-100

■ LOS ANGELES—C.C. McCartney will be the new program director at station B-100 in San Diego, it was announced Wednesday (22). He replaces Bobby Rich.

Background

McCartney was formerly program director at KTLK in Denver. He will assume his new post at B-100 as of March 3.

CBS Taps Peck

■ CHICAGO — Jim Scully, Chicago branch manager, CBS Records, has announced the appointment of Gregory Peck to the position of black music marketing promotion manager for the Chicago marketing area.

Mangione KLIF Special



On a recent concert appearance at a North Texas State University, A&M artist Chuck Mangione found his way to the studios of KLIF in Dallas. The top-forty station taped an hour-long special with Mangione that was featured on KLIF. Shown from left are Mike Taylor, A&M Dallas promotion representative; Nick Stern, A&M mid-central regional promotion representative; Chuck Mangione; Lynn Carnley, KLIF promotions director; Rick Vanderslice, KLIF music director; and Allen Farmer, KLIF air personality.

Western States Conference Announced

■ LOS ANGELES — San Luis Obispo, California will be the site of the First California/Western States Conference, March 17-18, 1978. Topics to be discussed are careers, AOR, small markets, music, engineering, and management programming.

In announcing the site at the San Luis Bay Inn, the planning committee also said that registrations will be held to \$35.00 for radio, and \$45.00 for record and trade people. Application forms are available from any of the committee members; Don Anti/Tony Muscolo (Anti/Muscolo Promotions, L.A.); Les Garland (KFRC, San Francisco, Ca.); Bob Hamilton (KRTH, Los Angeles, Ca.); Red Mountain (KCBN, Reno, Nevada); Jimi Fox (KCBQ, San Diego, Ca.); A.J. Roberts (KDON, Salinas, Ca.); John Tobin (San Luis Obispo, Ca.); Chris Van Kamp (KYNO, Fresno, Ca.).

Columbia Taps Gorman

■ MINNEAPOLIS — Bob Ewald, Minneapolis branch manager, CBS Records, has announced the appointment of Thomas Gorman to the position of Columbia label local promotion manager in the Minneapolis area.

In his new position, Gorman will be responsible for the promotion and marketing responsibilities of all Columbia product in the Minneapolis marketing area, which encompasses six states.

Prior to joining CBS Records, Gorman was operating his own promotion and marketing business in Ireland.

Universal B'casting To Purchase KCNW

■ PASADENA — The Universal Broadcasting System has applied to the FCC for the purchase of KCNW Radio in Kansas City. The acquisition of KCNW will bring the total of stations owned by Universal to nine.

Dick Marsh of Universal has reported that plans are for the new station to be a 24-hour a day Christian Music station. Programming will be primarily inspirational with heavy emphasis put upon MOR Christian music. The station is a 500 watt which was formerly an all-news station. Marsh said the Benware Programming Service will be used in programming the station, as the service is customized for the area and will be best suited at this time.

Marsh is also looking for air personalities to staff the new facility and may be contacted at (213) 577-1224 or at Universal Broadcasting, 3844 East Foothill Blvd., Pasadena, California 91107, in care of Marsh.

SESAC, PBS Pact

■ NEW YORK — SESAC announced Feb. 16 that it had reached a licensing agreement with the Public Broadcasting Service and National Public Radio. The pact will bring SESAC a minimum of \$50,000 for each year of its five-year term. That sum may be expanded if additional stations join the PBS or NPR networks.

SESAC's vice president and counsel, Albert F. Ciancimino, handled negotiations for the society.

"HEAD EAST" THE NEW ALBUM.



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"HEAD EAST" THE NEW ALBUM. ON A&M RECORDS & TAPES



Produced by Jeffrey Lesser. Management: Artistic Vision, Ltd. Steve Schankman/Irv Zuckerman. Agent: Premier Talent, Barry Bell.

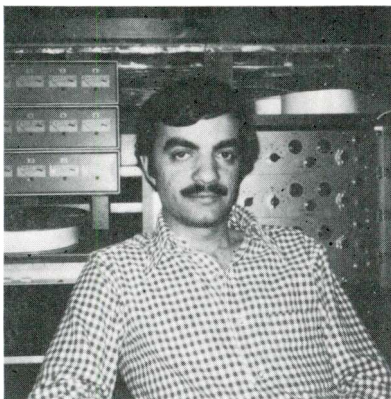
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Tony Bongiovi: Producing Records That Are Fun

By ALAN WOLMARK

■ At 29 years old, Tony Bongiovi has been producing and engineering at some of America's finest studios for over a decade. As a high school "whiz kid," Bongiovi broke into the business at Motown's Detroit studios where he worked with the likes of Diana Ross and Holland-Dozier-Holland cutting his teeth at one of the '60s greatest hit factories. Basing himself in New York and doing the late-night shift at the Record Plant, Bongiovi broadened his background with some of the heaviest of the '60s rockers, including Jimi Hendrix. Seven years at MediaSound and producing two posthumous Hendrix discs, "Crash Landing" and "Midnight Lightning," brings his work up-to-date when Bongiovi is coming off the success of Meco's "Star Wars" which he co-produced and is riding with a number of records on Record World's charts including Meco's "Close Encounters." Bongiovi has recently aligned himself with the new wave courtesy of his production credits with Sire Records' the Ramones, Rezillos, Tuff Darts and Talking Heads and with the New York recording facility, Power Station, which he recently designed and built with Bob Walters, former president of MediaSound. In the following Dialogue, Bongiovi speaks of his fairy tale entry into the recording industry, the state of rock and roll, Power Station and frustrations in dealing with the industry from an artistic point of view.



Tony Bongiovi

Record World: Your career goes back over ten years to your work at Motown. How did you break into the industry?

Tony Bongiovi: Even though I can't play any instruments I always liked records. The biggest influences on me were records by the Beach Boys, the Motown thing and the Four Seasons. So while in high school, I combined my interest in electronics with the fact that I was intrigued with how to make records. I started by hanging around at Bell Sound in New York because I wanted to learn to be an engineer. Every time I had a day off from school I would come in from New Jersey and hang around the studio. Finally I got into the studio and saw what happens and started to build my own little studio at home. By about 1966 I was listening to lots of those Motown discs and I liked them a lot because of the neat production techniques they used. Using whatever little knowledge of production I had gotten, I figured out what I thought was one of the things Motown did to get certain sounds. So I checked out the records' label and called Motown. I explained to their chief engineer, Lawrence Horn, what I had figured out about their sound techniques. Two days later he flew to New York and met me on the roof of the Lincoln Center Motor Inn here to find out how I found out about their recording. The next day I was on a plane to Detroit.

RW: What happened out in Detroit that got you involved in the recording end of the industry?

Bongiovi: Right away I met Berry Gordy, Diana Ross, Junior Walker, Smokey Robinson. I was really overwhelmed because I was just a kid straight out of high school. It was at Motown where I really learned what a record producer was. I saw how their people worked together and how most of the records out there were made by team efforts. I watched Holland and Dozier and how the equipment was creatively used. Whereas in New York there is an entirely different style of making records. In Detroit, anybody who had an idea was allowed to experiment. In New York if a big act comes into the studio only the best room would be used, the best engineer in the house would be used, and all the conditions would be ideal. At Motown, at 17 years old, I found myself recording Diana Ross. In New York that would never have happened. You'd have to be very, very experienced before they'd let you do that.

RW: Most of the hit records you have produced are co-production deals. It seems that Motown taught you that approach. Could you explain the advantages of such a set-up?

Bongiovi: Since I can't play any instruments, it's somewhat of a disadvantage; because in the studio, even with a rock and roll band, you still have to communicate some kind of musical logic to them. A producer's job is to work with a group and put them on tape the way they really sound. So I integrally work with someone who can communicate with the musicians on that technical level. Besides I'm not greedy, I'd rather have my name with co-producers on five records on the charts than just my name on one. I need one of my co-producers to be a musician because I know what I want to hear but I have to have a musician or an arranger to explain in musical terms what I want on that record. The advantage in not being a musician is that I don't necessarily care about how great a musician is, but rather I can look more to the overall sound.

RW: You say you know what you want to hear on a record. How can you explain that in terms of your attitudes towards production?

Bongiovi: Records for me are fun. Records should be fun to listen to. When I made Gloria Gaynor's record with Meco Monardo I saw that on radio and around me were depressing records. So I said, "Gee, whatever happened to the records Motown used to make in the '60s?" So my idea was Gaynor's "Never Can Say Goodbye" or "Doctor's Orders" which were just fun. And amidst all the social and economic depression, clubs started picking up on my record. I had never made a disco record before but it struck me as fun. People laughed at me when I took on Gloria Gaynor, they laughed at me when I took on the Ramones. Even a big record company called me up and asked, "What are you guys doing that junk for?" I said, "Because Tommy Ramone came to me and asked if I could do it even though it was a little bit strange." I believe it really has a shot. And the Ramones are great guys to work with. Despite the fact that the making of the records is fun, we do the work. There are no drugs, no fans, no friends. We go in to make a record.

At Motown, at 17 years old, I found

“myself recording Diana Ross. In N.Y.”

that would never have happened.

RW: You evidently feel that most of the recording you've done in the past ten years has been timely. You hit Motown at the right time. The Gloria Gaynor thing happened because you felt the time was right. And now you are doing quite a lot of new wave product. Why?

Bongiovi: There is a gap right now. When the Rolling Stones were starting they were playing basic rock and roll and it seems that no one was doing that anymore. Just like when I did Gloria Gaynor, no one was doing that Motown sound anymore. The only reason those things stopped selling was because the guys who were making them stopped making them. I feel that a lot of the new wave is very much like the old records of ten and twenty years ago. The Ramones have brought back songs like "Do You Wanna Dance" and the concept of simple chords. All the sophistication of today's music is not necessary. It's nice to see it back to 12 songs on an album. The lyrics are different like with the Ramones or the Tuff Darts because the times have changed. There's a little bit different coloring involved but it's still the old basic group going in. Nobody's doing that anymore—the Eagles, Queen, Led Zeppelin are very sophisticated with incredible amounts of effects and overdubs. Also these musicians are older now and there's a gap. There are no 19 year olds making records anymore. I'm still a kid, the last thing I can remember is going to high school. So I'm intrigued with the new wave. I've gotten together with Lance Quinn and Bob Clearmountain who are incredible talents with whom I work. I asked Lance to listen to some of the new wave and he felt there was something there. We started producing together and all of a sudden every record we've done for Seymour Stein, the president of Sire Records, has hit the charts.

RW: How do you reconcile producing the new wave and doing something like your biggest record to date, Meco's "Star Wars"?

(Continued on page 40)

Will the real Stiff please stand up.



Surprise! Everyone of them is a genuine Stiff.

And they're everything you'd expect from a bunch of Stiffs. And more. Their album "Stiffs Live" captures all the excitement and frenzy they created on their explosive tour through England. It chronicles five of the most vital and diverse rock talents that Britain has produced in the last decade.

Elvis Costello doing "Miracle Man," and a song never made available on record before, "I Just Don't Know What To Do With Myself."

Nick Lowe performs a classic "Heart of the City" and sings his own style ode to a girl who traded in her dancing shoes for dreaded wedlock on "I Knew The Brice" and "Let's Eat."

Ian Dury shows off his best side with "Billericay Dickie," some lewd bragging on "Wake Up and Make Love With Me" and his "Sex & Drugs & Rock & Roll" reflects the talent that has everyone leaning to his left side.

Wreckless Eric does "Go The Whole Wide World" with reckless abandon. His talent comes at you in true Stiff fashion. He never lets you down.

Larry Wallis is the mystery Stiff. His lyrics tell us that he's a police car and if it can sing, why not.

There they are. Stiffs with clout. And every one of them, standing on their own.



101 THE SINGLES CHART 150

MARCH 4, 1978

MAR. 4	FEB. 25		
101	101	THE ONE AND ONLY MAGGIE MacNEAL/Warner Bros. 8524 (Famous, ASCAP/Ensign, BMI)	
102	102	YOU BROUGHT THE WOMAN OUT OF ME HOT/Big Tree 16108 (Atlantic) ABC Dunhill, BMI)	
103	104	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems, EMI/First Artists, ASCAP)	
104	—	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513 (Edward B. Marks/Neverland/Peg, BMI)	
105	106	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498 (Oweparc, BMI)	
106	107	LE SPANK LE PAMPLEMOUSE AVI 153 (Equinox, BMI)	
107	108	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)	
108	122	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City 8 5500 (Bema, ASCAP)	
109	110	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists 1136 (Aunt Polly, BMI)	
110	112	THAT'S YOUR SECRET SEA LEVEL/Capricorn 0287 (Stoned Individual, BMI)	
111	—	SITTING IN LIMBO DON BROWN/First American Records 102 (Island, BMI)	
112	113	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)	
113	116	SHOT ME DOWN NAZARETH/A&M 2009 (MT3, Sesac)	
114	117	STARLIGHT CORY WELLS/A&M 2013 (Jade Eye, BMI)	
115	—	A LOVER'S QUESTION JACKY WARD/Mercury 55018 (Eden/Progressive, BMI)	
116	103	HOME BOUND TED NUGENT/Epic 8 50493 (Magicland, ASCAP)	
117	121	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/ RCA 11036 (Chess, ASCAP)	
118	123	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)	
119	—	ON BROADWAY GEORGE BENSON/Warner Bros. 8542 (Screen Gem-EMI, BMI)	
120	111	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971 (Barkay-Warner-Tamerlane, BMI)	
121	118	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI)	
122	124	I DO GEILS/Atlantic 3454 (ABC/Dunhill/Yvonne, BMI)	
123	—	WATCHING THE DETECTIVES ELVIS COSTELLO/Columbia 3 10696 (Rock Music)	
124	127	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ ABC 12327 (Horse Hairs, BMI)	
125	129	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billie, B.T., BMI)	
126	—	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/Atlantic 3459 (Intersong/Timtope/Midsong, ASCAP)	
127	130	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)	
128	114	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)	
129	133	MY REASON TO BE IS YOU MARILYN McCOO & BILLY DAVIS, JR./ ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/ Spec-O-Lite, ASCAP)	
130	115	ON FIRE T CONNECTION/Dash 5041 (TK) (Sherlyn/Decible, BMI)	
131	120	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION/Buddah 582 (Arista) (Dick James/Chriswood, BMI)	
132	134	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)	
133	—	YOU'LL LOVE AGAIN HOTEL/Mercury 73979 (Blair/Hotel, BMI)	
134	136	SAVE ME, SAVE ME NETWORK/Epic 8 50489 (Barry Gibb/Stigwood/ Unichappell, BMI)	
135	138	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown) (Gab, ASCAP)	
136	141	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum) (Unichappell/Begonia Melodies/Fedora, BMI)	
137	125	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)	
138	—	WISHING ON A STAR ROSE ROYCE/Whitfield 8531 (WB) (May Twelfth/Warner-Tamerlane, BMI)	
139	142	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728 (Klondike, BMI)	
140	143	DOWN THE ROAD DOUCETTE/Mushroom M 7029 (Andorra, ASCAP)	
141	144	RAINSTORM FRANKIE VALLI/Private Stock 180 (Chrysalis, ASCAP)	
142	126	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca) (Skydiver/Lu-cor, ASCAP)	
143	146	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736 (East Memphis, BMI)	
144	139	GOD ONLY KNOWS MARILYN SCOTT/Big Tree BT 16105 (Atlantic) (Irving, BMI)	
145	—	GIMME A LITTLE SIGN RICK NELSON/Epic 8 50501 (Big Shot, ASCAP)	
146	137	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)	
147	132	WOOLY, WOOLY P.J. & BOBBY/Butterfly 1203 (Danick/Careers, BMI)	
148	—	IT AMAZES ME JOHN DENVER/RCA 11214 (Cherry Lane, ASCAP)	
149	131	FOR YOUR LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor) (Teddy Randazzo, BMI)	
150	—	HEART'S UNDER FIRE CLOVER/Mercury 73976 (Chappell, ASCAP)	

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA HURT NOBODY	Phil Benton & Group (Caliber/Good High, ASCAP)	92
ALWAYS AND FOREVER	Barry Blue (Almo/Rondor, ASCAP)	22
AM I LOSING YOU	Bobby Martin & The Manhattans (Sumack/Scorpion, BMI)	99
BABY COME BACK	Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI)	8
BABY HOLD ON	Bruce Botnick (Graionca, BMI)	58
BEFORE MY HEART FINDS OUT	Steven A. Gibson (Sailmaker/Chappell, ASCAP)	51
BOOGIE SHOES	H.W. Casey & R. Finch (Sherlyn, BMI)	54
BOOTZILLA	George Clinton & William Collins (Rubber Band, BMI)	98
BREAKDOWN	Denny Cordell (Skyhill, BMI)	45
CALIFORNIA	Joe Brooks (Big Hill, ASCAP)	79
CAN'T SMILE WITHOUT YOU	Ron Dante & Barry Manilow (Dic James, BMI)	25
COME SAIL AWAY	Prod. by group (Almo/Stygian Songs, ASCAP)	73
CURIOUS MIND	(UM, UM, UM, UM, UM, UM) Johnny Rivers (Warner-Tamerlane, BMI)	62
DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)	Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	18
DANCE WITH ME	Cory Wade (Sherlyn/Decibel, BMI)	83
DAYBREAK (STORYBOOK CHILDREN)	Brooks Arthur (ATV/SashaSong/Warner-Tamerlane/Upward Spiral, BMI)	65
DESIREE	Bob Gaudio (Stonebridge, ASCAP)	24
DISCO INFERNO	Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	71
DON'T COST YOU NOTHING	Nickolas Ashford & Valerie Simpson (Nick-O-Val, ASCAP)	78
DON'T LET ME BE MISUNDERSTOOD	Nicholas Skoosky & Jean Manual de Scarano (Ben E. Benjamin, ASCAP)	29
DUST IN THE WIND	Jeff Glixman (Don Kirshner, BMI)	27
EBONY EYES	Carter (Glenwood/Cigar, (Mighty Three, BMI)	91
EASY TO LOVE	Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	94
EBONY EYES	Carter (Glenwood/Cigar, ASCAP)	34
EMOTION	Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	5
EVERYBODY LOVES A RAIN SONG	Chips Moman (Screen Gems-EMI/Baby Chick, BMI)	61
FALLING	Pete Carr (Carhorn BMI/Music Mill, ASCAP)	19
FANTASY	Maurice White (Saggyfire, BMI)	69
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	55
FFUN	Skip Scarborough (Val-le Joe, BMI)	60
FLASH LIGHT	George Clinton (Rick's/Malbiz, BMI)	44
FOOLING YOURSELF	Styx (Almo/Stygian Songs, ASCAP)	64
GALAXY	Jerry Goldstein (Far Out, ASCAP)	66
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	38
HAPPY ANNIVERSARY	John Boylan & Group (Australian Tumbleweed, BMI)	30
HERE YOU COME AGAIN	Gary Klein (Screen Gems-EMI/Summerhill, BMI)	26
HEY DEANIE	Michael Lloyd (CAM, BMI)	42
HOW DEEP IS YOUR LOVE	Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	39
HOLLYWOOD	Joe Wissert (Boz Scaggs/Meadow Ridge, ASCAP)	74
HOT LEGS	Tom Dowd (Riva, ASCAP)	43
I'M GONNA TAKE CARE OF EVERYTHING	Richard Podolor (Fox Fanfare/Nocibur, BMI)	90
I CAN'T HOLD ON	Kenny Edwards (Seagrape, BMI)	93
IF I CAN'T HAVE YOU	Freddie Perren (Stigwood/Unichappell, BMI)	56
I GO CRAZY	Paul Davis (Web IV, BMI)	13
IMAGINARY LOVER	Buddy Buie & Robert Nix (Low-Sal, BMI)	84
IT'S YOU THAT I NEED	Michael Stokes (Desert Moon/Willow Girl, BMI)	50
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)	12
JUST THE WAY YOU ARE	Phil Ramone (Joelsongs, BMI)	6
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	33
LAY DOWN	SALLY Glyn Johns (Stigwood/Unichappell, BMI)	14
LET IT GO, LET IT FLOW	Dave Mason & Ron Nevison (Dave Mason, BMI)	53
LET'S ALL CHANT	Michael Zager (Sumack, BMI)	81
LONG, LONG WAY FROM HOME	John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	68
LOVE IS LIKE OXYGEN	Prod. by group (Pub Sweet/WB, ASCAP)	89
LOVE ME RIGHT	Denise LaSalle (Warner Tamerlane/Ordena, BMI)	95
(LOVE IS) THICKER THAN WATER	Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI)	1
LOVELY DAY	Bill Withers & Clarence McDonald (Golden Withers/Chappell, BMI)	70
MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS	Prod. not listed (Tree, BMI)	75
MIND BENDER	Buddy Buie (No Exit, BMI)	75
MORE THAN A WOMAN	Freddie Perren (Stigwood/Unichappell, BMI)	87
NATIVE NEW YORKER	Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	40
NEVER HAD A LOVE	Bill Schnee (Irving Pablo Cruise, BMI)	85
NIGHT FEVER	The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	7
OUR LOVE	Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	11
PEG GARY KATZ	(ABC/Dunhill, BMI)	17
POOR POOR PITIFUL ME	Peter Asher (Warner-Tamerlane/Darkroom, BMI)	32
PUT YOUR HEAD ON MY SHOULDER	Michael Lloyd Spanka, BMI)	86
REACHING FOR THE SKY	Richard Evans & Peabo Bryson (PB/ASCAP)	96
ROCKET RIDE	By Group & Eddie Kramer (Kiss/Kick-A-Rock/Rock Steady, ASCAP)	80
RUNNING ON EMPTY	Jackson Browne (Swallow Turn, ASCAP)	41
SERPENTINE FIRE	Maurice White (Artwork, ASCAP)	37
SHORT PEOPLE	Lenny Waronker & Russ Titleman (Hightree, BMI)	9
SILVER DREAMS	Ron Nevison (Hudson Bay, BMI)	63
SLIP SLIDIN' AWAY	Paul Simon & Phil Ramone (Paul Simon, BMI)	47
SO LONG	Jim Mason (Warner-Tamerlane/El Sueno, BMI)	88
SOMETIMES WHEN WE TOUCH	Mathew McCauley & Fred Mulin (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	3
STAYIN ALIVE	The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI)	2
STREET CORNER SERENADE	Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI)	36
SWEET MUSIC MAN	Larry Butler & Kenny Rogers (Jolly Rogers, ASCAP)	77
SWEET, SWEET SMILE	Richard Carpenter (Sterling/Addison Street, ASCAP)	82
SWEET TALKIN' WOMAN	Jeff Lynne (Jet, BMI)	52
TAKE ME TO THE KAPTIN	Bruce Fairbarin (Squamish/Corinth, BMI)	67
THANK YOU FOR BEING A FRIEND	Andrew Gold with Brock Walsh (Luckyu/Special Songs, BMI)	49
THE CIRCLE IS SMALL	Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	59
THE CLOSER I GET TO YOU	Rubina Flake (Scarab/Ensign, BMI)	57
THE NAME OF THE GAME	Anderson & Bjorn Ulvaeus (Countless Songs, BMI)	28
THE WAY YOU DO THE THINGS YOU DO	David Anderle (Jobete, ASCAP)	23
THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"	John Williams & Rick Chertoff (Gold Horizon, BMI)	10
THEME FROM CLOSE ENCOUNTERS	Meco Monardo, Tony BoBngiovi & Harold Wheeler (Gold Horizon, BMI)	31
THUNDER ISLAND	Bill Szymczyk (Painless, ASCAP)	15
TOO HOT TA TROT	James Carmichael & Group (Jobete/Commodores Ent., ASCAP)	72
TURN TO STONE	Jeff Lynne (Unart/Jet, BMI)	76
WE ARE THE CHAMPIONS	Queen (Queen Music)	4
WE'LL NEVER HAVE TO SAY GOODBYE AGAIN	Kyle Lehning (Downbreaker, BMI)	46
WHAT A WONDERFUL WORLD	Phil Ramone (Kags, BMI)	20
(Duchess/Get Loose, BMI)		16
WHAT'S YOUR NAME	Producer not listed	
WHICH WAY IS UP	Mark Davis (Warner-Tamerlane/May Twelfth/Duchess, BMI)	35
YOU AND I, PART I	Vernon Bullock & John Garrett (Lenise/Black Girl, BMI)	100
YOU LIGHT UP MY LIFE	Joe Brooks (Big Hill, ASCAP)	
YOU REALLY GOT ME	Ted Templeman (Jay Boy, BMI)	48
YOU'RE IN MY HEART (THE FINAL ACCLAIM)	Tom Dowd (Riva, ASCAP)	21

RECORD WORLD MARCH 4, 1978

THE SINGLES CHART

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

MAR. 4	FEB. 25		WKS. ON CHART
1	2	(LOVE IS) THICKER THAN WATER ANDY GIBB RSO 883	19
2	1	STAYIN' ALIVE BEE GEES/RSO 885	13
3	3	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355 15	
4	4	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	20
5	6	EMOTION SAMANTHA SANG/Private Stock 178	17
6	5	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	17
7	17	NIGHT FEVER BEE GEES/RSO 889	5
8	7	BABY COME BACK PLAYER/RSO 879	23
9	9	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	17
10	11	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	11
11	14	OUR LOVE NATALIE COLE/Capitol 4509	11
12	15	JACK & JILL RAYDIO/Arista 0283	12
13	13	I GO CRAZY PAUL DAVIS/Bang 733	28
14	20	LAY DOWN SALLY ERIC CLAPTON/RSO 886	10
15	19	THUNDER ISLAND JAY FERGUSON/Asylum 45444	12
16	16	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40819	14
17	18	PEG STEELY DAN/ABC 12320	15
18	8	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	16
19	22	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	14
20	23	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	6
21	10	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/ Warner Bros. 8475	19
22	25	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	10
23	27	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	7
24	12	DESIREE NEIL DIAMOND/Columbia 3 10657	14
25	31	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	5
26	21	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	21
27	33	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	6
28	30	THE NAME OF THE GAME ABBA/Atlantic 3449	8
29	24	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	17
30	32	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)	10
31	29	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	10
32	34	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	6
33	38	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	11
34	43	EBONY EYES BOB WELCH/Capitol 4543	6
35	41	WHICH WAY IS UP STARGARD/MCA 40825	7
36	26	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	16
37	28	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	21
38	44	GOODBYE GIRL DAVID GATES/Elektra 45450	12
39	35	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	23
40	36	NATIVE NEW YORKER ODYSSEY/RCA 11129	19
41	48	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	4
42	39	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	17
43	50	HOT LEGS ROD STEWART/Warner Bros. 8535	3
44	53	FLASH LIGHT PARLIAMENT/Casablanca NB 909	5
45	40	BREAKDOWN TOM PETTY AND THE HEARTBREAKERS/ Shelter 62008 (ABC)	13
46	60	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	2
47	42	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	21
48	55	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515	5
49	57	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	4
50	52	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	7



51	59	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	4
52	61	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	3
53	54	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	8
54	56	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	5
55	63	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	6
56	69	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	3
57	70	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	3
58	65	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	3
59	66	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	4
60	37	FFUN CON FUNK SHUN/Mercury 73959	16
61	62	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/ MCA 40854	7
62	49	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	11
63	67	SILVER DREAMS THE BABYS/Chrysalis 2201	5
64	73	FOOLING YOURSELF STYX/A&M 2007	
65	72	DAYBREAK (STORYBOOK CHILDREN) BETTE MIDLER/ Atlantic 3431	5
66	45	GALAXY WAR/MCA 40820	12
67	64	TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol)	7
68	46	LONG, LONG WAY FROM HOME FOREIGNER/Atlantic 3439	12
69	81	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	2
70	51	LOVELY DAY BILL WITHERS/Columbia 3 10627	16
71	75	DISCO INFERNO TRAMMPS/Atlantic 3389	3
72	47	TOO HOT TA TROT COMMODORES/Motown 1432	11
73	58	COME SAIL AWAY STYX/A&M 1977	22
74	78	HOLLYWOOD BOZ SCAGGS/Columbia 3 10679	3
75	83	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	3
76	68	TURN TO STONE ELO/Jet JT 1099 (UA)	16
77	74	SWEET MUSIC MAN KENNY ROGERS/United Artists 1095	10
78	88	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	2
79	84	CALIFORNIA DEBBY BOONE/Warner/Curb 8511 (WB)	3

CHARTMAKER OF THE WEEK

80	—	ROCKET RIDE KISS Casablanca 915	1
81	—	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	1
82	85	SWEET, SWEET SMILE CARPENTERS/A&M 2008	4
83	—	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	1
84	95	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	2
85	86	NEVER HAD A LOVE PABLO CRUISE/A&M 1999	6
86	96	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/ Atlantic 3466	2
87	90	MORE THAN A WOMAN TAVARES/Capitol 4500	4
88	89	SO LONG FIREFALL/Atlantic 3452	5
89	92	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	2
90	97	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	2
91	94	EASY COME, EASY GO SPINNERS/Atlantic 3462	3
92	93	AIN'T GONNA HURT NOBODY BRICK/Bang 735	5
93	82	I CAN'T HOLD ON KARLA BONOFF/Columbia 3 10618	5
94	76	EASY TO LOVE LEO SAYER/Warner Bros. 8502	14
95	91	LOVE ME RIGHT DENISE LaSALLE/ABC 12312	6
96	99	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	2
97	71	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb 8446 (WB)	28
98	—	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512	1
99	—	AM I LOSING YOU MANHATTANS/Columbia 3 10674	1
100	98	YOU AND I, PT. I LIYING PROOF/Ju-Par 532	4



FLASHMAKER



WAITING FOR COLUMBUS
LITTLE FEAT
WB

MOST ADDED:

- WAITING FOR COLUMBUS**—Little Feat—WB
- WATCH**—Manfred Mann—WB
- HEAD EAST**—A&M
- DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
- IT HAPPENED ONE BITE**—Dan Hicks—WB
- VAN HALEN**—WB
- BERKSHIRE**—Wha-Koo—ABC
- IMAGINARY LOVER** (single)—Atlanta Rhythm Section—Polydor
- NRBQ AT YANKEE STADIUM**—Mercury
- THE MAD HATTER**—Chick Corea—Polydor
- WHAT DO YOU WANT FROM LIVE**—Tubes—A&M

WNEW-FM/NEW YORK

- ADDS:**
- HEAD EAST**—A&M
 - NRBQ AT YANKEE STADIUM**—Mercury
 - PURSUIT OF HAPPINESS**—Rupert Holmes—Private Stock
 - SHOWDOWN**—Gallagher & Lyle—A&M
 - SPIRAL**—Vangelis—RCA
 - THE MAD HATTER**—Chick Corea—Polydor
 - TUFF DARTS**—Sire
 - VAN HALEN**—WB

- HEAVY ACTION (airplay in descending order):**
- WAITING FOR COLUMBUS**—Little Feat—WB
 - THE TRB PRE-ALBUM**—Tom Robinson Band—Harvest
 - DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - THE STRANGER**—Billy Joel—Col
 - ALIENS**—Hosliips—DJM
 - FRESH FISH SPECIAL**—Robert Gordon—Private Stock
 - IT HAPPENED ONE BITE**—Dan Hicks—WB
 - WATCH**—Manfred Mann—WB
 - ROUND THE BACK**—Cafe Jacques—Col
 - NO DICE**—Capitol

WBCN-FM/BOSTON

- ADDS:**
- WAITING FOR COLUMBUS**—Little Feat—WB
- HEAVY ACTION (airplay in descending order):**
- EXCITABLE BOY**—Warren Zevon—Asylum
 - SLOWHAND**—Eric Clapton—RSO
 - RUNNING ON EMPTY**—Jackson Browne—Asylum

- FRENCH KISS**—Bob Welch—Capitol
- WAITING FOR COLUMBUS**—Little Feat—WB
- LAVENDER HILL MOB**—UA
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- JAN AKKERMAN**—Atlantic
- AJA**—Steely Dan—ABC

WLIR-FM/LONG ISLAND

- ADDS:**
- BERKSHIRE**—Wha-Koo—ABC
 - DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - HEAD EAST**—A&M
 - NRBQ AT YANKEE STADIUM**—Mercury
 - RECORD PEOPLE** (single)—Melanie—Midsong
 - SAFETY IN NUMBERS**—Crack The Sky—Lifesong
 - SHOWDOWN**—Gallagher & Lyle—A&M
 - SPINOZZA**—David Spinozza—A&M
 - THE NIELSEN PEARSON BAND**—Epic
 - VAN HALEN**—WB

- HEAVY ACTION (airplay in descending order):**
- WAITING FOR COLUMBUS**—Little Feat—WB
 - THE STRANGER**—Billy Joel—Col
 - EDDIE MONEY**—Col
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - AJA**—Steely Dan—ABC
 - ALL FOR A REASON**—Alessi—A&M
 - OUT OF THE BLUE**—ELO—Jet
 - MY AIM IS TRUE**—Elvis Costello—Col
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - BILLY FALCON'S BURNING ROSE**—UA

WCOZ-FM/BOSTON

- ADDS:**
- NIGHT FLIGHT**—Yvonne Elliman—RSO
 - RUBICON**—20th Century
 - STARLIGHT DANCER**—Kayak—Janus

- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE STRANGER**—Billy Joel—Col
 - FRENCH KISS**—Bob Welch—Capitol
 - SLOWHAND**—Eric Clapton—RSO
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - MY AIM IS TRUE**—Elvis Costello—Col
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.

WPLR-FM/NEW HAVEN

- ADDS:**
- DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - MAMA LET HIM PLAY**—Doucette—Mushroom
 - MELODIES**—Jan Hammer Group—Nemperor
 - NRBQ AT YANKEE STADIUM**—Mercury
 - OPEN FIRE**—Ronnie Montrose—WB
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
 - TUFF DARTS**—Sire

- VAN HALEN**—WB
- WAITING FOR COLUMBUS**—Little Feat—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE STRANGER**—Billy Joel—Col
 - AJA**—Steely Dan—ABC
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - SLOWHAND**—Eric Clapton—RSO
 - NEWS OF THE WORLD**—Queen—Elektra
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.

WIOQ-FM/PHILADELPHIA

- ADDS:**
- DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - QUEEN OF THE NIGHT**—Michael Wynn Band—Ariola
 - RAINBOW SEEKER**—Joe Sample—ABC
 - THE MAD HATTER**—Chick Corea—Polydor
 - THE PATH**—Ralph MacDonald—Marlin
 - VAN HALEN**—WB
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB
 - WHAT DO YOU WANT FROM LIVE**—Tubes—A&M

- HEAVY ACTION (airplay, sales, phones in descending order):**
- EXCITABLE BOY**—Warren Zevon—Asylum
 - INFINITY**—Journey—Col
 - STARLIGHT DANCER**—Kayak—Janus
 - EDDIE MONEY**—Col
 - MY AIM IS TRUE**—Elvis Costello—Col
 - CATS ON THE COAST**—Sea Level—Capricorn
 - HEAD EAST**—A&M
 - THE HOMETOWN BAND**—A&M
 - NIGHT FLIGHT**—Yvonne Elliman—RSO
 - SAFETY IN NUMBERS**—Crack The Sky—Lifesong

WHFS-FM/WASHINGTON

- ADDS:**
- HUBBIS**—Richard Bierach—ECM
 - IMAGINARY LOVER** (single)—Atlanta Rhythm Section—Polydor
 - IT HAPPENED ONE BITE**—Dan Hicks—WB
 - JUST FAMILY**—Dee Dee Bridgewater—Elektra
 - NIGHT FLIGHT**—Yvonne Elliman—RSO
 - SPINOZZA**—David Spinozza—A&M
 - THE MAD HATTER**—Chick Corea—Polydor
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WAVES**—Terje Rypdal—ECM
 - WHAT DO YOU WANT FROM LIVE**—Tubes—A&M

- HEAVY ACTION (airplay in descending order):**
- EXCITABLE BOY**—Warren Zevon—Asylum
 - CATS ON THE COAST**—Sea Level—Capricorn

- MY AIM IS TRUE**—Elvis Costello—Col
- EVOLUTION**—Taj Mahal—WB
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- CIRCLES IN THE STREAM**—Bruce Cockburn—True North
- BILLY FALCON'S BURNING ROSE**—UA
- RAINBOW SEEKER**—Joe Sample—ABC
- RENALDO & CLARA** (soundtrack ep)—Bob Dylan—Col
- OPEN FIRE**—Ronnie Montrose—WB

WKLS-FM/ATLANTA

- ADDS:**
- BERKSHIRE**—Wha-Koo—ABC
 - HEAD EAST**—A&M
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - OPEN FIRE**—Ronnie Montrose—WB

- HEAVY ACTION (airplay, sales, phones):**
- AJA**—Steely Dan—ABC
 - GRAND ILLUSION**—Styx—A&M
 - MANORISMS**—Wet Willie—Epic
 - NEWS OF THE WORLD**—Queen—Elektra
 - OUT OF THE BLUE**—ELO—Jet
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - SLOWHAND**—Eric Clapton—RSO
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- BERKSHIRE**—Wha-Koo—ABC
 - FANDANGO**—RCA
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - IMAGINARY LOVER** (single)—Atlanta Rhythm Section—Polydor
 - TOO MUCH IS NOT ENOUGH**—Charlie Ainley—Nemperor
 - YOU REALLY GOT ME** (single)—Van Halen—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - MY AIM IS TRUE**—Elvis Costello—Col
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - OUT OF THE BLUE**—ELO—Jet

WQSR-FM/TAMPA

- ADDS:**
- FRESH FISH SPECIAL**—Robert Gordon—Private Stock
 - LAST OF THE BLUE DEVILS**—Jay McShann—Atlantic
 - LOVE WILL FIND A WAY**—Pharoah Sanders—Arista
 - RENALDO & CLARA** (soundtrack ep)—Bob Dylan—Col
 - SPIRAL**—Vangelis—RCA
 - STAR BOOTY**—Roy Ayers Ubiquity—Elektra
 - THE MAD HATTER**—Chick Corea—Polydor
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB

- HEAVY ACTION (airplay, sales, phones in descending order):**
- MY AIM IS TRUE**—Elvis Costello—Col
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - THE STRANGER**—Billy Joel—Col
 - KARLA BONOFF**—Col
 - CATS ON THE COAST**—Sea Level—Capricorn
 - WEEKEND IN L.A.**—George Benson—WB
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - AJA**—Steely Dan—ABC
 - EXCITABLE BOY**—Warren Zevon
 - RUNNING ON EMPTY**—Jackson Browne—Asylum

WMMS-FM/CLEVELAND

- ADDS:**
- A CRAZY STEAL**—Hollies—CBS (import)
 - DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - FOTOMAKER**—Atlantic
 - INNOCENT VICTIM**—Uriah Heep—WB
 - WATCH**—Manfred Mann—WB

- HEAVY ACTION (airplay, sales in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - EDDIE MONEY**—Col
 - SATURDAY NIGHT FEVER** (soundtrack)—RSO
 - SLOWHAND**—Eric Clapton—RSO
 - THE STRANGER**—Billy Joel—Col
 - NEWS OF THE WORLD**—Queen—Elektra
 - THE GODZ**—Millennium
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - I LOVE MY MUSIC**—Wild Cherry—Sweet City
 - FRENCH KISS**—Bob Welch—Capitol

WCOL-FM/COLUMBUS

- ADDS:**
- JAN AKKERMAN**—Atlantic
 - PLASTIC LETTERS**—Blondie—Chrysalis
 - WAITING FOR COLUMBUS**—Little Feat—WB

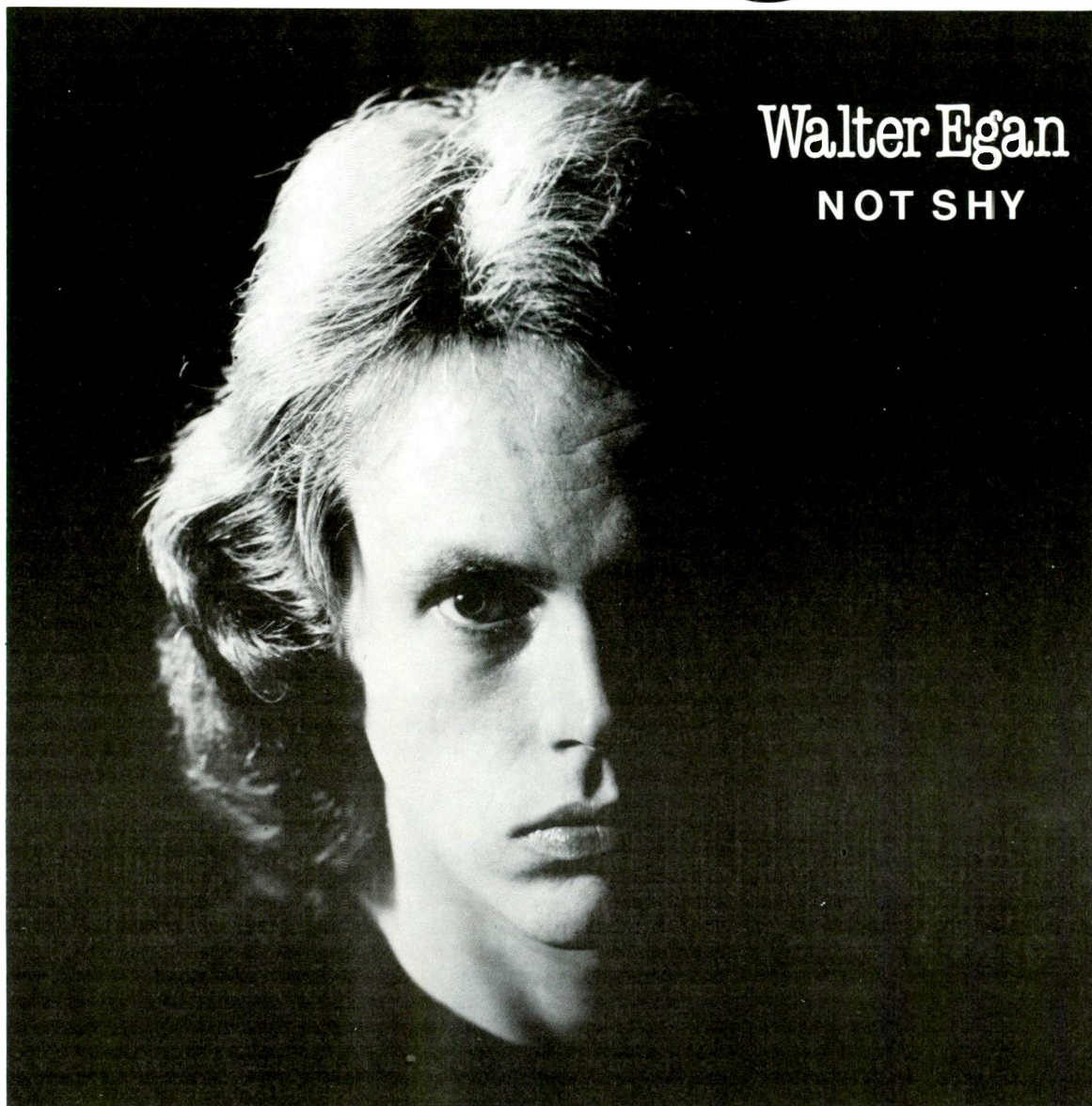
- HEAVY ACTION (airplay, sales):**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
 - CATS ON THE COAST**—Sea Level—Capricorn
 - DUO GLIDE**—Sanford & Townsend—WB
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - INFINITY**—Journey—Col
 - JAN AKKERMAN**—Atlantic
 - OPEN FIRE**—Rannie Montrose—WB
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATERMARK**—Art Garfunkel—Col

WABX-FM/DETROIT

- ADDS:**
- HEAD EAST**—A&M
 - IMAGINARY LOVER** (single)—Atlanta Rhythm Section—Polydor
 - NIGHT FLIGHT**—Yvonne Elliman—RSO
 - STAY** (single)—Rufus—ABC

- HEAVY ACTION (airplay, sales, phones in descending order):**
- GRAND ILLUSION**—Styx—A&M
 - THE STRANGER**—Billy Joel—Col
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - DOUBLE LIVE GONZO**—Ted Nugent—Epic
 - SLOWHAND**—Eric Clapton—RSO

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TOP AIRPLAY



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST AIRPLAY:

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- THE STRANGER**—Billy Joel—Col
- AJA**—Steely Dan—ABC
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- MY AIM IS TRUE**—Elvis Costello—Col
- NEWS OF THE WORLD**—Queen—Elektra
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- EXCITABLE BOY**—Warren Zevon—Asylum
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- OUT OF THE BLUE**—ELO—Jet
- WAITING FOR COLUMBUS**—Little Feat—WB

WXRT-FM/CHICAGO

- ADDS:**
- BELONGING**—Keith Jarrett—ECM
 - CIRCLES IN THE STREAM**—Bruce Cockburn—True North
 - DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - EROICA**—Szell/Cleveland Symphony Orch.—Odyssey
 - IT HAPPENED ONE BITE**—Dan Hicks—WB
 - SPIRAL**—Vangelis—RCA
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB
 - WAVES**—Terje Rypdal—ECM

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

- AJA**—Steely Dan—ABC
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col
- ENDLESS WIRE**—Gordon Lightfoot—WB
- SLOWHAND**—Eric Clapton—RSO
- LISTEN NOW**—Phil Manzanera/801—Polydor (import)
- MY AIM IS TRUE**—Elvis Costello—Col
- HEAVEN HELP THE FOOL**—Bob Weir—Arista

KSHE-FM/ST. LOUIS

- ADDS:**
- HEAD EAST**—A&M
 - INNOCENT VICTIM**—Uriah Heep—WB
 - NO DICE**—Capitol
 - VAN HALEN**—WB
 - WATCH**—Manfred Mann—WB

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

- INFINITY**—Journey—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- OUT OF THE BLUE**—ELO—Jet
- MAMA LET HIM PLAY**—Doucette—Mushroom
- NEWS OF THE WORLD**—Queen—Elektra
- CATS ON THE COAST**—Sea Level—Capricorn

WKDF-FM/NASHVILLE

- ADDS:**
- I'M READY**—Muddy Waters—Blue Sky
 - LONEWOLF**—Michael Murphy—Epic
 - RAINBOW SEEKER**—Joe Sample—ABC
 - RENALDO & CLARA** (soundtrack ep)—Bob Dylan—Col
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB

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

- SLOWHAND**—Eric Clapton—RSO
- NEWS OF THE WORLD**—Queen—Elektra
- THE STRANGER**—Billy Joel—Col
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- LONGER FUSE**—Dan Hill—20th Century
- AJA**—Steely Dan—ABC
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- WATERMARK**—Art Garfunkel—Col
- POINT OF KNOW RETURN**—Kansas—Kirshner
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

WQFM-FM/MILWAUKEE

- ADDS:**
- BERKSHIRE**—Wha-Koo—ABC
 - FROM RATS TO RICHES**—Good Rots—Passport
 - HEAD EAST**—A&M
 - HEY EVERYBODY**—Stallion—Casablanca
 - OPEN FIRE**—Ronnie Montrose—WB
 - RENALDO & CLARA** (soundtrack ep)—Bob Dylan—Col
 - STREET ACTION**—BTO—Mercury
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB

HEAVY ACTION (airplay in descending order):

- THE STRANGER**—Billy Joel—Col
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- AJA**—Steely Dan—ABC
- POINT OF KNOW RETURN**—Kansas—Kirshner
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- NEWS OF THE WORLD**—Queen—Elektra
- GRAND ILLUSION**—Styx—A&M
- LONGER FUSE**—Dan Hill—20th Century
- INFINITY**—Journey—Col
- WHITE HOT**—Angel—Casablanca

CHUM-FM/TORONTO

- ADDS:**
- COUNT ON ME** (single)—Jefferson Starship—Grunt
 - SAFETY IN NUMBERS**—Crack The Sky—Lifesong
 - WARMER COMMUNICATIONS**—AWB—Atlantic

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY**—Jackson Browne—Asylum

THE STRANGER—Billy Joel—Col
MY AIM IS TRUE—Elvis Costello—Col

- SATURDAY NIGHT FEVER** (soundtrack)—RSO
- ENDLESS WIRE**—Gordon Lightfoot—WB
- SLOWHAND**—Eric Clapton—RSO
- WATERMARK**—Art Garfunkel—Col
- ALL 'N ALL**—Earth, Wind & Fire—Col
- AJA**—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum

KLOL-FM/HOUSTON

- ADDS:**
- WAITING FOR COLUMBUS**—Little Feat—WB

HEAVY ACTION (airplay in descending order):

- AJA**—Steely Dan—ABC
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- WATERMARK**—Art Garfunkel—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- WAITING FOR COLUMBUS**—Little Feat—WB
- SLOWHAND**—Eric Clapton—RSO
- MOONFLOWER**—Santana—Col
- SHOW SOME EMOTION**—Joan Armatrading—A&M
- STARLIGHT DANCER**—Kayak—Janus
- ATTENTION SHOPPERS!**—Starz—Capitol

KZEW-FM/DALLAS

- ADDS:**
- GOLDEN TIME OF DAY**—Maze—Capitol
 - IMAGINARY LOVER** (single)—Atlanta Rhythm Section—Polydor
 - JAN AKKERMAN**—Atlantic
 - STREET ACTION**—BTO—Mercury

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

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- NEWS OF THE WORLD**—Queen—Elektra
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- LITTLE CRIMINALS**—Randy Newman—WB
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- OUT OF THE BLUE**—ELO—Jet
- ENDLESS WIRE**—Gordon Lightfoot—WB
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB

KGB-FM/SAN DIEGO

- ADDS:**
- ATTENTION SHOPPERS!**—Starz—Capitol
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - LIVE AT THE BIJOU**—Grover Washington, Jr.—Kudu
 - MAHOGANY RUSH LIVE**—Mercury
 - STARLIGHT DANCER**—Kayak—Janus
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB
 - WHAT DO YOU WANT FROM LIVE**—Tubes—A&M
 - WHITE HOT**—Angel—Casablanca

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

- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- THE STRANGER**—Billy Joel—Col

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- NEWS OF THE WORLD**—Queen—Elektra
- GRAND ILLUSION**—Styx—A&M
- AJA**—Steely Dan—ABC
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- POINT OF KNOW RETURN**—Kansas—Kirshner
- SLOWHAND**—Eric Clapton—RSO
- DOWN TWO THEN LEFT**—Boz Scaggs—Col

KWST-FM/LOS ANGELES

- ADDS:**
- HEAD EAST**—A&M
 - QUEEN OF THE NIGHT**—Michael Wynn Band—Ariola
 - WATCH**—Manfred Mann—WB

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

- DRAW THE LINE**—Aerosmith—Col
- GRAND ILLUSION**—Styx—A&M
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- INFINITY**—Journey—Col
- POINT OF KNOW RETURN**—Kansas—Kirshner
- OUT OF THE BLUE**—ELO—Jet

KMET-FM/LOS ANGELES

- ADDS:**
- EXCITABLE BOY**—Warren Zevon—Asylum
 - MAHOGANY RUSH LIVE**—Col
 - STREET ACTION**—BTO—Mercury
 - WHAT DO YOU WANT FROM LIVE**—Tubes—A&M

HEAVY ACTION (airplay in descending order):

- NEWS OF THE WORLD**—Queen—Elektra
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- FRENCH KISS**—Bob Welch—Capitol
- SLOWHAND**—Eric Clapton—RSO
- DRAW THE LINE**—Aerosmith—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- OUT OF THE BLUE**—ELO—Jet
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- EDDIE MONEY**—Col
- SIMPLE DREAMS**—Linda Ronstadt—Asylum

KZAP-FM/SACRAMENTO

- ADDS:**
- DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - FRESH FISH SPECIAL**—Robert Gordon—Private Stock
 - HEAD EAST**—A&M
 - IT HAPPENED ONE BITE**—Dan Hicks—WB
 - KILL CITY**—Iggy Pop & James Williamson—Bomp
 - NO DICE**—Capitol
 - ONE WORLD**—John Martyn—Island
 - THE TRB PRE-ALBUM**—Tom Robinson Band—Harvest
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB

HEAVY ACTION (airplay in descending order):

- EXCITABLE BOY**—Warren Zevon—Asylum
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- CATS ON THE COAST**—Sea Level—Capricorn
- RENALDO & CLARA** (soundtrack ep)—Bob Dylan—Col

- STARLIGHT DANCER**—Kayak—Janus
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- THE NIELSEN PEARSON BAND**—Epic
- ROUND THE BACK**—Cafe Jacques—Col
- JAN AKKERMAN**—Atlantic
- HEAVEN HELP THE FOOL**—Bob Weir—Arista

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ALIENS**—Horslips—DJM
 - DRASTIC PLASTIC**—Be Bop Deluxe—Harvest
 - IT HAPPENED ONE BITE**—Dan Hicks—WB
 - JESUS OF COOL**—Nick Lowe—Radar (import)
 - PINK FLAG**—Wire—Harvest
 - TUFF DARTS**—Sire
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - WATCH**—Manfred Mann—WB
 - WILLIE ALEXANDER & BOOM BOOM BAND**—MCA

HEAVY ACTION (airplay in descending order):

- WHAT DO YOU WANT FROM LIVE**—Tubes—A&M
- EXCITABLE BOY**—Warren Zevon—Asylum
- PLASTIC LETTERS**—Blondie—Chrysalis
- KILL CITY**—Iggy Pop & James Williamson—Bomp
- WAITING FOR COLUMBUS**—Little Feat—WB
- YACHTLESS**—Tyla Gang—Beserkley (import)
- ROCKET TO RUSSIA**—Ramoness—Sire
- OPEN FIRE**—Ronnie Montrose—WB
- MY AIM IS TRUE**—Elvis Costello—Col
- ATTENTION SHOPPERS!**—Starz—Capitol

KZAM-FM/SEATTLE

- ADDS:**
- CIRCLES IN THE STREAM**—Bruce Cockburn—True North
 - HONKY TONK MASQUERADE**—Joe Ely—MCA
 - IT HAPPENED ONE BITE**—Dan Hicks—WB
 - JIM KWESKIN LIVES AGAIN**—Mountain Railroad
 - NRBQ AT YANKEE STADIUM**—Mercury
 - QUEEN OF THE NIGHT**—Michael Wynn Band—Ariola
 - ROUND THE BACK**—Cafe Jacques—Col
 - THE SPY**—Bat McGrath—Amherst
 - WAITING FOR COLUMBUS**—Little Feat—WB
 - ZOMBIE**—Fela & Afrika '70—Mercury

HEAVY ACTION (airplay):

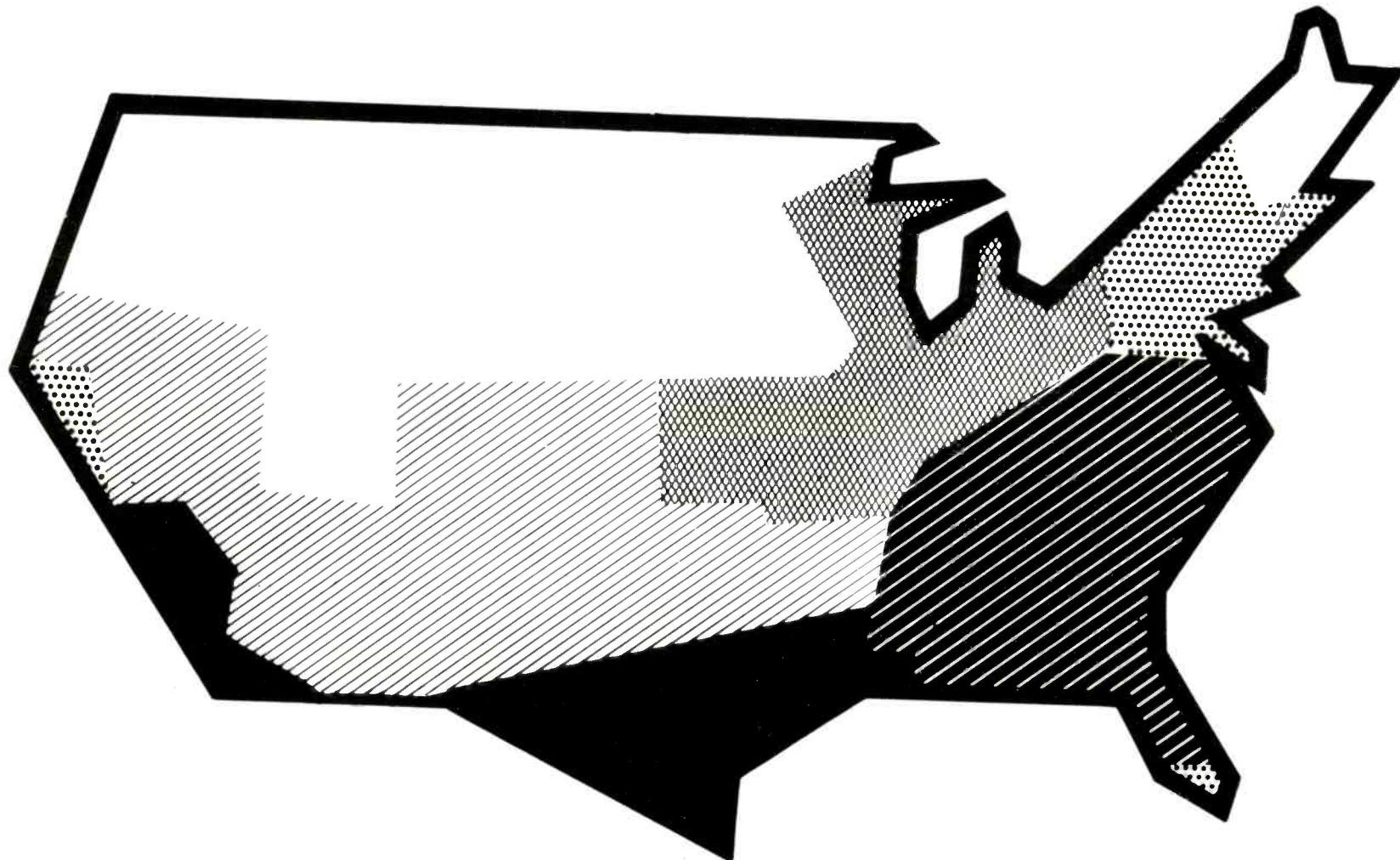
- CIRCLES IN THE STREAM**—Bruce Cockburn—True North
- EXCITABLE BOY**—Warren Zevon—Asylum
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- PASTICHE**—Manhattan Transfer—Atlantic
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- RAINBOW SEEKER**—Joe Sample—ABC
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SHOWDOWN**—Gallagher & Lyle—A&M
- THE STRANGER**—Billy Joel—Col
- WAITING FOR COLUMBUS**—Little Feat—WB

RECORD WORLD

THE RADIO MARKETPLACE

Featuring Suggested Market Playlists

March 4, 1978
Pullout Section



THE RADIO MARKE

Record World Suggested Mar

Based on airplay and sales in similar behavioral a

Stations:

RW I

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

RW II

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

RW III

WCOL WDRQ WHB 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 This Week: Week:

1	1	Bee Gees (Alive)
2	2	Andy Gibb
7	3	Bee Gees (Fever)
4	4	Samantha Sang
3	5	Dan Hill
5	6	Billy Joel
8	7	Jay Ferguson
11	8	Heatwave
6	9	Chic
9	10	Queen
19	11	Kansas
25	12	Barry Manilow
23	13	Eric Clapton
10	14	John Williams
14	15	Art Garfunkel
16	16	Steely Dan
20	17	Rita Coolidge
18	18	Paul Davis
22	19	Linda Ronstadt
21	20	Abba
26	21	Raydio
24	22	LRB
22	23	Natalie Cole
12	24	Player
28	25	Jackson Browne
Add	26	Bob Welch
Add	27	Rod Stewart
17	28	Lynyrd Skynyrd

Adds: Yvonne Elliman
ELO

Extras: LeBlanc & Carr
Stargard
Andrew Gold
England Dan &
John Ford Coley

LPCuts: Bee Gees (More)

Also Possible: KC & The Sunshine Band
David Gates
Gene Cotton
Kiss

Last This Week: Week:

1	1	Bee Gees (Alive)
2	2	Eric Clapton
9	3	Bee Gees (Fever)
8	4	Heatwave
5	5	Andy Gibb
4	6	Samantha Sang
12	7	Jay Ferguson
10	8	Raydio
6	9	Chic
7	10	Dan Hill
15	11	Rita Coolidge
3	12	Queen
14	13	Art Garfunkel
16	14	Kansas
24	15	Natalie Cole
18	16	Linda Ronstadt
19	17	LeBlanc & Carr
11	18	John Williams
20	19	LRB
22	20	Barry Manilow
27	21	Stargard
23	22	Steely Dan
29	23	Bob Welch
28	24	Andrew Gold
13	25	Billy Joel
30	26	Abba
Add	27	Rod Stewart
AP	28	Gene Cotton
Add	29	Jackson Browne
Ex	30	Gordon Lightfoot

Adds: ELO
England Dan &
John Ford Coley
Atlanta Rhythm Section

Extras: David Gates
Yvonne Elliman
Styx

LPCuts: None

Also Possible: Parliament
Chuck Mangione

Last This Week: Week:

1	1	Bee Gees (Alive)
3	2	Andy Gibb
9	3	Bee Gees (Fever)
4	4	Samantha Sang
2	5	Dan Hill
6	6	Chic
15	7	Kansas
5	8	Billy Joel
17	9	Eric Clapton
8	10	John Williams
13	11	Jay Ferguson
14	12	Art Garfunkel
12	13	Steely Dan
16	14	Natalie Cole
11	15	Lynyrd Skynyrd
20	16	Rita Coolidge
18	17	Heatwave
22	18	Bob Welch
21	19	LeBlanc & Carr
28	20	Barry Manilow
7	21	Queen
27	22	Linda Ronstadt
24	23	LRB
25	24	Paul Davis
29	25	Raydio
10	26	Player
Ex	27	Rod Stewart
Add	28	ELO
30	29	Abba
Ex	30	Stargard

Adds: Yvonne Elliman

Extras: Jackson Browne
Gene Cotton
England Dan &
Jonh Ford Coley
Andrew Gold

LPCuts: None

Also Possible: David Gates
Eddie Money

Hottest:

Rock 'n' Roll:

Kiss

Adult:

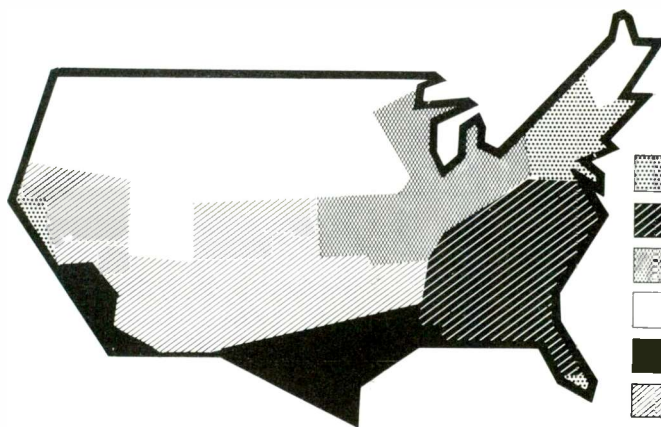
England Dan & John Ford Coley

R & B Crossovers:

Roberta Flack (with Donny Hathaway)

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
KKLC KKXL KKOA KLEO KSTP KTOQ
KVOX

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTFX
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)
2	2	Samantha Sang
4	3	Andy Gibb
3	4	Dan Hill
13	5	Eric Clapton
18	6	Bee Gees (Fever)
6	7	Steely Dan
12	8	LRB
8	9	Rod Stewart
15	10	Rita Coolidge
11	11	Jay Ferguson
16	12	Kansas
9	13	John Williams
7	14	Billy Joel
14	15	Lynyrd Skynyrd
5	16	Queen
17	17	Chic
21	18	Art Garfunkel
22	19	Abba
26	20	Bob Welch
23	21	David Gates
25	22	Linda Ronstadt
Add	23	Barry Manilow
Ex	24	LeBlanc & Carr
10	25	Player
Add	26	Andrew Gold
19	27	Paul Davis
Ex	28	Gene Cotton

Adds: England Dan & John Ford Coley
ELO

Extras: Rod Stewart
Van Halen

LPCuts: None

Also Possible: Raydio
Jackson Browne
Waylon & Willie
Heatwave

Last Week: This Week:

1	1	Bee Gees (Alive)
2	2	Samantha Sang
4	3	Andy Gibb
3	4	Dan Hill
8	5	Bee Gees (Fever)
14	6	Eric Clapton
5	7	Billy Joel
10	8	Steely Dan
6	9	Chic
7	10	John Williams
27	11	Barry Manilow
19	12	Kansas
13	13	LRB
16	14	Paul Davis
17	15	Art Garfunkel
21	16	Rita Coolidge
20	17	Linda Ronstadt
22	18	LeBlanc & Carr
11	19	Player
23	20	Jackson Browne
Add	21	Bob Welch
9	22	Queen
15	23	Lynyrd Skynyrd
28	24	Jay Ferguson
Add	25	Andrew Gold
—	26	ELO
Ex	27	Natalie Cole
Ex	28	Heatwave

Adds: England Dan & John Ford Coley
Gene Cotton

Extras: Rod Stewart
Yvonne Elliman

LPCuts: None

Also Possible: Waylon & Willie
Abba
Van Halen

Last Week: This Week:

1	1	Bee Gees (Alive)
6	2	Bee Gees (Fever)
17	3	Andy Gibb
2	4	Samantha Sang
3	5	Dan Hill
4	6	Steely Dan
5	7	Billy Joel
7	8	Player
15	9	Barry Manilow
9	10	John Williams
14	11	Eric Clapton
12	12	Jay Ferguson
11	13	Art Garfunkel
Add	14	ELO
16	15	Chic
23	16	Kansas
18	17	Rita Coolidge
24	18	Bob Welch
21	19	Linda Ronstadt
13	20	Paul Davis
10	21	Rod Stewart
AP	22	LeBlanc & Carr
Ex	23	LRB
22	24	Bill Withers

Adds: Yvonne Elliman
Raydio

Extras: Waylon & Willie

LPCuts: None

Also Possible: England Dan & John Ford Coley
Atlanta Rhythm Section

Hottest:

Country Crossovers:

Waylon & Willie

Teen:

None

LP Cuts:

Bee Gees (More Than A Woman)

HOT ADDS

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

Most Added Records at Major Markets:

England Dan & John Ford Coley (Big Tree)	21
ELO (Jet)	17
Bob Welch (Capitol)	17
Yvonne Elliman (RSO)	16
Rod Stewart (Warner Bros.)	10
Barry Manilow (Arista)	10

Most Added Records at Secondary Markets:

England Dan & John Ford Coley (Big Tree)	37
ELO (Jet)	22
Bob Welch (Capitol)	21
Yvonne Elliman (RSO)	19
Atlanta Rhythm Section (Polydor)	19
Andrew Gold (Asylum)	16
Jackson Browne (Asylum)	16

Most Added R&B:

Johnny Mathis/Deniece Williams (Columbia)	13
Earth, Wind & Fire (Columbia)	11
Bill Brandon (Prelude)	9
LTD (A&M)	8
Moments (Stang)	8
Diana Ross (Motown)	8
Millie Jackson (Spring)	8
Faze-O (She)	8

Most Added Country:

Johnny Rodriguez (Mercury)	35
T. G. Sheppard (Warner Bros.)	28
Conway Twitty (MCA)	26
Dottsy (RCA)	25
Eddie Rabbitt (Elektra)	24
Kenny Rogers & Dottie West (United Artists)	23
Don Gibson (ABC/Hickory)	22
Johnny Cash (Columbia)	22

AM ACTION

By CHRISTY WRIGHT

■ **Bob Welch** (Capitol). This record filled in many gaps with new adds this week on many stations. It has received broad acceptance in the midwest, south, and west. Adds are WQXI, WCOL, WMET, WDRQ, WOKY, KSLQ, KDWB, WCAO, WVBF, KNUS, KDON, WHB, KGW, WEAQ, WGSV, and WABB. Upward moves are HB-28 WRKO, HB-29 WPGC, 29-25 Z93, 32-25 WLAC, 30-15 WGCL, 21-18 KXOK, 5-5 WSAI, 11-6 Q102, 23-20 KSTP, 19-14 KJR, 7-4 B100, HB-25 KLIF, 20-15 KTLK, 26-23 WIFI, 21-13 KYA, 12-8 WZUU, 30-27 10Q, 16-10 KING, 23-20 WICC, HB-30 KYNO, 28-25 WTIC-FM, HB-24 KAFY, 35-27 KCBQ, 32-29 K100, 28-19 KNOE-FM, 28-25 KNDE, 12-6 KTFX, 19-11 KRIZ, 25-21 WOW, 22-15 WSPT, 18-14 KJRB, HB-25 KKO, 28-23 98Q, HB-27 WHHY, 39-35 WAIR, 27-21 WGLF, 36-31 WBSR, and HB-29 WAAY.

Kansas (Kirshner). This song, which was picked up by many programmers from the album, is showing good movement everywhere and still being added to stations, such as WQAM, KTLK, 10Q and KIIS-FM. Moves are 15-10 WKBW, 27-25 Y100, 27-25 96X, 17-12 13Q, 17-14 WPEZ, 27-24 KFRC, 18-7 WPGC, 26-16 WQXI, 18-13 Z93, 19-14 WLAC, 15-13 WCOL, 5-4 WDRQ, 12-10 WOKY, 10-5 KSLQ, 32-25 KXOK, 14-10 WSAI, 16-11 Q102, 29-24 KDWB, 26-21 KSTP, 23-20 KJR, 36-30 WNOE, 26-21 KRBE, 16-10 B100, 29-23 KLIF, 12-11 WIFI, 20-14 WCAO, 7-6 WVBF, 19-12 KYA, 12-5 KBEQ, 21-18 KFI, 30-23 KILT, 27-23 96KX, 23-15 KING, 15-10 WICC, 30-23 KDON, 14-10 WAVZ, 18-12 WTIC-FM, 9-8 WHB, 11-9 KAFY, 23-15 KCBQ, 37-33 K100, 19-13 KNDE, HB-27 KAAY, 20-12 KTFX, 18-14 WOW, 15-7



Andrew Gold

KLEO, 12-5 WSPT, 26-21 KJRB, 10-6 WJBQ, 23-14 WEAQ, 19-18 KKO, 9-4 KXX-106, 20-15 98Q, 25-20 WISE, HB-28 WBBQ, 18-14 WHHY, 19-16 WRFC, 20-17 WAAY, 27-22 WFLB, 23-17 WSGA.



Yvonne Elliman

Andrew Gold (Asylum). This week was a big one for this song with adds at 13Q, WRKO, WMAK, KSLQ, Q102, WTI, KNUS, WTIC-FM, KNOE-FM, KRIZ and KKO. Taking good jumps at WQXI 24-19, Z93 21-14, WSAI 26-16, KFI 16-13, and is on KFRC, WLAC, KXOK, KJR, KTLK, KRBE, WIFI, WCAO, WZUU, KILT, KING, KDON, KAFY, KHFI, K100, KNDE, WSPT, KCPX, KJRB, KTOQ, KXX-106, 98Q, WISE, WGSV, WHHY, WAIR, WRFC, WABB, WCGQ, WFLB, WSGA, WBSR.

Gene Cotton (Ariola). It looks as though Gene is going to bring home his first big hit. It is still being added to stations such as WLAC, WNOE, WZUU, WICC, KNOE-FM, KAFY, KCBQ. Moves are 29-26 WMAK, 23-20 WCOL, 22-19 KXOK, 36-32 WTI, 24-21 B100, 27-23 KTLK, HB-38 WPEZ, HB-37 WZZP, HB-27 KLIF, HB-24 KYA, 31-27 KDON, 20-18 WSPT, 26-24 KCPX, 40-37 KTOQ, 25-22 KKO, HB 27 KXX-106, 23-20 98Q, 22-19 WISE, 25-21 WBBQ, 14-21 WGSV, 15-12 WHHY, 20-15 WAIR, 24-18 WRFC, 21-17 WCGQ, 35-30 WBSR.

Yvonne Elliman (RSO). An impressive number of majors added this record this week, and it looks as though the "Saturday Night Fever" album has another hit to add to its already long list of hits. This week's adds are WKBW, Y100, WPGC, WLAC, WGCL, WMET, CKLW, KRBE, WCAO, WICC, WAVZ, KYNO, KHFI, KNOE-FM, KTFX, KRIZ, KTOQ, WAIR, KXX-106. It's already on 13Q, WFIL, WRKO, KFRC, KCPX, WFLB, WIFI, WISE, WSGN, WSGA, K100, KSLY, KFI, WJON, WGUY.

Sanford & Townsend are on their way to another "FIRE!"



Last year they arrived with **"Smoke From A Distant Fire,"** the single smash that smoldered inside their debut LP before blazing into a runaway Top 10 hit.

Duo-Glide, Sanford & Townsend's second album, fans the flames of a career "Fire" only ignited.

Duo-Glide burns with brilliance and cooks with energy to spare. Stand close and feel the heat of a hit.

SANFORD & TOWNSEND/DUO-GLIDE

Featuring the single

"Eye Of My Storm (Oh Woman)" (WBS 8539)

Produced by John Haeny
on Warner Bros. records & tapes (BSK 3081)



Crystal Gaile

I've Cried The Blue Right Out Of My Eyes
The hit single now an album



MCA-233

Also includes
Mama It's Different This Time
Touching Me Again

MCA RECORDS

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

PUBLISHER AS ACTIVIST: The current Top 3 single "Sometimes When We Touch" (20th Cent.) is a collaboration between two ATV Music writers, **Dan Hill** and **Barry Mann**.

According to Hill, recently in New York for two sold-out performances at The Other End, the writers were introduced at the ATV offices in Los Angeles. After 40 minutes of chat about songwriting, Mann came up with the chorus melody of the hit "five minutes" after Hill showed him the lyrics.

Hill and Mann have since written a number of songs together and Mann, who all too rarely performs, opened for Hill during a tour of Western Canada. Another collaboration, "Let the Song Last Forever," will likely be the next single and "Dark Side of Atlanta," one of the stunners in Hill's live set, may be the title cut of his next lp.

Hill is currently touring the U.S., opening for **Art Garfunkel** on the weekends and performing alone during the week. He's put down five tracks for his next album, set to be finished at tour's end.

MERGER: **Lanny Lambert**, professional manager at Interworld, N.Y., to wed **Laurie Holland**, administration coordinator of Screen Gems/EMI, March 2 . . . **COLLABORATION:** A daughter, **Jasmine Dreame**, to **Richard** and **Elizabeth Wagner**, Jan. 14th in Connecticut. Her father writes with **Alice Cooper**.

WORKIN': Producer/writer **Spencer Proffer** is completing production on the first **Allan Clarke** album for Atlantic. Proffer co-wrote **Bette Midler's** current single, "Daybreak (Storybook Children)," with **David Pomeranz** and will have five tunes on the Clarke album, co-written with Clarke and **Randy Bishop** . . . **Michel Legrand** wrote his first score for an original musical television show, "Michel's Mixed-Up Musical Bird," aired earlier this month as an ABC-TV "Afternoon Special." The score was written by Legrand and lyricist **John Bradford** and published by Chappell Music/Ennes Prod., Ltd. . . . **FLIX:** **Norman Gimbel** will write lyrics to the main theme and two other songs for the Universal film "The Long Escape," to star **George Peppard**. Music for the movie will be by **Bill Conti** . . . Famous Music scored three recordings of "The One and Only" prior to the film's release. The song was released by **Gladys Knight & The Pips** (Buddah), **Maggie MacNeil** (WB) and **Kasey Cisyk** (ABC). The title song from the **Henry Winkler** film was written by lyricists **Marilyn** and **Alan Bergman** and composer **Pat Williams**.

COVER: **Noel Pointer's** recently released album on UA includes a medley of the music from "Roots" composed by **Quincy Jones** and published by Kidada Music . . . **ANOTHER COVER:** **Carole Bayer Sager/Peter Allen's** song "I'd Rather Leave While I'm In Love" was released by **Thelma Jones** on Columbia. It's also out by **Dusty Springfield** (UA).

HAPPY: **Eric Mercury's** new single "Take Me Girl I'm Ready," produced by **Kenny Vance** for CAM, is set for worldwide release this month by CBS Records. Another CAM production, **Samantha Sang's** first album, produced by **Gary Klein** and **Nicholas DeCaro**, was just released by Private Stock . . . **Randy Goodrun**, the first writer signed to Chappell after **Irwin Robinson** and **Irwin Schuster** joined up, has his first chart single, "Before My Heart Finds Out" by **Gene Cotton** on Ariola. He also has a cut in the new **Anne Murray** album, "You Needed Me." . . . **The Imperials** have recorded **Alfie Davidson's** song "Who's Gonna Love Me" and its already on the charts in L.A. Davison is signed to the Brookside Music Group.

NAMED: **Billy Meshel** at Arista Music has named **John Wonderling** as general professional manager, east coast, and **Even Pace** to the same position in Los Angeles . . . **Yvonne Kemeny** has been promoted to the newly created position of coordinator/advertising and media at Warner Bros. Publications. She'll report to **Steve Spooner**, director of sales, advertising and media.

The Coast (Continued from page 12)

enjoyed reunions with Alligator's **Bruce Iglauer** and Trix mover **Pete Lowry**, as well as the chance to meet folks like Arhoolie's **Chris Strachwitz**.

And we also had a few glib encounters with the Bay Area music community. Highlights? We'd call the floor comments particularly revealing, with a tie for most pertinent observation shared by **Jim Terr** of Blue Canyon Records ("I forgot my question") and **KSAN's Bonnie Simmons**, who explained the program director's role in broadcasting ("Essentially, they're there so the station manager can fire them when the ratings drop").

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—England Dan & John Ford Coley—Big Tree (10)

THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum (6)

FALLING—LeBlanc & Carr—Big Tree (4)

A LOVER'S QUESTION—Jacky Ward—Mercury (3)

OUR LOVE—Natalie Cole—Capitol (3)

THE CIRCLE IS SMALL—Gordon Lightfoot—WB (3)

THE CLOSER I GET TO YOU—Roberta Flack & Donny Hathaway—Atlantic (3)

WBZ/BOSTON

BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola

LAY DOWN SALLY—Eric Clapton—RSO

THE CIRCLE IS SMALL—Gordon Lightfoot—WB

WHDH/BOSTON

FALLING—LeBlanc & Carr—Big Tree

WIP/PHILADELPHIA

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

THE ONE AND ONLY—Kasey Cisyk—ABC (a.m.)

WBAL/BALTIMORE

THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum

TOO MUCH, TOO LITTLE, TOO LATE—Johnny Mathis & Deniece Williams—Col

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

WHAT I DID FOR LOVE—Letterman—Alpha

WSM/NASHVILLE

A LOVER'S QUESTION—Jacky Ward—Mercury

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

WMPS/MEMPHIS

LET'S LIVE TOGETHER—Cazz—#1 Record Company

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

WIOD/MIAMI

A LOVER'S QUESTION—Jacky Ward—Mercury

ONE LAST TIME—Al Martino—Capitol

OUR LOVE—Natalie Cole—Capitol

THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum

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

WHAT'S EXPECTED OF ME NOW—Flo Lacy—Krugerrand

WJBO/BATON ROUGE

POOR POOR PITIFUL ME—Linda Ronstadt—Asylum

SILVER DREAMS—The Babys—Chrysalis

THE AIR THAT I BREATHE—Mary Travers—Chrysalis

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

WGAR/CLEVELAND

DUST IN THE WIND—Kansas—Kirschner

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

POOR POOR PITIFUL ME—Linda Ronstadt—Asylum

WHAT'S YOUR NAME—Lynyrd Skynyrd—MCA

WCCO/MINNEAPOLIS

CALIFORNIA—Debbi Boone—Warner/Curb

FALLING—LeBlanc & Carr—Big Tree

NATIVE NEW YORKER—Odyssey—RCA

THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum

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

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

KMOX/ST. LOUIS

ALL OVER AGAIN—Edwards & Ralph—Ariola

LOVE IS—Brothers Johnson—A&M

THANK YOU FOR BEING A FRIEND—Andrew Gold—Asylum

THIS NIGHT WON'T LAST FOREVER—Bill LaBounty—UA

THIS TIME I'M IN IT FOR LOVE—Player—RSO

KULF/HOUSTON

A LOVER'S QUESTION—Jacky Ward—Mercury

CAN'T SMILE WITHOUT YOU—Barry Manilow—Arista

FALLING—LeBlanc & Carr—Big Tree

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

PEG—Steeley Dan—ABC

SWEET, SWEET SMILE—Carpenters—A&M

THE NAME OF THE GAME—ABBA—Atlantic

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

WALK RIGHT BACK—Anne Murray—Capitol

KOY/PHOENIX

RETURN TO ME—Marty Robbins—Col

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

KPNW/EUGENE

IS IT REALLY LOVE AT ALL—Jericho Harp—UA

NIGHT FEVER—Bee Gees—RSO

PUT YOUR HEAD ON MY SHOULDER—Leif Garrett—Atlantic

SOMEONE LOVES YOU HONEY—Charlie Pride—RCA

THE CIRCLE IS SMALL—Gordon Lightfoot—WB

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

WE'LL NEVER HAVE TO SAY GOODBYE AGAIN—Dan & Coley—Big Tree

Also reporting this week: WLW, WMAL, WSB, KMBZ, KIIS, KVI. 21 stations reporting.

Dialogue *(Continued from page 20)*

Bongiovi: Having worked at the Record Plant, my main background is in rock and roll. I worked on Jimi Hendrix, Traffic, Soft Machine, Mountain and lots of others. I can reconcile working on disco and rock because the basic element is my innate talent for timing—I know, no matter what kind of a record it is, when it's time for a change. I also have the ability to pick the right person to help make those changes. When I hear a group I know whether they can be recorded and be able to judge whether or not they'll sound good on the finished product. The same techniques you use on a "Star Wars" you use on a Ramones. Not the same style, but the same technique. With a group like the Ramones or the Talking Heads, you take their work and you get the most out of it. I don't put myself into their records. On the "Star Wars" record you'll find a rock and roll guitar lead stuck in. It's a disco record, but it's not. It's not a typical disco record. I've never made one nor will I make a disco record because I hate it. A disco record to me is when a song just has a beat added to it or when it's just a song done up-tempo. I think that type of work is degrading and totally uncreative. With the records I make I try to steal the best ideas from the old records and stick them in the new ones.

RW: Much of your influences come from the records of the '60s which you were brought up on. Who are the producers who influenced you?

Bongiovi: I learned how to do much of what I know from listening to the Bob Crewe records with the Four Seasons, Brian Wilson, Holland-Dozier-Holland, and Phil Spector. Among present-day producers I include Norman Whitfield and Richard Perry. For instance, one synthesizer part in "Star Wars" I got from Brian Wilson in "Good Vibrations." I got the idea for the string line from the "Superman" TV show. The half-speed horn thing in the middle I got from the old Chipmunks records from the very early '60s.

RW: How does the new recording facility you've designed and built, Power Station here in New York, reflect you and what makes it unique?

Bongiovi: First off, Power Station was formed by myself and Bob Walters who I met at MediaSound. Bob takes care of the business side. I'm not a businessman, that's an art in itself. What I do best is make records. I built Power Station to put to use the knowledge of electronics and mathematics I got in preparing for college. I had also built some studios before like the Lounge at MediaSound, some minor studios for Holland and Dozier in Detroit and one in Philadelphia for Kool and the Gang. The problem with recording studios, particularly the new ones, is that many designers don't work in them or don't really know what the producer needs. Power Station is designed to circumvent that problem. Also, the modern-day trend in studios is towards magnificent designs. But a record does not reflect what the studio looks like. Some of my biggest hits were made in some real dingy rooms. And with that fancy design oftentimes comes awkward placement of equipment. Power Station was made from the producer and engineer's point of view. Everything is designed around making records, it's a producer's studio and a musician's studio. For example, where I put the rhythm section there's just a plywood floor so that the guys can feel like they're playing up on stage. If they spill beer I don't have to care. The money was invested in equipment such as our 24 Poltec programming devices, a real live echo chamber since we own the building, and other custom equipment. The control room is set up like an airplane cockpit for easy accessibility of all the plugs and buttons. This all lends itself to having the ultimate control over the sound. The studio is the ideal situation with live rooms with no rugs, pure acoustics with no parallel walls, and the large rooms based on acoustic formulas. All the design innovations have made it excellent to record rock music especially. The rock groups love it.

RW: So far it sounds like you were consistently in the right place at the right time to facilitate the development of your career. What obstacles or frustrations have you come across?

Bongiovi: Back in the days when I went around selling my own records that I had produced myself, most of my product was rejected. But it was rejected not on its own merit, but because record company executives won't listen. When I would send up a salesman with the same recording two months later it would sell. Unfortunately in this industry you have to be a heavy. Because I couldn't sell myself, I wasn't getting the production deals which people of my calibre should get. So we got this fellow, Tony DeFries. I'm smart enough to know what I don't know, so Tony is our heavy and finally we are getting production deals with reasonable budgets. This type of representation is essential. It's frustrating to consider how many people

(Continued on page 50)

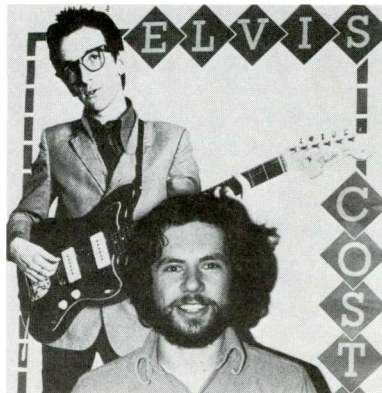
RETAIL RAP

By MIKE FALCON

■ You Deserve A Break Today . . . Many of you will recall the cooperative venture involving MacDonald's, MCA and the Wherehouse Records chain, in which your hamburgers were surrounded by pictures of **Olivia Newton-John** and other acts from the black tower. But many smaller and independent record sellers lamented the lack of effective food franchise tie-ins available to them. Because of their high traffic and youthful clientele, many fast-food chains are a natural for sponsoring a coupon giveaway. Universal Discount Records, located in the Adams Morgan section of Washington, D.C., recently seized upon this sort of opportunity when a local MacDonald's franchise owner approached Universal president **Roy Watson** with the intention of providing him coupons for a free order of French fries with each record purchase. The tie-in produced excellent results for both merchants and is believed to be the first joint promotional campaign between a MacDonald's and an independent black retailer. When **John Ross**, MacDonald's manager, approached Watson, the record exec said his initial reaction was one of surprise. "I had been looking for something like this because I knew it could be a way of attracting customers without continuous price lowballing," noted Watson, "which a small retailer can't afford to do."

You Jane; Me Write Like Tarzan . . . Oh, well. This column took exactly two issues before we had to print a correction. In our last episode you will recall that the activities of A&M's **Jane Neches** were reported as a technique the company was utilizing to "interfere more effectively with the guys who sell the goods." It seems that a blind typesetter with a night course in creative writing thought he'd sort of fix up the copy, which originally read "interface," instead of "interfere."

More Money . . . has been promised **Bruce Chisholm**, former regional supervisor for the four Oregon Everybody's Records stores, now that he has been promoted to vice president. Chisholm will now



Bruce Chisholm

be able to see more Trailblazer games while his secretary covers for him at Downpour Distributing, a corporate cousin of the six-store retailer. Per the rigid dress code the chain enforces, the executive will be required to wear a Pendleton with lumberjack stitching over his blue work short and must frame his **Elvis Costello** poster. Congrats.

Wanted: A Gambler Who Wants To Dance . . . In the article on the Record Shack, **Jack Durkin's** retail outlet located within a disco, a number of shortcomings

(Continued on page 50)

Colony's 'Fever'



For the first time, Colony Records on Broadway in New York has given the store's entire double window display to the sheet music and folio from one album. The double windows are devoted completely to the music from Robert Stigwood's production "Saturday Night Fever" featuring original music by the Bee Gees. The folio is the largest of its type ever printed by Warner Brothers Music. Colony Records' windows were designed by Warner Brothers Music's New York staff—Michael Connally, Steve Spooner, and Sy Feldman.

SALESMAKER OF THE WEEK



EVEN NOW
BARRY MANILOW
Arista

TOP SALES

- EVEN NOW**—Barry Manilow—Arista
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- WAITING FOR COLUMBUS**—Little Feat—WB

CAMELOT/NATIONAL

- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- EVEN NOW**—Barry Manilow—Arista
- LONGER FUSE**—Dan Hill—20th Century
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SLOWHAND**—Eric Clapton—RSO
- THE STRANGER**—Billy Joel—Col
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.**—George Benson—WB

HANDLEMAN/NATIONAL

- DOUBLE LIVE GONZO!**—Ted Nugent—Epic
- EVEN NOW**—Barry Manilow—Arista
- LEVEL HEADED**—Sweet—Capitol
- LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
- ONCE UPON A DREAM**—Enchantment—UA
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- THE ALBUM**—ABBA—Atlantic
- WATERMARK**—Art Garfunkel—Col
- WAYLON AND WILLIE**—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.**—George Benson—WB

KORVETTES/NATIONAL

- DOUBLE LIVE GONZO!**—Ted Nugent—Epic
- EVEN NOW**—Barry Manilow—Arista
- FEELS SO GOOD**—Chuck Mangione—A&M
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- HERB ALPERT & HUGH MASEKELA**—A&M
- LONGER FUSE**—Dan Hill—20th Century
- SAFETY IN NUMBERS**—Crack The Sky—Lifesong
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- THE ALBUM**—ABBA—Atlantic
- WEEKEND IN L.A.**—George Benson—WB

PICKWICK/NATIONAL

- ENDLESS WIRE**—Gordon Lightfoot—Warner Bros.
- EVEN NOW**—Barry Manilow—Arista
- INFINITY**—Journey—Columbia
- GOLDEN TIME OF DAY**—Maze—Capitol
- MY AIM IS TRUE**—Elvis Costello—Col
- RAYDIO**—Arista
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- THE ALBUM**—ABBA—Atlantic
- WEEKEND IN L.A.**—George Benson—WB
- ZUBI METHA CONDUCTS SUITES FROM STAR WARS AND CLOSE ENCOUNTERS OF THE THIRD KIND**—London

RECORD BAR/NATIONAL

- EVEN NOW**—Barry Manilow—Arista
- GOLDEN TIME OF DAY**—Maze—Capitol
- HEAD EAST**—A&M
- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- POINT OF KNOW RETURN**—Kansas—Kirshner
- ROMEO & JULIET**—Alec Costandinos—Casablanca
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- STREETPLAYER**—Rufus and Chaka Khan
- THERE'S NO GOOD IN GOODBYE**—Manhattans—Col
- WAITING FOR COLUMBUS**—Little Feat—WB

KING KAROL/NEW YORK

- AJA**—Steely Dan—ABC
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- ENCOUNTERS OF EVERY KIND**—Meco—Millenium
- EVEN NOW**—Barry Manilow—Arista
- FOOT LOOSE AND FANCY FREE**—Rod Stewart—WB
- RUMOURS**—Fleetwood Mac—WB
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SLOWHAND**—Eric Clapton—RSO
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- THE STRANGER**—Billy Joel—Col

SAM GOODY/EAST COAST

- EVEN NOW**—Barry Manilow—Arista
- FROM RATS TO RICHES**—The Good Rats—Passport
- HERB ALPERT-HUGH MASEKELA**—A&M
- I WANT TO LIVE**—John Denver—RCA
- LET'S KEEP IT THAT WAY**—Anne Murray—Capitol
- LONGER FUSE**—Dan Hill—20th Century
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENNETT**—RCA
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- THE ALBUM**—ABBA—Atlantic
- THE STRANGER**—Billy Joel—Col

TWO GUYS/EAST COAST

- EVEN NOW**—Barry Manilow—Arista
- FRENCH KISS**—Bob Welch—Capitol
- THE GRAND ILLUSION**—Styx—A&M
- HERE YOU COME AGAIN**—Dolly Parton—RCA
- NEWS OF THE WORLD**—Queen—Elektra
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER**—RSO (Original Soundtrack)
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col
- THE ALBUM**—ABBA—Atlantic

CUTLERS/NEW HAVEN

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- CHIC**—Atlantic
- FROM RATS TO RICHES**—Good Rats—Passport
- GOLDEN TIME OF DAY**—Maze—Capitol
- SATURDAY NIGHT FEVER**—RSO (Soundtrack)
- SHOUT**—BT Express—Col
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- SUNBURN**—Sun—Capitol
- THANKFUL**—Natalie Cole—RCA
- THE STRANGER**—Billy Joel—Col

STRAWBERRIES/BOSTON

- DOUCETTE**—Mushroom
- ESTIMATED TIME OF ARRIVAL**—Robert Watson—Roulette
- EVEN NOW**—Barry Manilow—Arista
- GOLDEN TIME OF DAY**—Maze—Capitol
- JUST FAMILY**—Dee Dee Bridgewater—Elektra
- EVELYN CHAMPAGNE KING**—RCA
- STARGARD**—MCA
- STREETPLAYER**—Rufus and Chaka Khan—ABC

TUXEDO JUNCTION—Butterfly
WHAT DO YOU WANT FROM LIVE—The Tubes—A&M

WAXIE MAXIE/WASH., D.C.

- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- EVEN NOW**—Barry Manilow—Arista
- GOLDEN TIME OF DAY**—Maze—Capitol
- HERB ALPERT-HUGH MASEKELA**—A&M
- RAYDIO**—Arista
- SAFETY IN NUMBERS**—Crack The Sky—Lifesong
- STARGARD**—MCA
- THE ALBUM**—ABBA—Atlantic
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

FOR THE RECORD/BALT.

- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- EVEN NOW**—Barry Manilow—Arista
- FUNK IN A MASON JAR**—Harvey Mason—Arista
- HERB ALPERT-HUGH MASEKELA**—A&M
- LET'S DO IT**—Roy Ayers—Polydor
- STARBOOTY**—Ubiquity—Elektra
- STARGARD**—MCA
- THE PATH**—Ralph McDonald—Marlin
- WEEKEND IN L.A.**—George Benson—WB
- WAITING FOR COLUMBUS**—Little Feat—WB

PLATTERS/PHILADELPHIA

- ASTRAL PIRATES**—Lenny White—Elektra
- WHA-KOO**—Berkshire—ABC
- HEAD EAST**—A&M
- LET'S DO IT**—Roy Ayers—Polydor
- MAD HATTER**—Chick Corea—Polydor
- NIGHT FLIGHT**—Yvonne Elliman—RSO
- STARGARD**—MCA
- STORM FORCE TEN**—Steeleye Span—Chrysalis
- TUXEDO JUNCTION**—Butterfly
- WAITING FOR COLUMBUS**—Little Feat—WB

NATL. RECORD MART/MIDWEST

- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- CATS ON THE COAST**—Sea Level—Capricorn
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- EVEN NOW**—Barry Manilow—Arista
- EXCITABLE BOY**—Warren Zevon—Asylum
- GOLDEN TIME OF DAY**—Maze—Capitol
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- WAITING FOR COLUMBUS**—Little Feat—WB
- WAYLON AND WILLIE**—RCA
- WEEKEND IN L.A.**—George Benson—WB

RECORD RENDEZVOUS/CLEVELAND

- AT HIS BEST**—Eddie Kendricks—Tamla
- EVEN NOW**—Barry Manilow—Arista
- EXCITABLE BOY**—Warren Zevon—Asylum
- LONGER FUSE**—Dan Hill—20th Century
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- RAYDIO**—Arista
- SLOWHAND**—Eric Clapton—RSO
- STARGARD**—MCA
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- THE ALBUM**—ABBA—Atlantic

RECORD REVOLUTION/CLEVELAND

- ASTRAL PIRATES**—Lenny White—Elektra
- EXCITABLE BOY**—Warren Zevon—Asylum
- HEAVEN HELP THE FOOL**—Bob Weir—Arista

- INFINITY**—Journey—Col
- PLASTIC LETTERS**—Blondie—Chrysalis
- THE MODERN DANCE**—Pere Ubu—Blank Records
- VAN HALEN**—WB
- WAITING FOR COLUMBUS**—Little Feat—WB
- WATCH**—Manfred Mann's Earth Band—WB
- WHAT DO YOU WANT FROM LIVE**—The Tubes—A&M

MUSIC STOP/DETROIT

- CATS ON THE COAST**—Sea Level—Capricorn
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- EVEN NOW**—Barry Manilow—Arista
- EXCITABLE BOY**—Warren Zevon—Asylum
- GOLDEN TIME OF DAY**—Maze—Capitol
- NIGHT FLIGHT**—Yvonne Elliman—RSO
- RUBICON**—20th Century
- SAFETY IN NUMBERS**—Crack The Sky—Lifesong
- STARGARD**—MCA
- STREETPLAYER**—Rufus and Chaka Khan—ABC

RADIO DOCTORS/MILWAUKEE

- BAT OUT OF HELL**—Meatloaf—Epic/Cleve. Intl.
- EVEN NOW**—Barry Manilow—Arista
- HEAD EAST**—A&M
- INNOCENT VICTIM**—Uriah Heep—WB
- IT'S IN EVERY ONE OF US**—Mary Travers—Chrysalis
- STARBOOTY**—Ubiquity—Elektra
- STARGARD**—MCA
- WAITING FOR COLUMBUS**—Little Feat—WB
- WATCH**—Manfred Mann's Earth Band—WB
- WHAT DO YOU WANT FROM LIVE**—The Tubes—A&M

LIEBERMAN/MINNEAPOLIS

- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- DAISY DILLMAN BAND**—United Artists
- EXCITABLE BOY**—Warren Zevon—Asylum
- HEAD EAST**—A&M
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- HOUSE OF THE RISING SUN**—Santa Esmeralda—Casablanca
- MAKE A RECORD**—Suicide—Commandos—Blank Records
- SLOWHAND**—Eric Clapton—RSO
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- WAITING FOR COLUMBUS**—Little Feat—WB

EAST-WEST/CENTRAL FLORIDA

- CAT SCRATCH FEVER**—Ted Nugent—Epic
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- EVEN NOW**—Barry Manilow—Arista
- GOLDEN TIME OF DAY**—Maze—Capitol
- LET'S DO IT**—Roy Ayers—Polydor
- MAD HATTER**—Chick Corea—Polydor
- MY AIM IS TRUE**—Elvis Costello—Col
- THANKFUL**—Natalie Cole—Capitol
- WATERMARK**—Art Garfunkel—Col
- WEEKEND IN L.A.**—George Benson—WB

MUSHROOM/NEW ORLEANS

- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- HOLD ON**—Noel Pointer—UA
- NIGHT PEOPLE**—Lee Dorsey—ABC
- PLASTIC LETTERS**—Blondie—Chrysalis
- RAINBOW SEEKER**—Joe Sample—ABC
- SAFETY IN NUMBERS**—Crack The Sky—Lifesong

- STARLIGHT DANCER**—Kayak—Janus
- STREETPLAYER**—Rufus and Chaka Khan—ABC
- WAITING FOR COLUMBUS**—Little Feat—WB
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

DAVEY'S LOCKER/SOUTH

- ATTENTION SHOPPERS**—Starz—Capitol
- BORN LATE**—Shaun Cassidy—WB
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- EVEN NOW**—Barry Manilow—Arista
- FLOWING RIVERS**—Andy Gibb—RSO
- INFINITY**—Journey—Col
- LONGER FUSE**—Dan Hill—20th Century
- THE ALBUM**—ABBA—Atlantic
- WATERMARK**—Art Garfunkel—Col
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

CIRCLES/ARIZONA

- EMOTION**—Samantha Sang—Private Stock
- EVEN NOW**—Barry Manilow—Arista
- I LOVE MY MUSIC**—Wild Cherry—Sweet City
- ODYSSEY**—Tomita—RCA
- BOOTSYS? PLAYER OF THE YEAR**—Bootsy's Rubber Band—WB
- STARGARD**—MCA
- STARLIGHT DANCER**—Kayak—Janus
- THE PATH**—Ralph McDonald—Marlin
- TUXEDO JUNCTION**—Butterfly
- VINTAGE 78**—Eddie Kendricks—Arista

ODYSSEY/SOUTHWEST & WEST

- AT HIS BEST**—Eddie Kendricks—Tamla
- DRASTIC PLASTIC**—Be Bop Deluxe—Capitol
- HEAD EAST**—A&M
- I'VE CRIED THE BLUE RIGHT OUT OF MY EYES**—Crystal Gayle—UA
- LET'S DO IT**—Roy Ayers—Polydor
- LOVE WILL FIND A WAY**—Pharoah Sanders—Arista
- WAITING FOR COLUMBUS**—Little Feat—WB
- WATCH**—Manfred Mann's Earth Band—WB
- WAYLON AND WILLIE**—Waylon Jennings & Willie Nelson—RCA
- WHAT DO YOU WANT FROM LIVE**—The Tubes—A&M

LICORICE PIZZA/LOS ANGELES

- CATS ON THE COAST**—Sea Level—Capricorn
- FEELS SO GOOD**—Chuck Mangione—A&M
- GREATEST HITS, ETC.**—Paul Simon—Col
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- HOUSE OF THE RISING SUN**—Santa Esmeralda—Casablanca
- I LOVE MY MUSIC**—Wild Cherry—Sweet City
- SHOUT!**—BT Express—Col
- TAKE THIS JOB AND SHOVE IT**—Johnny Paycheck—Col
- WATERMARK**—Art Garfunkel—Col
- WHITE HOT**—Angel—Casablanca

EUCALYPTUS/NORTHWEST & WEST

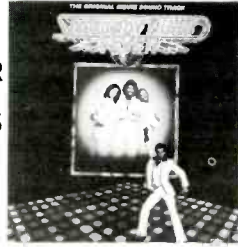
- EXCITABLE BOY**—Warren Zevon—Asylum
- INFINITY**—Journey—Col
- KARLA BONOFF**—Col
- LEVEL HEADED**—Sweet—Capitol
- PLASTIC LETTERS**—Blondie—Chrysalis
- RAINBOW SEEKER**—Joe Sample—ABC
- RAYDIO**—Arista
- THE PACK IS BACK**—Impact—Fantasy
- THUNDER ISLAND**—Jay Ferguson—Asylum
- VAN HALEN**—WB

THE ALBUM CHART

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

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

MAR. 4	FEB. 25				WKS. ON CHART
1	1	SATURDAY NIGHT FEVER	BEE GEES AND VARIOUS ARTISTS	RSO RS2 4001	11 J
2	2	NEWS OF THE WORLD	QUEEN/Elektra 6E 112		15 G
3	5	THE STRANGER	BILLY JOEL/Columbia JC 34987		22 G
4	4	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113		10 G
5	3	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010		54 G
6	6	ALL 'N ALL EARTH, WIND & FIRE	Columbia JC 34905		14 G
7	7	FOOT LOOSE & FANCY FREE	ROD STEWART/Warner Bros. BSK 3092		16 G
8	8	SIMPLE DREAMS	LINDA RONSTADT/Asylum 6E 104		25 G
9	11	THE GRAND ILLUSION	STYX/A&M SP 4637		32 G
10	9	BORN LATE	SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)		15 G
11	12	POINT OF KNOW RETURN	KANSAS/Kirshner JZ 34929 (CBS)		20 G
12	16	SLOWHAND	ERIC CLAPTON/RSO RS 1 3030		15 G
13	18	DOUBLE LIVE GONZO!	TED NUGENT/Epic KE 2 35069		4 I
14	38	EVEN NOW	BARRY MANILOW/Arista AB 4164		2 G
15	17	AJA	STEELY DAN/ABC AA 1006		22 G
16	10	I'M GLAD YOU'RE HERE WITH ME TONIGHT	NEIL DIAMOND/Columbia JC 34990		15 G
17	13	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)	Arista AL 9500		10 G
18	20	WATERMARK	ART GARFUNKEL/Columbia JC 34975		6 G
19	19	STREET SURVIVORS	LYNYRD SKYNYRD/MCA 30289		18 G
20	15	SHAUN CASSIDY	/Warner/Curb BS 3067 (WB)		36 F
21	14	KISS ALIVE II	Casablanca NBLP 7076		16 I
22	23	FUNKENTELECHY VS THE PLACEBO SYNDROME	PARLIAMENT/Casablanca NBLP 7034		12 G
23	21	OUT OF THE BLUE	ELO/Jet JTLA 823 L2 (UA)		15 I
24	26	LONGER FUSE	DAN HILL/20th Century T 547		10 G
25	22	DRAW THE LINE	AEROSMITH/Columbia JC 34856		11 G
26	30	WEEKEND IN L.A.	GEORGE BENSON/Warner Bros. 2WB 3139		5 X
27	24	COMMODORES LIVE	/Motown M9 894A2		18 I
28	31	WAYLON & WILLIE	WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686		5 G
29	28	THANKFUL	NATALIE COLE/Capitol SW 11708		13 G
30	29	STAR WARS (ORIGINAL SOUNDTRACK)	/20th Century 2T 541		38 H
31	27	GREATEST HITS, ETC.	PAUL SIMON/Columbia JC 34032		15 G
32	33	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)	/20th Century T 550		11 G
33	37	GOLDEN TIME OF DAY	MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710		5 G
34	36	BLUE LIGHTS IN THE BASEMENT	ROBERTA FLACK/Atlantic SD 19149		8 G
35	44	STREET PLAYER	RUFUS/CHAKA KHAN/ABC AA 1049		4 G
36	32	FRENCH KISS	BOB WELCH/Capitol ST 11663		22 G
37	39	ENDLESS WIRE	GORDON LIGHTFOOT/Warner Bros. BSK 3149		6 G
38	40	QUARTER MOON IN A TEN CENT TOWN	EMMYLOU HARRIS/Warner Bros. BSK 3141		6 G
39	25	DOWN TWO THEN LEFT	BOZ SCAGGS/Columbia JC 34729		9 G
40	45	CATS ON THE COAST SEA	LEVEL/Capricorn CPN 0198		6 G
41	41	FOREIGNER	/Atlantic SD 19109		49 G
42	34	LIVE AT THE BIJOU	GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)		11 G
43	35	GALAXY WAR	/MCA 3030		14 G
44	43	LITTLE CRIMINALS	RANDY NEWMAN/Warner Bros. BSK 3079		20 G
45	46	MY AIM IS TRUE	ELVIS COSTELLO/Columbia JC 35037		8 G
46	63	PLAYER OF THE YEAR	BOOTSYS RUBBER BAND/Warner Bros. BSK 3093		2 G
47	49	PLAYER	/RSO RS 1 3026		7 G
48	51	HERE AT LAST—BEE GEES LIVE	/RSO RS2 3901		40 I
49	56	INFINITY JOURNEY	/Columbia JC 34912		5 G



50	50	BARRY MANILOW LIVE	/Arista AL 8500		40 I
51	53	CHIC	/Atlantic SD 19153		9 G
52	54	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT	/RCA AFL1 2402		5 G
53	42	BOOK OF DREAMS	STEVE MILLER BAND/Capitol SO 11630		41 G
54	53	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090		23 G
55	48	ELVIS IN CONCERT	ELVIS PRESLEY/RCA APL2 2587		20 K
56	47	BOSTON	/Epic JE 34188		75 G
57	57	LEIF GARRETT	/Atlantic SL 19152		10 G
58	58	YOU LIGHT UP MY LIFE	DEBBY BOONE/Warner/Curb BS 3118 (WB)		19 F
59	59	OLIVIA NEWTON-JOHN'S GREATEST HITS	/MCA 3028		18 G
60	60	HOTEL CALIFORNIA	EAGLES/Asylum 6E 103		63 G
61	66	FEELS SO GOOD	CHUCK MANGIONE/A&M SP 4658		18 G
62	62	GREATEST HITS, VOL. II	ELTON JOHN/MCA 3027		21 G
63	64	ENCOUNTERS OF EVERY KIND	MECO/Millennium MNLP 8004 (Casablanca)		8 G
64	76	THE ALBUM	ABBA/Atlantic SD 19164		3 G
65	52	DON JUAN'S RECKLESS DAUGHTER	JONI MITCHELL/Asylum BB 701		10 G
66	69	PART 3 KC & THE SUNSHINE BAND	/TK 605		43 T
67	70	A FANTASY LOVE AFFAIR	PETER BROWN/Drive 104 (TK)		8 G
68	68	HERE YOU COME AGAIN	DOLLY PARTON/RCA AFL1 2544		14 G
69	79	RAYDIO	/Arista AB 4163		3 G
70	75	HEAVEN HELP THE FOOL	BOB WEIR/Arista AB 4155		4 G

CHARTMAKER OF THE WEEK

71 — STARGARD
MCA 2321



72	74	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU	RAWLS/Phila. Intl. JZ 35036 (CBS)		9 G
73	77	BAT OUT OF HELL	MEATLOAF/Epic/Cleveland Intl. PE 34974		12 G
74	78	10 YEARS OF GOLD	KENNY ROGERS/United Artists UA LA 835 H		4 G
75	—	WAITING FOR COLUMBUS	LITTLE FEAT/Warner Bros. 2BS 3140		1 H
76	71	DON'T LET ME BE MISUNDERSTOOD	SANTA ESMERALDA/Casablanca NBLP 7080		10 G
77	85	HERB ALPERT-HUGH MASEKELA	/Horizon SP 728 (A&M)		3 G
78	80	WHITE HOT ANGEL	Casablanca NBLP 7085		5 G
79	89	EXCITABLE BOY	WARREN ZEVON/Asylum 6E 118		2 G
80	65	LOOKING BACK	STEVIE WONDER/Motown M 804 LP3		10 I
81	67	ONCE UPON A TIME	DONNA SUMMER/Casablanca NBLP 7078		15 I
82	83	TOO HOT TO HANDLE	HEATWAVE/Epic PE 34761		30 F
83	72	FLYING HIGH ON YOUR LOVE	BAR KAYS/Mercury SRM 1 5004		14 F
84	87	WINDOW OF A CHILD	SEAWIND/CTI 7 5007		4 G
85	73	IN FULL BLOOM	ROSE ROYCE/Whitfield WH 3074 (WB)		28 F
86	88	OPEN FIRE	RONNIE MONTROSE/Warner Bros. BSK 3134		4 F
87	—	HEAD EAST	/A&M SP 4680		1 G
88	86	REACH FOR IT	GEORGE DUKE/Epic PE 34883		18 F
89	82	MENAGERIE	BILL WITHERS/Columbia JC 34903		7 G
90	84	SECRETS CON FUNK	SHUN/Mercury SRM 1 1180		14 G
91	61	GREATEST HITS	BAY CITY ROLLERS/Arista AB 4158		12 G
92	—	WHAT DO YOU WANT FROM LIVE	THE TUBES/A&M SP 6003		1 H
93	90	GREATEST HITS	LINDA RONSTADT/Asylum 6E 106		17 F
94	97	ONCE UPON A DREAM	ENCHANTMENT/Roadshow RS LA811 G (UA)		3 F
95	105	WE ALL KNOW WHO WE ARE	CAMEO/Chocolate City CCLP 2004 (Casablanca)		1 G
96	104	PEABO	PEABO BRYSON/Capitol ST 11729		1 G
97	101	EDDIE MONEY	/Columbia PC 34909		1 F
98	102	ATTENTION SHOPPERS	STARZ/Capitol ST 11730		1 F
99	81	MOODY BLUE	ELVIS PRESLEY/RCA AFL1 2428		34 G
100	94	BROKEN HEART	THE BABYS/Chrysalis CHR 1150		17 G

151-200 ALBUM CHART

- 151 MANORISMS WET WILLIE/Epic JE 34983
- 152 SUPERNATURE CERRONE/Cotillion 5202 (Atlantic)
- 153 HAVING A PARTY POINTER SISTERS/ABC BT 6023
- 154 A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403
- 155 THUNDER ISLAND JAY FERGUSON/Asylum 7E 1115
- 156 INNER VOICES McCOY TYNER/Milestone M 9079/(Fantasy)
- 157 LEVON HELM & THE RCO ALL-STARS/ABC AA 1017
- 158 THE DAISY DILLMAN BAND/United Artists LA 838
- 159 ALIENS HORSLIPS/DJM DJLPA 16 (Amherst)
- 160 RIDING HIGH FAZE-O/She SH 740 (Atlantic)
- 161 FORMERLY OF THE HARLETTES SHARON REED, ULA HEDWIG, CHARLOTTE CROSSLEY/Columbia JC 35250
- 162 ROCKET TO RUSSIA RAMONES/Sire SR 6042 (WB)
- 163 IT TAKES ONE TO KNOW ONE DETECTIVE/Swan Song SS 8504 (Atlantic)
- 164 FUNK IN A MASON JAR HARVEY MASON/Arista AB 4157
- 165 DREAMBOAT ANNIE HEART/Mushroom MRS 5005
- 166 FREE SAILIN' HOYT AXTON/MCA 2319
- 167 MAGIC BILLY COBHAM/Columbia JC 34939
- 168 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045
- 169 NEW HORIZON ISAAC HAYES/Polydor PD 16120
- 170 LEVEL HEADED SWEET/Capitol SKAO 11744
- 171 ON FIRE T-CONNECTION/Dash 30008 (TK)
- 172 KISSIN' IN THE CALIFORNIA SUN KATY MOFFAT/Columbia JC 34774
- 173 MESSAGE FROM THE MAGIC BLUE MAGIC/Atco DS 38 104
- 174 FROM RATS TO RICHES GOOD RATS/Passport PB 9825 (Arista)
- 175 THE MAD HATTER CHICK COREA/Polydor PD 1 6130
- 176 96° IN THE SHADE THIRD WORLD/Island 1LPS 9443
- 177 NIGHT FLIGHT YVONNE ELLIMAN/RSO RSI 3031
- 178 TUXEDO JUNCTION/Butterfly Fly 007
- 179 RUBICON/20th Century T 552
- 180 DRASTIC PLASTIC BE BOP DELUXE/Harvest SW 11750 (Capitol)
- 181 BEATELMANIA (ORIGINAL SOUNDTRACK)/Arista AL 8501
- 182 LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES/Elektra 6E 121
- 183 STARBOOY UBIQUITY/Elektra 6E 120
- 184 TALKING HEADS '77/Sire SR 6036 (WB)
- 185 AFRICANISM KONGAS/Polydor PD 1 613B
- 186 ADJOINING SUITES AZTEC TWO-STEP/RCA APL1 2453
- 187 THE GODZ/Millennium 8003 (Casablanca)
- 188 STRIKER/Arista AB 4165
- 189 MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009
- 190 VINTAGE '78 EDDIE KENDRICKS/Arista AB 4170
- 191 TWO HOT FOR LOVE THP ORCHESTRA/Butterfly FLY 005
- 192 THERE IS NO GOOD IN GOODBYE MANHATTANS/Columbia JC 35252
- 193 EVOLUTION (MOST RECENT) TAJ MAHAL/Warner Bros. BSK 3094
- 194 EQUINOX STYX/A&M SP 4559
- 195 BERKSHIRE WHA-KOO/ABC AA 1043
- 196 PUTTIN' ON THE STYLE LONNIE DONNEGAN/United Artists LA 827 H
- 197 MIRAGE ART BLAKEY & THE JAZZ MESSENGERS/Savoy 1112 (Arista)
- 198 ALL FOR A REASON ALESSI/A&M SP 4657
- 199 COWBOY/Capricorn CPN 0194
- 200 THE 'PAC IS BACK IMPACT/WMOT-Fantasy F 9539

101 THE ALBUM CHART 150

MARCH 4, 1978

- | MAR. 4 | FEB. 25 | |
|--------|---------|--|
| 101 | 91 | KARLA BONOFF/Columbia PC 34672 |
| 102 | 96 | TURNIN' ON HIGH INERGY/Gordy G 978 (Motown) |
| 103 | 115 | SHOUT! BT EXPRESS/Columbia JC 35078 |
| 104 | 99 | THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105 |
| 105 | 117 | HOLD ON NOEL POINTER/United Artists UA LA 848 H |
| 106 | 121 | THE HOUSE OF THE RISING SUN SANTA ESMERALDA/Casablanca NBLP 7088 |
| 107 | 132 | RAINBOW SEEKER JOE SAMPLE/ABC AA 1050 |
| 108 | 107 | LOVE SONGS THE BEATLES/Capitol SKBL 11711 |
| 109 | 129 | FLOWING RIVERS ANDY GIBB/RSO RS 1 3019 |
| 110 | 130 | STARLIGHT DANCER KAYAK/Janus JXS 7034 |
| 111 | 119 | ANYTIME... ANYWHERE RITA COOLIDGE/A&M SP 4616 |
| 112 | 95 | I ROBOT ALAN PARSONS PROJECT/Arista AL 7002 |
| 113 | 92 | GOIN' BANANAS SIDE EFFECT/Fantasy F 9537 |
| 114 | 103 | MOONFLOWER SANTANA/Columbia C2 34914 |
| 115 | 98 | HEADS BOB JAMES/Tappan Zee/Columbia JC 34896 |
| 116 | 122 | KOSMOS TOMITA/RCA ARL1 2616 |
| 117 | 120 | THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream) |
| 118 | 128 | ALL THIS AND HEAVEN TOO ANDREW GOLD/Asylum 6E 116 |
| 119 | — | LET'S DO IT ROY AYERS/Polydor PD 1 6126 |
| 120 | 93 | WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147 |
| 121 | — | VAN HALEN/Warner Bros. BSK 3075 |
| 122 | 123 | ODYSSEY/RCA AFL1 2004 |
| 123 | 126 | PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121 |
| 124 | 127 | PASTICHE MANHATTAN TRANSFER/Atlantic SD 19163 |
| 125 | — | WATCH MANFRED MANN'S EARTH BAND/Warner Bros. BSK 3157 |
| 126 | 136 | THE PATH RALPH MacDONALD/Marlin 2210 (TK) |
| 127 | 138 | PLASTIC LETTERS BLONDIE/Chrysalis CHR 1166 |
| 128 | 125 | HAVANA CANDY PATTI AUSTIN/CTI 7 5006 |
| 129 | 114 | DUO-GLIDE SANFORD & TOWNSEND/Warner Bros BSK 3081 |
| 130 | — | SAFETY IN NUMBERS CRACK THE SKY/Lifesong JZ 35041 (CBS) |
| 131 | 131 | PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704 |
| 132 | 134 | TOM PETTY AND THE HEARTBREAKERS/Shelter SRL 52006 (ABC) |
| 133 | 106 | A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664 |
| 134 | 111 | FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/DJM DJLPA 714 (Amherst) |
| 135 | 113 | COMMODORES/Motown M7 884 |
| 136 | 100 | DIFFERENT MOODS OF ME LONNIE JORDAN/MCA 2329 |
| 137 | 124 | FOGHAT LIVE/Bearsville BSK 6971 (WB) |
| 138 | 108 | BARRY WHITE SINGS FOR SOMEONE YOU LOVE/20th Century T 543 |
| 139 | — | ZUBIN MEHTA CONDUCTS SUITES FROM STAR WARS AND CLOSE ENCOUNTERS OF THE THIRD KIND ZUBIN MEHTA/London ZM 1001 |
| 140 | 112 | WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists UA LA771 G |
| 141 | 142 | JAMERICAN MAN DAVID OLIVOR/Mercury SRM 1 1183 |
| 142 | 139 | I WANT TO LIVE JOHN DENVER/RCA AFL1 2521 |
| 143 | 109 | SECONDS OUT GENESIS/Atlantic SD 2 9002 |
| 144 | 110 | WINNING COMBINATION DONNY & MARIE/Polydor PD 1 6127 |
| 145 | 145 | SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088 |
| 146 | — | I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City JE 35011 |
| 147 | 148 | HALF AND HALF VICKI SUE ROBINSON/RCA AFL1 2294 |
| 148 | 116 | MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707 |
| 149 | — | DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol) |
| 150 | 118 | BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151 |

ALBUM CROSS REFERENCE

ABBA	64	CHUCK MANGIONE	61
AEROSMITH	25	MANHATTAN TRANSFER	124
ANGEL	78	BARRY MANILOW	14, 50
ASHFORD & SIMPSON	145	MANFRED MANN	125
PATTI AUSTIN	128	STEVE MARTIN	54
ROY AYERS	119	MAZE	33
THE BABYS	100	MEATLOAF	73
BAR KAYS	83	MECO	63
BAY CITY ROLLERS	91	ZUBIN MEHTA	139
BEATLES	108	BETTE MIDLER	150
BEE GEES	48	STEVE MILLER BAND	53
BLONDIE	127	JONI MITCHELL	65
GEORGE BENSON	26	EDDIE MONEY	97
KARLA BONOFF	101	RONNIE MONTRÖSE	86
DEBBY BOONE	58	RANDY NEWMAN	44
BOOTSIE'S RUBBER BAND	46	OLIVIA NEWTON-JOHN	59
BOSTON	56	TED NUGENT	13
JACKSON BROWNE	4	ODYSSEY	122
PETER DINKEL	67	OHIO PLAYERS	148
PEABO BRYSON	96	DAVID OLIVOR	141
BT EXPRESS	103	ORIGINAL SOUNDTRACK:	
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SHAUN CASSIDY	10, 20	THIRD KIND	17
CHIC	51	PETE'S DRAGON	131
ERIC CLAPTON	12	SATURDAY NIGHT FEVER	1
NATALIE COLE	29	STAR WARS	30
COMMODORES	27, 135	PARLIAMENT	22
CON FUNK SHUN	90	ALAN PARSONS PROJECT	112
RITA COOLIDGE	111	DOLLY PARTON	68
ELVIS COSTELLO	45	TOM PETTY AND THE HEARTBREAKERS	132
CRACK THE SKY	130	PLAYER	47
JOHN DENVER	142	NOEL POINTER	105
NEIL DIAMOND	16	ELVIS PRESLEY	55, 99
DONNY AND MARIE	144	QUEEN	2
DR. BUZZARD	52	LOU RAWLS	72
GEORGE DUKE	88	RAYDIO	69
EAGLES	60, 104	VICKI SUE ROBINSON	147
EARTH, WIND & FIRE	6	KENNY ROGERS	74
ELECTRIC LIGHT ORCHESTRA	23	LINDA RONSTADT	8, 93
EMERSON, LAKE & PALMER	120	ROSE ROYCE	85
ENCHANTMENT	94	RUFUS CHAKA KHAN	35
ROBERTA FLACK	34	JOE SAMPLE	107
FLEETWOOD MAC	5	SANFORD & TOWNSEND	129
FOGHAT	137	SANTA ESMERALDA	76, 106
FOREIGNER	41	SANTANA	114
ART GARFUNKEL	18	BOZ SCAGGS	39
LEIF GARRETT	57	SEA LEVEL	40
CRYSTAL GAYLE	140	SEAWIND	84
GENESIS	143	SIDE EFFECT	113
ANDY GIBB	109	PAUL SIMON	31
ANDREW GOLD	118	STARZARD	71
AL GREEN	117	STARZ	98
EMMYLOU HARRIS	38	STEELY DAN	15
HEAD EAST	87	ROD STEWART	7
HEATWAVE	82	STYX	9
HERB ALPERT-HUGH MASEKELA	77	DONNA SUMMER	81
HIGH INERGY	102	THE STORY OF STAR WARS	32
DAN HILL	24	TOMITA	116
BOB JAMES	115	PAT TRAVERS	123
BILLY JOEL	3	THE TUBES	92
ELTON JOHN	62	VAN HALEN	121
LONNIE JORDAN	136	GINO VANNELLI	133
JOURNEY	49	GROVER WASHINGTON, JR.	42
KANSAS	11	WAR	43
KAYAK	110	JOHNNY GUITAR WATSON	134
KC & THE SUNSHINE BAND	66	WAYLON JENNINGS & WILLIE NELSON	128
KISS	21	BOB WEIR	70
GORDON LIGHTFOOT	37	BOB WELCH	36
LITTLE FEAT	75	BARRY WHITE	138
LITTLE RIVER BAND	149	WILD CHERRY	146
LYNYRD SKYNYRD	19	BILL WITHERS	89
RALPH MacDONALD	126	STEVIE WONDER	80
		WARREN ZEVON	79

YESTERDAY...The steady, consistent artistry of Willie Hutch produced such movie sound tracks as *The Mack* and *Foxy Brown*, with hit singles like "Brother's Gonna Work It Out," "I Choose You" and "Love Power" making their mark on the charts.

TODAY...Whitfield Records is proud to welcome Willie to the company...

TOMORROW...get set for a scorching single from Willie produced by Norman Whitfield on Whitfield Records and tapes.

OUT SOON!



THE R&B SINGLES CHART

MARCH 4, 1978

MAR. 4	FEB. 25		
1	5	FLASH LIGHT	PARLIAMENT/Casablanca 909
2	2	OUR LOVE	NATALIE COLE/Capitol 4509
3	1	WHICH WAY IS UP	STARGARD/MCA 40825
4	3	ALWAYS AND FOREVER	HEATWAVE/Epic 8 50490
5	7	IT'S YOU THAT I NEED	ENCHANTMENT/Roadshow 1124 (UA)
6	4	TOO HOT TA TROT	COMMODORES/Motown 1432
7	6	JACK & JILL	RAYDIO/Arista 0283
8	8	LOVE ME RIGHT	DENISE LaSALLE/ABC 12312
9	24	STAYIN' ALIVE	BEE GEES/RSO 885
10	23	BOOTZILLA	BOOTSYS RUBBER BAND/Warner Bros. 8512
11	10	BABY COME BACK	PLAYER/RSO 879
12	9	DANCE, DANCE DANCE	(YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
13	15	REACHING FOR THE SKY	PEABO BRYSON/Capitol 4522
14	13	AIN'T GONNA HURT	NOBODY BRICK/Bang 735
15	11	FFUN	CON FUNK SHUN/Mercury 73959
16	12	LOVELY DAY	BILL WITHERS/Columbia 3 10627
17	25	AM I LOSING YOU	MANHATTANS/Columbia 3 10674
18	19	LE SPANK	LE PAMPLEMOUSSE/AVI 153
19	18	YOU AND I, PT. I	LIVING PROOF/Ju-Par 532
20	20	LADY LOVE	LOU RAWLS/Phila. Intl. 8 03634 (CBS)
21	14	WITH PEN IN HAND	DOROTHY MOORE/Malaco 1047 (TK)
22	22	LET'S HAVE SOME FUN	BAR KAYS/Mercury 73971
23	39	THE CLOSER I GET TO YOU	ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
24	26	LET ME PARTY WITH YOU	BUNNY SIGLER/Gold Mind 4008 (Salsoul)
25	16	GALAXY	WAR/MCA 40820
26	33	DON'T COST YOU NOTHING	ASHFORD & SIMPSON/Warner Bros. 8514
27	27	SHOUT IT OUT	BT EXPRESS/Columbia 3 10649
28	32	L-O-V-E U	BRASS CONSTRUCTION/United Artists 1120
29	31	CLOSE ENCOUNTERS OF THE THIRD KIND	GENE PAGE/Arista 0300
30	17	PLAYING YOUR GAME, BABY	BARRY WHITE/20th Century 2361
31	37	WORKIN' TOGETHER	MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
32	35	INTIMATE FRIENDS	EDDIE KENDRICKS/Tamla 54290 (Motown)
33	21	BABY, BABY, MY LOVE'S ALL FOR YOU	DENIECE WILLIAMS/Columbia 3 10648
34	30	SPANK YOUR BLANK BLANK	MORRIS JEFFERSON/Parachute 504 (Casablanca)
35	28	SERPENTINE FIRE	EARTH, WIND & FIRE/Columbia 3 10625
36	47	NEVER GET ENOUGH OF YOUR LOVE	LTD/A&M 2u05
37	42	DO YOU LOVE SOMEBODY	LUTHER INGRAM/Koko 728
38	40	BABY, YOU GOT MY NOSE OPEN	HAROLD MELVIN & THE BLUE NOTES/ABC 12327
39	49	DANCE WITH ME	PETER BROWN/Dr ve 104 (TK)
40	38	FOR YOUR LOVE, LOVE, LOVE	JOE SIMON/Spring 178 (Polydor)
41	43	FIND ME A GIRL	THE JACKSONS/Phila. Intl. 8 50496 (CBS)
42	48	THE PARTY SONG	SLAVE/Cotillion 44231 (Atlantic)
43	54	I COULD HAVE LOVED YOU	MOMENTS/Stang 5075 (All Platinum)
44	29	REACH FOR IT	GEORGE DUKE/Epic 8 50463
45	46	NEW HORIZONS	SYLVERS/Capitol 4532
46	45	OUT OF THE GHETTO	ISAAC HAYES/Polydor 14446
47	50	CAN YOU GET IT (SUZIE CAESAR)	MANDRILL/Arista 0304
48	51	CALL MY JOB	ALBERT KING/Tomato 10001
49	53	EASY COME, EASY GO	SPINNERS/Atlantic 3462
50	63	YOUR LOVE IS SO GOOD FOR ME	DIANA ROSS/Motown 1436
51	61	FREAKY DEAKY	ROY AYERS/Polydor 14451
52	—	TOO MUCH, TOO LITTLE, TOO LATE	JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693
53	57	LOVE THAT WILL NOT DIE	JOHNNY GUITAR WATSON/DJM 1034 (Amherst)
54	64	FANTASY	EARTH, WIND & FIRE/Columbia 3 10688
55	62	TRUST ME	MILT MATHIEWS/H&L 4692
56	58	MAKIN' LOVE IS GOOD FOR YOU	BROOK BENTON/Olde World 1100
57	66	WE FELL IN LOVE WHILE DANCING	BILL BRANDON/Prelude 71102
58	60	EMOTION	SAMANTHA SANG/Private Stock 178
59	65	LET'S ALL CHANT	MICHAEL ZAGER BAND/Private Stock 184
60	69	ALL THE WAY LOVER	MILLIE JACKSON/Spring 179 (Polydor)
61	67	WISHING ON A STAR	ROSE ROYCE/Whitfield 8531 (WB)
62	68	LOVE IS ALL YOU NEED	HI INERGY/Gordy 7157 (Motown)
63	—	RIDING HIGH	FAZE-O/She SH 8700 (Atlantic)
64	72	HEAVEN IS ONLY ONE STEP AWAY	CONTROLLERS/Juana 3416 (TK)
65	52	SISTER FINE	IMPACT/WMOT-Fantasy 813
66	—	NIGHT FEVER	BEE GEES/RSO 889
67	—	IF I HAD MY WAY	WALTER JACKSON/Chi Sound 1140 (UA)
68	71	FEELS SO GOOD	CHUCK MANGIONE/A&M 2001
69	—	RUMOUR HAS IT	DONNA SUMMER/Casablanca 916
70	—	YOU ARE THE REASON (I FEEL LIKE DANCING)	FIFTH DIMENSION/Motown 1437
71	—	TRUST YOUR HEART	BOBBY WOMACK/Columbia 3 10672
72	70	YOU LIKE IT, WE LOVE IT	SOUTHROAD CONNECTION/Mahogany 1227
73	—	THINK FOR YOURSELF	TEMPTATIONS/Atlantic 3461
74	—	OCEANS OF THOUGHTS AND DREAMS	DRAMATICS/ABC 12331
75	—	BOOGIE SHOES	KC & THE SUNSHINE BAND/TK 1025

WR
PRESENTS

LONNIE JORDAN

He Sings, Plays, Arranges and also Produced this debut solo album

DIFFERENT MOODS OF ME



© 1978 MCA Records, Inc.

MCA-2329

Produced by Lonnie Jordan for Far Out Productions

MCA RECORDS



Gatlin Gala



Celebrating Larry Gatlin's opening at Las Vegas' Golden Nugget Hotel, Phonogram threw a reception in his honor opening night. Pictured left to right: C.C. Courtney, WNOE-AM radio; promotion head for Phonogram, Jim Taylor; Record World's Mike Vallone; Phonogram's national publicity director, Sheryl Feuerstein; Larry Gatlin; Phonogram's senior vice president and director of marketing, Jules Abramson; and executive vice president and general manager Charles Fach.

Dialogue

(Continued from page 40)

have talent who can't get into the business.

RW: Since the business end of your work is settled out, what is in store for Tony Bongiovi?

Bongiovi: I would like to produce some of my own bands now that I can make deals. On a larger scale I'd like to produce pop artists like Sedaka or Carly Simon because I feel I could make a hit for them. I see that I can do it, I can taste it. I'd also like to be producing people like the Eagles or the Emotions because I hear those kinds of records. Producing groups that write their own songs is essential for me, particularly more rock and roll groups. My studio is geared to bringing rock in and I'd like to stay with the new wave sound and carry it over to have more commercial potential. Even more importantly, I'd like more people and companies to recognize my abilities and not have to deal with the politics. There should be more people like Seymour Stein who see what I can do rather than what I can say to him or Jay Warner who has consistently sent me material to record. I am reaching the ideally comfortable situation of producing with reasonable budgets. I can take on eight or nine albums a year and I have the facilities now to do them well.

R&B REGIONAL BREAKOUTS

Singles

East:

Moments (Stang)
Johnny Mathis/Deniece Williams (Columbia)
Michael Zager Band (Private Stock)
Donna Summer (Casablanca)

South:

Johnny Mathis/Deniece Williams (Columbia)
Faze-O (She)

Midwest:

Moments (Stang)
Johnny Mathis/Deniece Williams (Columbia)
Faze-O (She)

West:

LTD (A&M)

Albums

East:

Stargard (MCA)
Roy Ayers (Polydor)
Noel Pointer (UA)

South:

Stargard (MCA)
Roy Ayers (Polydor)
Ubiquity (Elektra)

Midwest:

Stargard (MCA)
Roy Ayers (Polydor)
Noel Pointer (UA)

West:

Stargard (MCA)
Manhattans (Columbia)
Eddie Kendricks (Aristo)
Noel Pointer (UA)

Korvettes' Inventory Control

(Continued from page 10)

by paper and dramatically reduces the possibility of error.

On receiving instructions through its mini-computer and printers, the warehouse proceeds to print charge labels, showing store number and package contents plus any special instructions. Pressure-sensitive price tickets for hard goods are printed on the warehouse computer printer. In the case of apparel, external ticket equipment is used with computer-issued detailed instructions for ticket preparation.

Terminals

At store level, point-of-sale electronic register terminals, in all 50 stores, are connected to the central computer. This guarantees Korvettes' buyers a flow of information from the selling floor and an inventory position of goods in stock. Sales checks have been eliminated completely.

A weekly computerized Report of Sales and Stock, chain-wide, is now available to home office buyers and management. Each Monday morning a print-out describing the previous two weeks' selling patterns, merchandise description, stock on hand, cumulative sales chain-wide, store number, vendor, price, etc., is ready for buyers and management.

Extracts of these sales/stock

reports on key items and classification are sent to each store and include sales comparison checks with peer stores.

"For Korvettes," comments Weitz, "the installation of this high speed computerized inventory control system has resulted in manifold advantages — to Korvettes and the Korvettes' customer.

Warehouse Losses

"Korvettes now knows where its merchandise is and how to get it to the stores as quickly as possible. Inaccuracies, errors, mishandling, misfiling have been eliminated. Pilferage and losses at the warehouse level have been dramatically reduced."

Buyers can now quickly spot an item that is not moving and mark it down or redistribute it to other Korvettes' stores, where the demand is greater for that item. Weitz concludes, "Management knows which store managers are on the job, what his store sells best, what he can not market in his area—and can find out why—quickly. No more endless, overdue memorandums to the head office."

The program is in line with Korvettes' continuing efforts to change its image from a discount merchandise store to a consumer oriented and "fashion and price-conscious" retail chain.

Retail Rap

(Continued from page 40)

uct. Maybe it's time that disco specialists in buying were brought in to various chains. Durkin himself would be a likely candidate, since his reputation and livelihood have been on the line for the past seven months. Or better yet, how about a retail chain operating a number of small specialized outlets within discos? Maybe even a series of franchises? We've got his phone number, so if you're interested, give a call. Naturally, any contacts you make through us will be confidential, meaning we'll forget we ever heard from you, and the only reason we don't print his phone number is because we want to minimize those crank calls in which some prankster would play **Led Zepelin** over the wires at three a.m.

Next It'll Be That White Dog With The Stiff Neck . . . RCA gets the early 1978 awards for most in-store appearances and heaviest in-store personality. **Vladimir Horowitz** paid a visit to Westwood's Tower Records, located just a block south of the U.C.L.A. campus; and **Bill Quateman**, along with RCA vice president (record division, United States) **Bob Summer** and **Colonel Parker** aide and marketing ace **Pat Kelleher**, seems to have covered every store in the south in the past two months, in both scheduled and drop-in visits.

Welcome To L.A. . . . Peaches personnel will team up with their parent organization when the semi-annual Nehi/Peaches national convention hits Los Angeles Feb. 27. One time the crew came in the folks over at **Image Marketing** ran up a food bill almost as high as their considerable I.Q.'s, partially because Dar Magreb, a local Indian eatery, charged a dollar corkage fee for each bottle of Nehi peach soda they opened (really!). But allow us to make a few economical entertainment suggestions, all located within a few blocks of the Hollywood Peaches store, Food: The Gold Cup, just half a block away, is a great introduction to Hollywood today. Follow your meal with a drink with the locals at The Tourist Trap, also on Hollywood Blvd., and then take in the night show at The Ivar Theater, where "Close Encounters Of The Fourth Kind" has turned into a big hit just fifty feet from the library where the **Hillside Strangler** made his infamous phone call.



THE R&B LP CHART

MARCH 4, 1978

- SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS2 4001
- ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
- FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 1034
- THANKFUL**
NATALIE COLE/Capitol SW 11708
- BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
- GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2 WB 3139
- STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
- PLAYER OF THE YEAR**
BOOTSIE'S RUBBER BAND/Warner Bros. BSK 3093
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
- ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G (UA)
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
- COMMODORES LIVE**
Motown M9 894 A2
- GALAXY**
WAR/MCA 3030
- RAYDIO**
Arista AB 4163
- WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
- TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
- IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
- PEABO**
PEABO BRYSON/Capitol ST 11729
- FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
- SHOUT!**
BT EXPRESS/Columbia JC 35078
- STARGARD**
MCA 2321
- SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT**
RCA AFL1 2402
- CHIC**
Atlantic SD 19153
- THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
- FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
- RIDING HIGH**
FAZE-O/She SH 740 (Atlantic)
- BRICK**
Bang BLP 409
- ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078
- MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
- LET ME PARTY WITH YOU**
BUNNY SIGLER/Gold Mind GZS 7502
- VINTAGE '78**
EDDIE KENDRICKS/Arista 4170
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- MENAGERIE**
BILL WITHERS/Columbia JC 34903
- SEND IT**
ASHFORD & SIMPSON/Warner Bros. 3088
- I LOVE MY MUSIC**
WILD CHERRY/Epic/Sweet City JE 35011
- HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
- STARBOOTY**
UBIQUITY/Elektra 6E 120



JAZZ

By ROBERT PALMER

■ It's no secret in the jazz world that the cream does not always rise to the top. Becoming a "star" entails considerable personal sacrifice—moving to New York or Los Angeles in most cases—and many devoted jazzmen are too attached to their native soil to consider such an alternative. So every city has its cadre of fine musicians, often the equal of any in the major recording centers, who are known by most jazz stars that travel regularly but unknown to the public at large.

New Orleans, with its richest of jazz traditions, has more of these unsung heroes than most cities of comparable size. Many of them have been heard on countless r&b records, but rarely have they been heard in their chosen context, modern jazz. Fortunately, Harold Battiste, a New Orleans saxophonist, songwriter and arranger now based in Los Angeles, recorded some of the city's modern jazz greats under optimum studio conditions between 1956 and 1966, and he has now issued a four-record boxed set, "New Orleans Heritage: jazz 1956-1966," by way of documentation. Ed Blackwell is perhaps the best known of the musicians included, but he is most often associated with Ornette Coleman, and here he is heard in a swinging mainstream context, in a quintet that features the greatest of modern jazz clarinetists, Alvin Battiste, now with Billy Cobham. James Black, who was with Yusef Lateef during the sixties, plays drums for a wonderful quartet that features the late tenor saxophonist Nat Perrilliat and the city's finest modern jazz pianist, Ellis Marsalis. This album is a treat nobody who cares about the complete picture of modern jazz should miss. It is available at \$19.76 plus mailing costs from Marzique Music Co., 5752 Bowcroft Street, Los Angeles, California 90016.

Chiaroscuro Records, a division of Audiofidelity Ent., Inc. (221 West 57th Street, N.Y., N.Y. 10019), is looming as one of the major jazz independents. Once a relatively deliberate operation, catering to fans of mainstream-modern jazz, the company has expanded both the number of projects it is involved in and the musical scope of its catalogue. A very hefty box of new releases arrived last week, with many more coming soon. The albums available now include "Buddy Tate Meets Dollar Brand," a fresh and surprisingly productive collaboration from the Kansas City tenor and the South African pianist; "The Lee Konitz Quintet," with Bob Mover and Lee on twin altos; "The Trio" of Milt Hinton, Bob Rosengarden and Hank Jones; "Crazy Rhythm" by the Soprano Summit group of Kenny Davern and Bob Wilber; "Bob Wilber and the Scott Hamilton Quartet," with Wilber in excellent form on alto sax as well as his customary soprano and clarinet; three albums by swinging pianists, "Dave 'Fingers' McKenna," "Stacy's Still Swinging" by Jess Stacy, and "Earl Hines in New Orleans;" "Rhythm of Life," a fusion date by guitarist and keyboard player James Mason, with Narada Michael Walden and members of Roy Ayers' Ubiquity in the supporting group; "Eddie Condon in Japan," recorded in Tokyo in 1964 with Buck Clayton, Bud Freeman and Pee Wee Russell in Condon's band; and "It Seems Like Old Times," a fine solo album by pianist John Eaton with knowing and entertaining liner notes by Eaton admirer Dick Wellstood.

The new releases from Watt Records continue the very different fusion directions of Carla Bley and Mike Mantler with particularly impressive results. "The Carla Bley Band European Tour 1977" is by basically the same ten-piece group that is now touring the U.S., and with ex-Soft Machinists Hugh Hopper and Elton Dean, former Cecil Taylor drummer Andrew Cyrille, trombonist Roswell Rudd and other notable musicians in the band it is a fine unit. The compositions have much of the Bley personality and the Bley humor, which is to say they're provocative and accessible at the same time. Meanwhile, Michael Mantler has stepped out as a trumpeter as well as wearing his customary composer's hat for "Movies," a tight quintet date with Carla, Larry Coryell, Steve Swallow and Tony Williams.

The new releases from ECM include "Dance" by the Paul Motian trio, a most welcome departure from the generally dreamy and langorous ECM style with bassist David Izenzon and saxophonist Charles Brackeen playing decidedly energetic and committed music, along, of course, with the drummer; "hubris," a funny title for the first solo piano record on ECM since the Jarretts, and a fine one, by Richard Beirach; "Deer Wan" by trumpeter Kenny Wheeler, with what amounts to an ECM all-star band consisting of Jan Garbarek, John Abercrombie, Dave Holland, Jack DeJohnette and Ralph Towner; and "Waves" by the Norwegian guitarist and sound-color painter

(Continued on page 56)



THE JAZZ LP CHART

MARCH 4, 1978

- WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
- LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
- HEADS**
BOB JAMES/Tappan Zee/Columbia JC 34896
- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
- HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
- HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
- HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
- WINDOW OF A CHILD**
SEAWIND/CTI 7 5007
- RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
- INNER VOICES**
McCOY TYNER/Milestone M 9079 (Fantasy)
- FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
- REACH FOR IT**
GEORGE DUKE/Epic JE 34883
- RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
- EASY LIVING**
SONNY ROLLINS/Milestone M 9080 (Fantasy)
- MULTIPLICATION**
ERIC GALE/Columbia JC 34938
- THE PATH**
RALPH MacDONALD/Marlin 2210 (TK)
- MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
- ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
- ACTION**
BLACKBYRDS/Fantasy F 9535
- TIGHTROPE**
STEVE KHAN/Tappan Zee/Columbia JC 34857
- NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34977
- I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
- ONE OF A KIND**
DAVE GRUSIN/Polydor PD 1 6118
- LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES**
Elektra 6E 121
- LET'S DO IT**
ROY AYERS/Polydor PD 1 6126
- STARBOOTY**
UBIQUITY/Elektra 6E 120
- TWO FOR THE ROAD**
CORYELL-KHAN/Arista AB 4157
- STRAIGHT FROM THE GATE**
HEADHUNTERS/Arista AB 4146
- BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
- NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
- THE QUINTET**
V.S.O.P./Columbia C2 34976
- FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
- BLOW IT OUT**
TOM SCOTT/Epic/Ode PE 34966
- LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista 4161
- ALONE AGAIN**
BILL EVANS/Fantasy F 9542
- URBANIAC**
MICHAEL URBANIAC/Inner City 1036
- MAGIC**
BILLY COBHAM/Columbia JC 34939
- LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
- OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 1 6112

NAIRD Convention Most Successful Ever

(Continued from page 3)

playlists, were viewed as the dark side of a double-edged retail marketplace.

Both scenarios implied in that overview — the new commercial clout that may be realized by the competitive smaller label, along with the virtual exclusion of newer specialty companies unable or unwilling to compete effectively — were succinctly described in the keynote address delivered at Saturday's banquet by Ralph Kaffel, president of Fantasy/Prestige/Milestone and an industry veteran whose own career began with indie jazz labels on the west coast.

While asserting that smaller labels could benefit from the overall trade expansion visible in the industry, Kaffel challenged those companies to revise their low-keyed image in order to achieve the necessary visibility in the marketplace. "The retail explosion has changed the face of the business," he warned, noting that while "the emergence of the total catalog retailer . . . is giving ever-widening exposure to your records . . . the lack of visibility will kill you, and has already, to the best of my reckoning, cost you four of five hit albums in the last few months alone."

Kaffel's comments followed the first two days of seminars, which likewise confronted the wide variation in size, financial strength and marketing sophistication among the labels present. This year's panels included the largest contingent of participants from the retail and broadcasting fields usually associated with the general pop marketplace, rather than the specialized folk, jazz, women's music, nostalgia and ethnic areas dominating the catalogs of NAIRD's member companies.

Friday afternoon's merchandising seminar was typical of the convention's greater emphasis on professionalism. Chaired by Bruce Iglauer, owner of Alligator Records and a member of the NAIRD board of trustees, the panel included retailers Peter Liepmann, manager of Odyssey's Berkeley store, and John Brennis of the Music Coop, an independent retail store, Freddie Avner of Pacific Records & Tapes, a distribution firm, and Dale Dingman of GRT Corp.

Liepmann reported Odyssey's own success in selling specialty product through merchandising displays and in-store airplay, while complaining that smaller labels still compounded an already limited market niche by failing to provide adequate information to retailers and distributors. Also cited as a problem in exposing product was the smaller indies' comparatively limited supplies of

in-store play copies, an issue Iglauer commented on by noting that while labels can't match the advertising budgets of the major labels, their product should be used as one of the most effective — and cheapest — advertising media when applied toward in-store exposure.

Brennis asserted that the independent retailer offers an edge over major chains in stocking and selling more eclectic titles, largely as a result of the single retail operator's ability to react more quickly to local market activity, without channeling product orders through central buying departments.

Along with the lack of in-store product and display materials for point-of-purchase merchandising, tape availability was raised as a problem area. Brennis noted customers' requests for tape configurations on small label merchandise and the general avoidance of that market by the specialty companies, with GRT's Dingman adding that GRT's first experiment with small label titles, via a recent tape distribution pact with Flying Fish Records, reflected his company's confidence in specialty product as a growth market for tape.

During Sunday's general session, the primary complaint in an otherwise rosy report on NAIRD's growth was the lack of membership among distributors, which currently comprise roughly 20 percent of NAIRD's combined

members. Although no single factor was cited in explaining the imbalance between labels and distributors, the most prominent point of friction addressed earlier in Saturday's distribution seminar were the chronic cash flow problems facing smaller labels and distributors.

Featured on the distribution panel were George Hocutt, head of California Record Distributors, Robert Freeman of The Record People in New York, and Hal Brody of The House Distributors in Kansas City. After Hocutt outlined the distributors' responsibility to serve as "the label's representative in that market, assuming responsibilities for full inventory stocking, along with sales and marketing functions," all three turned to the ticklish issue of payment problems.

Freeman charged some smaller labels with failing to understand the retailers' role in disrupting cash flow, leading Brody to observe, "I just had a talk yesterday with a label owner who told me my job as a distributor is 'riskless.' He said that he was assuming all the financial risk by producing the record and manufacturing it, while I just have to sell it." Brody stressed that some labels fail to recognize that their new releases require different payment expectations than catalog, usually taking longer to generate income, and pointed out that during the early phases of such campaigns, the distributor's

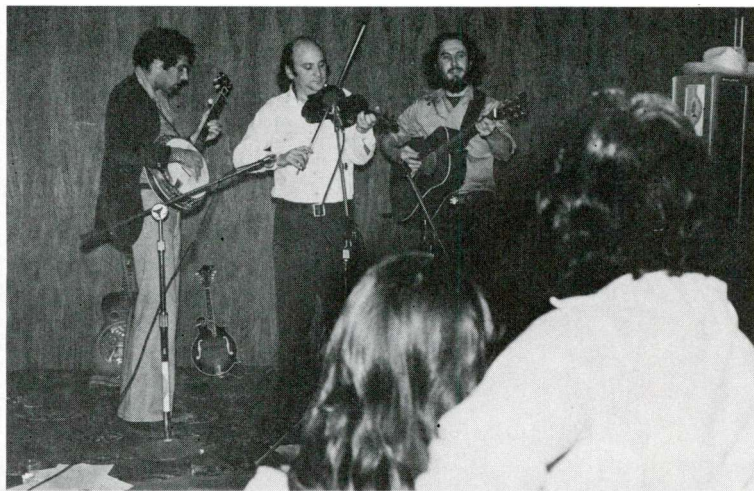
risk is underestimated by labels.

Both distributors and manufacturers then reviewed the damning persistence of credit problems on both sides, with Arhoolie Records founder Chris Strachwitz asking from the floor how labels could help distributors guard profit margins against the price slashes employed by deep encouters. Strachwitz's proposal of a higher ticket price, following the lead of the direct-to-disc market, was viewed as untenable by the distributors, although Hocutt subsequently advised those labels still hold to a \$6.98 list price level to yield to the industry trend and increase their list to \$7.98.

Perhaps the most anticipated of the seminars was Saturday's radio promotion workshop, hosted by veteran independent promotion man Augie Blume, who chaired a panel including KSAN program director Bonnie Simmons, KFAT program director Laura Ellen, KTIM music director Tony Berardini and George Meier, publisher of Walrus.

Ironically, what some attendees had hoped would be the most productive session bogged down as a result of the broad variation in promotion experience among the attending labels. Although the panel later salvaged the discussion, offering hints on effective station liaisons and observations on the most favorable markets for specialty titles, much of the discussion was devoted to explain-

(Continued on page 53)



Pictured at the NAIRD convention: (top row, from left) keynote speaker Ralph Kaffel of Fantasy Records; entertainment provided by Fred Sokolow (Kicking Mule Records), Jody Stecher (Bay Records), and Eric Thompson (Kicking Mule); (bottom row, from left) NAIRD convention chairman Sheila Cogan of Bay Records presenting Ralph Kaffel with a plaque honoring his contribution to the organization; George Hocutt of California Record Distributors, Rob Freeman of The Record People and Hal Brody of The House Distributors.

Tape Pirate Fined

■ OCEAN CITY, MD. — Quinten P. Phillips of Cambridge, Md., doing business as Delmarva Distributors, was fined \$1,000, received a suspended jail sentence of five months and 29 days, and was put on supervisory probation for 18 months after pleading guilty to one count of possession with intent to sell illegally duplicated 8-track tapes. It was the first trial in Worcester County under Maryland's anti-piracy statute.

Late last year, officers of the Berlin, Md., Police Department and the Worcester County Sheriff's Office seized more than 1600 pirated 8-track tapes from Phillips.

Yetnikoff Addresses Wall St. Analysts

(Continued from page 3)

ist advances, the difference in accounting techniques makes a significant amount of difference."

If those costs were not counted against his group's sales, Yetnikoff said, its operating income for 1977 would be over \$97 million.

He was supported in his assertions by John D. Backe, president of CBS, who also addressed the gathering at CBS headquarters, as did the three other CBS group presidents.

The WCI music division also shows a higher profit margin that does the CBS Records Group (by 15.8 percent to 10.4 percent), according to the recently-released figures. While Yetnikoff claimed once again that bookkeeping differences make the WCI lead seem larger than it really is, he also said that "we are in the manufacturing business in a greater way than they are, which does not have the same degree of margins, although in absolute profits, obviously, it's a fairly significant contributor." He added later that "there's also a difference, quite candidly, in terms of music publishing economics as opposed to record economics. WCI has a significant music publishing operation. CBS at the moment does not have a profit-making music publishing operation."

Yetnikoff told the analysts that he expected the Records Group's profit margin to remain constant during 1978 despite the mechanical royalty increase from two to two and three quarter cents that went into effect January 1. He said that the company's gradual "rolling in" of catalogue albums at \$7.98 list, and CBS's expected growth, would offset the mechanical hike. He added that catalogue albums now account for approximately 30 percent of CBS record sales.

Money, Honey



An Eddie Money party is a cross-country event. Crossing paths recently at Nashville's Exit-In with Money are (from left) Nick Clainos, president, Wolfgang Records; Jeannie Bare; Bobby Bare, Columbia country artist; and Peter Robinson, CBS/London-a&r.

Ravel & the Russians

(Continued from page 45)

make it such a mature piece of tone painting, and for all the speed and crashing tones, never the least out of impressionistic character. Throughout the whole work his tone is rich and expressive, never percussive.

All the precision necessary for "Valse nobles" comes out and Ax and Miss Nozaki play expressively together, making a pure, yet fanciful revelation of childhood.

All in all this is one of the most exciting piano records to appear in a long time. It puts Ax in a class with the finest of Ravel interpreters today.

The combination of another husband-and-wife team is far more familiar—Galina Vishnevskaya and Mstislav Rostropovich. On their new release for Angel Records, Rostropovich is not playing the piano but conducting the London Philharmonic in a fascinating recording of Russian music. Those who want their singing "beautiful", that is, produced effortlessly with a lustrous tone in all registers had best not buy this record. Miss Vishnevskaya's voice seems even less equalized than before, and many

high notes are more screams than well-produced sounds. But for those of us who enjoy singing as the expression of emotion and the meaning of words, this record is wonderful to hear.

Mussorgsky's Work

Rostropovich sensitively conducts the Shostakovich arrangement of Modest Mussorgsky's "Songs and Dances of Death." At first "Lullaby" sounds too quiet, too relaxed, both from the conductor and the soprano. Then the full impact of her words is made clear. The dialogue of a dying child is grimly suggested quietly. Miss Vishnevskaya's voice becomes powerful and awe-inspiring as she describes death herself in the second song. And in the third, her whispered reflections are fascinating. Most macabre of all is the final song, "The Field-Marshal," a bitter comment on war and the excesses of the officers leading men to die with pride. The soprano has never sought any more intensely the meaning of every word.

On the record's other side there are four lyrical arias from operas of Rimsky-Korsakov and Tchaikovsky.

Ferguson at Avery Fisher



Columbia recording artist Maynard Ferguson recently appeared at New York's Avery Fisher Hall, featuring music from his latest album, "New Vintage." Pictured backstage are, from left: producer Jay Chattaway; manager Kim Ferguson; Ferguson; Dr. George Butler, VP jazz/progressive a&r, Columbia, and Vernon Slaughter, director, jazz/progressive marketing, black music marketing, CBS Records.

NAIRD Convention

(Continued from page 52)

ing formats and station management priorities in an effort to bridge some labels' characteristic antagonism toward stations refusing to air their records.

Next Meet Slated For Boston

Other panels held during the convention included Saturday's copyright and publishing special, conducted by Hamish Sandison of Bay Area Lawyers for the Arts, Neil Anderson of BMI, and songwriter Malvina Reynolds, with discussion focusing on the revised Copyright Law and its impact on the independent labels, many of which operate their own publishing companies; a workshop on forming record labels headed by Ed Denson of Kicking Mule Records, in collaboration with attorney Peter Franck and Arhoolie founder Chris Strachwitz; and Sunday's final session on print promotion, conducted by Diane Rapaport, publisher of Music Works, BAM publisher/editor Dennis Eroman, Larry Kelp of the Oakland Tribune and RW's Sam Sutherland.

During Sunday's general meeting, next year's convention site was announced as Boston. Sheila Cogan of Bay Records, chairman of this year's convention, named Rounder Records' Marian Leighton as her successor in planning next year's gathering.

NARM Ties

Also noted was a request from NARM president Joe Cohen for a closer tie between NAIRD and the NARM membership, with NARM offering to waive first year registration fees for NAIRD members interested in attending the annual NARM convention this year.

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Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO — Bajo el titular de "Gómez Barrera, Consuelo Velázquez, Blas Galindo y otros compositores más pueden ir a la cárcel" según sentencia del Tribunal Superior de Justicia, se armó el escándalo con la SACM (Sociedad de Autores y Compositores de México). El diario El Universal en su edición del viernes 27 de Enero pasado, página 13 de la segunda parte de la primera edición, en un artículo que firma el periodista **Javier Mendoza Maya**, destaca que los inculcados dispusieron el 14 de Febrero de 1977 de 25 millones de pesos, para constituir una sociedad anónima denominada Sociedad de Autores y Compositores de México, violando los artículos 104 y 141 de la Ley Federal de Derechos de Autor vigente. Que la SACM carece de capacidad y personalidad jurídica, y desde Mayo de 1964 funciona ilegalmente, conforme a lo previsto en el artículo tercero transitorio de la ley autoral. Que sin cumplir con el establecimiento de un fideicomiso, los dirigentes de la SACM dispusieron sin el consentimiento de los autores, de esos 25 millones de pesos para constituir una sociedad mercantil. Y por último, que **Carlos Gómez Barrera** actual director de la SACM y sus compañeros de la mesa directiva, al violar los artículos 104 y 141 de la Ley Federal de Derechos de Autor, podrán tener prisión de tres a seis años, sanción establecida en el segundo párrafo del citado artículo.

Por su parte la SACM que en todo momento ha dado muestras de un ejemplar sistema de organización desmiente categóricamente cada uno de estos cargos. Pero yo considero, por el buen nombre de la SACM que tiene alcances internacionales muy respetables, que sus dirigentes deben llegar hasta las últimas consecuencias en el terreno aclaratorio, con la finalidad de que se diluya cualquier duda en cuanto a la honorabilidad en los manejos de la SACM, que haya surgido a raíz de esta noticia y por el buen nombre de sus directivos... **Los Baby's** celebran 18 años de vida artística, por tal motivo el sello Peerless del cual son exclusivos, les otorgó un Disco de Plata por los numerosos éxitos discográficos obtenidos en su larga y fructífera carrera... Violentamente la ersión en español de "Ma Baker" que interpreta el Grupo **El Tren** (Or-

feón), pasó al primer lugar de popularidad. La difusión es masiva en toda la República y las prensas del sello que dirige **Rogerio Azcárraga** no se dan abasto para cubrir la demand de pedidos.

Muy extraño lo que ocurrió con el tema "Juguete caro" que fué éxito en México con el **Grupo Alpha** (Ariola). Resulta que después de la efectiva y brillante labor promocional realizada por Ariola, el tema "Juguete caro" se consolidó como hit nacional, pero extrañamente se tuvieron que retirar los discos del mercado y dejar de fabricarse, para luego tratar de imponer en la venta al desconocido **Grupo Punto Sur**, quienes según dicen, también tienen grabado "Juguete caro." No dudo de la calidad del **Grupo Punto Sur**, pero en este caso, el **Grupo Alpha** tuvo la fortuna de estar representado en México por una Cía. con buenos recursos promocionales y que supo adelantarse con visión discográfica al lanzamiento. Como resultado de la extraña obstrucción, tenemos que el **Grupo Alpha** no pudo vender lo que por derecho del esfuerzo desplegado por su Cía. le correspondía y el **Punto Sur** tampoco, ya que el éxito lo conoció el público consumidor en la interpretación del **Grupo Alpha**.

Dentro de los temas de más reciente aparición que surgen con posibilidades, se destacan "Nostalgia" con **Freddy Ventura** (RCA) "Clodomiro el ñajo" con **Eduardo Segundo** (Melody), "Por qué tú no me quieres" con el **Grupo Miramar** (Acción) y "Vida mía" de gran éxito hace varios meses atrás en California, interpretado por **Irene Rivas** (Musart) ...Y ahora ¡Hasta la próxima desde México!

GRT Pacts with First American

■ SUNNYVALE, CAL.—A long-term exclusive music tapes licensing agreement between GRT Music Tapes and First American Records has been announced by two companies.

Herbert B. Hershfield, GRT vice president, marketing, and Jerry Dennon, president, First American, said the new licensing agreement includes First American, Great Northwest, and Music is Medicine, all First American labels.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



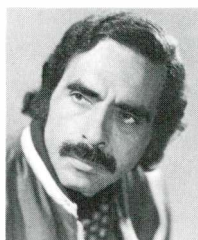
■ Durante años el proceso del cobro y pago de derechos de autores latinos ha estado, principalmente en Estados Unidos, sujeto a todo tipo de componenda, arreglo, secuestro, desviación y hurto descarado. Bien es cierto que hay editoras musicales multi-millonarias que comenzaron prácticamente con nada, únicamente con la buena fe de los autores que colocaron sus obras al cuidado y supervisión de terceros. Bien es cierto que unos cuantos autores, muy pocos por cierto, han recibido cuantiosas cantidades en derechos, pero también es cierto que nadie ha podido preguntar si la liquidación era exacta. Para que un simple autor logre una intervención o acción legal contra una editora determinada, se precisan fortunas enormes para contrarrestar los efectos del poder de algunas editoras que cuentan con todo el apoyo y maquinaria leguleyesca para paralizar cualquier tipo de acción. Los autores siempre se han quejado. La clase más noble, apática y creativa de toda la industria siempre ha sido cobarde. Basta media vez que alguien les diga: "Yo me voy a encargar de que nadie te grabe más nunca," para que el compositor reciba una cuchillada en el medio del corazón. Se deprime, se asusta, se entrega. Mientras tanto, en una atmósfera cargada de cesiones, ediciones, subediciones, y cuanto fenómeno existe, en el cual cada parte va tomando su 30, 40, 50 y hasta el 60% de los derechos del autor, cuando éste llega a las manos del ya miserable elemento básico de la industria, está convertido en centavos. Se crearon las asociaciones de compositores en muchas áreas, para vigilar, supervisar, defender y dar la vida por sus miembros. Se ha fallado en esto también. Notando la descomposición de años pasados en SADAIC (Sociedad de Autores de Argentina) en la cual han pasado todo tipo de fenómenos en el pasado y que ahora luce con posibilidades de recuperación organizativa y moral, observando las grandes consecuencias que trae la denuncia formulada contraejecutivos de la Sociedad de Autores y Editores de España (SGAE) que les ha llevado hasta un posible enjuiciamiento criminal, destacando el escándalo actual que está viviendo la Asociación de México, en la cual se acusa a sus directivos de apropiación de fondos de los compositores mexicanos, y en la cual se dirige ya la salpica del escándalo a una de las más notables compositoras de México (y muy querida, por cierto) que ha funcionado como presidente del organismo, notando cómo grandes figuras del negocio editorial pasean sus millones por este mundo, aplaudidos y reverenciados por casi toda la industria y viendo palidecer a los grandes y pequeños autores musicales de nuestro mundillo, da repugnancia por unos y por otros.



Santos Lipesker



Mario Kaminsky



Luis Gerardo Tovar

Es cierto que las empresas discográficas han fallado en el más elemental principio, que es el del pago a tiempo o su ocultación para evitarlo, cada vez que haya sido posible. Es cierto que aún quedan áreas donde las empresas discográficas hacen lo que les da la gana. Es cierto que utilizan cuantos recursos tienen en otras para que las leyes del Derecho de Autor no se definan, afiancen y funcionen de modo total, pero también es cierto que mucho de los dineros pagados por las empresas discográficas no siempre han ido a manos de sus legítimos propietarios. Es cierto que las asociaciones de autores se convirtieron en muchas ocasiones en Espadas de Damocles en contra de las empresas discográficas, hasta hacerlas desaparecer. Es cierto que la inmundicia corrompió a unos

(Continued on page 55)

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Tacoma, Wash.

By KTOY (MARIO BRIONES)

1. **LA ULTIMA CITA**
GREEN GRASS/Latin Int.
2. **PENSANDO EN TI**
JALAPENO/Super P.
3. **TE VOY A OLVIDAR**
LOS UNICOS/Uniko
4. **MI NUEVO CARINO**
LOS FREDDYS/Peerless
5. **TU YA SABES COMO YO**
RHINA/Discolor
6. **ESTUPIDOS**
PERLA/Audio Latino
7. **MALA SUERTE**
BILLO'S CARACAS BOYS
8. **DESDE HOY**
PEPITO PEREZ/Pega
9. **VIDA VIDA**
SONIA LOPEZ/Gas
10. **ALLA TE ME QUEDA**
VALENTINA LEYVA/Caytronics

Phoenix

By KIFN (JOSE FCO. MUNOZI)

1. **ERES TODA UNA MUJER**
RAUL VALE—Melody
2. **MARIA JOSE**
JUAN GABRIEL/Arcano
3. **RECUERDOS DE UNA NOCHE**
ALBERTO VAZQUEZ/Gas
4. **NADA GANO CON QUERETE**
CHAYITO VALDEZ/Cronos
5. **VIDA VIDA**
SONIA LOPEZ/Gas
6. **SENCILLAMENTE NUNCA**
G. VALENZUELA/RCA
7. **CUANDO LOS HIJOS SE VAN**
LOS ZORROS DEL NORTE/Epsilon
8. **LUCERITO**
COSTA CHICA/Joey
9. **NO ME PREGUNTES VERDADES**
ANGELICA MARIA/Pronto
10. **SON TUS PERJUMENES MUJER**
LOS DE PALACANGUINA/Gas

Los Angeles

By KWKW (PEPE ROLON)

1. **SON TUS PERJUMENES MUJER**
LOS ALVARADO/Ariola
2. **EL HIPO DE PERICO**
SONORA ESTRELLA/Gas
3. **ELLA**
ALBERT HAMMOND/CBS
4. **LA ABEJA**
LETICIA MURRIETA/Artes
5. **EL CHICLERO**
CHALO CAMPOS/Latin
6. **ESTA NOCHE TU MANDAS**
AMALIA MENDOZA/Gas
7. **MI NOCHE BUENA**
VICENTE FERNANDEZ/CBS
8. **AMOR DE UN POBRE**
LOS SOLITARIOS/Peerless
9. **MI BARRIO**
SONORA SANTANERA/Caytronics
10. **DESDE JUAREZ**
JOSE BERNARDO/Mexicuba

Miami

By WCMQ (HECTOR VIERA)

1. **LA GIOCONDA**
BASILIO
2. **TU ERES TODO PARA MI**
MIGUEL BOSE
3. **SUENOS**
PERLA
4. **NO ME PREGUNTES VERDADES**
ANGELA MARIA
5. **SAMBA LADY**
JUAN PARDO
6. **TU, SOLAMENTE TU**
CAMILO SESTO
7. **NINA, NO DEBES TEMER**
DONALD
8. **AY AMOR, SI TU QUISIERAS**
DANNY DANIEL
9. **SEGUIRE MI CAMINO**
JULIO IGLESIAS
10. **QUINCHO BARRILETE**
OLIVER Y LOS CHICOS

Ventas (Sales)

San Antonio

1. **PAJARILLO**
NAPOLEON/Raff
2. **SON TUS PERJUMENES MUJER**
LOS ALVARADO/Arcano
LOS PAVOS REALES/Joey
3. **MEJOR ME VOY**
CHELO/Musart
4. **SIEMPRE EN MI MENTE**
JUAN GABRIEL/Arcano
5. **HOMBRE**
NAPOLEON/Raff
6. **LA MUERTE DE UN GALLERO**
VICENTE FERNANDEZ/Caytronics
ANTONIO AGUILAR/Musart
7. **VIVAN LOS MOJADOS**
LOS TIGRES DEL NORTE/Fama
8. **TERMINO LA MANA**
RAMON AYALA/Vic Star
9. **CARINITO MIO**
AGUSTIN RAMIREZ/Freddie
10. **GAVILAN O PALOMA**
JOSE JOSE/Pronto

Los Angeles

1. **SON TUS PERJUMENES MUJER**
LOS ALVARADO/Ariola
DAVID CORPUS/Arcano
2. **TARDE**
ROCIO DURCAL/Pronto
3. **GAVILAN O PALOMA VOLCAN**
JOSE JOSE/Arcano
4. **PAJARILLO HOMBRE**
NAPOLEON/Raff
5. **VIDA MIA**
TE VAS AMOR
IRENE RIVAS/Cara
6. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
7. **CON EL VIENTO A TU FAVOR**
SI TU TE VAS
CAMILO SESTO/Pronto
8. **MEJOR ME VOY**
CHELO/Musart
9. **MI AMOR IMPOSIBLE**
LOS PASTELES VERDES/Microfon
10. **ERES TODA UNA MUJER**
RAUL VALE/Melody

Santo Domingo

By CAONABO DIAZ BETANCES

1. **TODAVIA CREO EN EL AMOR**
FAUSTO REY
2. **TENER UN HIJO TUYO**
BETTY MISIEGO
3. **CHIQUITO . . . PERO TUPIO**
JOSEITO MATEO
4. **NUNCA SUPE LA VERDAD**
DANNY DANIEL
5. **MAMADU**
GRUPO MENUDO
6. **MAGIA BLANCA**
BONNY CON KENTON
7. **EN ESTOS MOMENTOS Y A ESTAS HORAS**
MARIO ECHEVERRIA
8. **OLVIDA HERMANO, OLVIDA Y CANTA**
GRUPO KATRASKA
9. **PORQUE EL AMOR SE VA**
XIMENA
10. **SEGUIRE MI CAMINO**
JULIO IGLESIAS

Puerto Rico

1. **LA DISTANCIA**
APOLLO SOUND/Fania
2. **AMAR Y QUERER**
JOSE JOSE/Pronto
3. **NACI MORENO**
BOBBY VALENTIN/Bronco
4. **QUIEN TIENT TU AMOR**
GUELO Y SU ORQUESTA/Sol
5. **YO SOY UNA MAS**
YOLANDITA MONGE/Coco
6. **CARNAVAL**
RAPHY LEAVITT/Borinquen
7. **POR LAS MUJERES**
CONJ. QUISQUEYA/Lisnel
8. **UD. ABUSO**
CELIA Y WILLIE/Vaya
9. **ACARICIAME**
ALVARO TORRES/Dila
10. **LA NOVELA**
GRUPO GENESIS/Mas

Nuestro Rincon (Continued from page 54)

y a otros. Pero el principio básico es que las empresas discográficas debían haber unido hace años sus grandes recursos a los de los compositores para haberlos ayudado, cuando primero notaron que se les estaba robando descaradamente. En vez de ello, las empresas discográficas se convirtieron también en editoras, porque en realidad, era mejor negocio cobrar y no pagar o casi no pagar, que ayudar al creador, promocionar y vender un producto que después pagaría derechos que irían a manos de enriquecidos inmoralmemente bajo la propia protección que una ley creada para y por la protección del compositor. Pero todo tiene un término y se está acercando. La descomposición de la falta de pago de muchas empresas discográficas de los derechos de autor tomó su base fundamental en el mismo día en que el primer compositor dejó de cobrar lo que legalmente le pertenecía. ¡Que hay muchas maneras en este negocio de disimular el robo descarado y todos nos las sabemos todas!

Y cabe destacar que muchas editoras de música alentaron a los compositores en contra de las casas grabadoras, aduciendo siempre que no les pagaban, no siendo siempre cierto. Es que es muy fácil decir, no te pago porque no me pagan. . . ¿Y quién ha ido profundamente a la verdadera verdad de este asunto?

Entrevistado con Don Emilio Martínez, Director General de la Sociedad General de Autores de España y con Alfredo García Segura, Director General Adjunto de la misma entidad, me nacieron influencias positivas. Hablamos de todo esto y más. Alfredo García Segura, connotado y uno de los más brillantes autores de España tuvo la frase final: "Terminemos con todo esto en el nombre de Dios y de los creadores musicales en este mundo". . . Y tiene razón. . . ¡Adelante!

Se presentará Hilda Saldaña, triunfadora en primer lugar en el "Festival de la Voz y la Canción de Puerto Rico" en el Madison Square Garden de Nueva York el próximo 26 de Febrero en el "Festival Dominicano". . . Hago votos por la pronta recuperación de la salud del gran Maestro Santos Lipesker de la Argentina, quien se encuentra hospitalizado desde hace varias semanas en Buenos Aires. . . Anunció Mario Kaminsky en Miami la estadía fija de su hermano

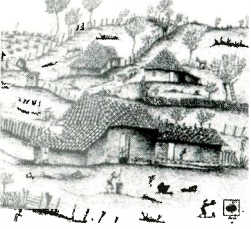
Nano Kaminsky en este territorio, dirigiendo los destinos de su Microfón América. ¡Excelente idea! . . . Velvet Records acaba de grabar en España un nuevo álbum de poemas en la voz de la gran figura venezolana Luis Gerardo Tovar. . . Y ahora. . . ¡Hasta la próxima! . . . Ah! . . . por donde posiblemente reviente esto de los Autores y sus derechos, será por el también robo descarado de las divisas a los gobiernos a los cuales pertenecen estas obras por la nacionalidad de sus autores. ¡Y ya con esto no se juega! . . . Al robarle a un autor, se ha robado a todo su pueblo y gobierno.

Through the years the process of payment and collection of royalties originating from author's rights have been going through all kinds of disorganization, problems and arrangements, sometimes dishonest, in all Latin America and the States. It is true that there are quite a few multimillion dollar Latin publishers who started to operate almost without a penny, counting only the good faith that composers showed when signing their tunes to third parties that were supposed to protect, supervise, collect and pay to the original owners. It is also true that only a few Latin composers have received large amounts of monies for the exploitation of their themes and most of the Latin composers are starving and will stay that way if nothing is done. For a simple composer it is very difficult to start any kind of legal action against any powerful and rich publishing company. Authors have always been complaining. Composers are very sensitive artists, very easily exposed to depression. In the meanwhile, editing, publishing, sub-publishing agreements, collection charges and so on have been depriving authors of their rights and royalties, going from one hand to another, which keeps 40, 50 and even 60 percent of the royalties for a million different motivations and excuses. When royalties come to the hand of the Latin composers they are only pennies.

Latin Association of Composers was created some time ago, supposedly to supervise, stimulate and watch the monies of their associates. Most of them have been exposed to penalties from their

(Continued on page 56)

EL SON NUESTRO DE CADA DIA Carlos Mejía Godoy y Los de Palacaguina



EL SON NUESTRO DE CADA DIA
CARLOS MEJIA GODOY Y

LOS DE PALACAGUINA—CBS 100.358
En producción de Oscar y los de Palacaguina pasean hermosamente el esplendor de la música centroamericana en esta grabación. Bella interpretación de "Son Tus Perjúmenes Mujer," "El Cristo de Palacaguina," "Cuando Yo La Vide," "Batiendo Pinol" y "Juancito Tiradora." Temas de Carlos Mejía Godoy exceptuando "Son Tus Perjúmenes Mujer."

■ Great production of Oscar Gómez, in which Carlos Mejía Godoy and los de Palacaguina offer the rich and beautiful sounds of Central America. "Son Tus Perjúmenes Mujer," "Machala," "Clodomiro el Najo," "Cuando Yo La Vide," others.



GALAXY
WAR—MCA 3030

En una producción de Far Out Productions, el grupo War da una viva demostración de la fuerte inclinación básica de ritmos e instrumentos de percusión con raíces latinas. Disfrutable de comienzo a fin. Interpretaciones inolvidables de "Hey Señorita" (S. Allen-H.R. Brown-M. Dickerson-L. Lonnie Jordan-Ch.W. Miller-Lee Oskar-H. Scott-J. Goldstein), "Galaxy" (Allen-Brown-Dickerson-Miller-Oskar-Scott-Goldstein) y "Sweet Fighting Lady."

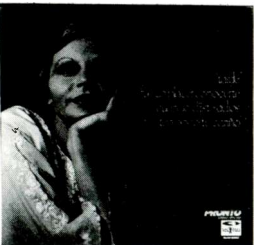
■ Superb production in which War is at the top. Latin influence is present throughout the package. Out of this world in "Hey Señorita," "Galaxy," "Baby Face" and "Sweet Fighting Lady." A winner!



PIDEME
JOE RODRIGUEZ Y
SU GRUPO LATINO—Fuentes MFS 3361

En producción de Hernán Colorado V. y arreglos de Enrique Aguilar, Joe Rodríguez y su Grupo Latino ofrecen aquí una muy contagiosa producción tropical que venderá fuerte entre los bailadores. Se incluyen "Son Tus Perjúmenes Mujer," "Mi Linda Morenita" (S. Delgado), "El Rosario De Mi Madre" (M. Cavagnaro), "Te Voy A Regalar Una Canción" (L.F. Mendoza).

■ Produced by Hernan Colorado V. and with arrangements by Enrique Aguilar, Joe Rodríguez and his Latin Group offer a very danceable package of salsa. "La Bumanguesa" (G. Sosa), "Son Tus Perjúmenes Mujer," "Candombe Para José" (R. Ternán), others.



ROCIO DURCAL CANTA A JUAN GABRIEL
ROCIO DURCAL—Pronto PTX 1031

Une su talento la intérprete española Rocio Durcal con el mexicano Juan Gabriel, en la interpretación de sus muy comerciales temas, tales como "Tarde," "Te Recuerdo Dulcemente," "Cuando Dijiste Adiós" y "Ya Me Voy" entre otros.

■ Spanish singer Rocio Durcal performs tunes from Mexican composer Juan Gabriel. Very commercial package. "Fué Tan Poco Tu Cariño," "Amor De Mi Vida," "Ya No Me Busques Más," more.

Jazz (Continued from page 51)

Terje Rypdal . . . The new releases from Sackville (distributed by New Music Distribution Service, 6 West 95th Street, N.Y., N.Y. 10027, which, incidentally, also distributes Watt) are "Roi Boyé and the Gotham Minstrels," an audiodrama featuring taped sounds and improvisations by saxophonist **Julius Hemphill**; "Tromboneliness," a very impressive solo trombone album by **Albert Mangelsdorff** previously available on German MPS; "Doc and Sammy," duets from trumpeter **Doc Cheatham** and pianist **Sammy Price**; and "**Jim Gallo-way**," featuring the saxophonist of the same name with the Canadian mainstream group the **Metro Stompers** . . . The latest release from Muse consists of "The Real Thing" (and it is) by drummer **Louis Hayes**,

Nuestro Rincon (Continued from page 55)

governments for heavy irregularities that are mainly based on the same problem of misrepresentation, appropriation of funds without legal authorization, dishonest procedures and even fraud. SADAIC from Argentina has gone through a lot of problems in the past. The Argentinian government took over the association a few months ago and everything is changing for the best, I hope. The association of composers from Spain is facing great problems since some of its top executives are facing charges that have been already exposed to the public and will be in the Spanish Court soon. The Association of Mexican Authors is also having quarrels with one of the top composers from Mexico who is accusing them of appropriation of funds that go over 25 million pesos and the Mexican government already found them guilty of illegal representation. In an article printed by Excelsior and signed by journalist **Javier Mendoza Maya**, printed on Friday, January 27, '78, and titled "Gómez Barrera, Consuelo Velázquez, Blas Galindo and other composers could face jail sentences," it is clarified that Carlos Gómez Barrera was accused of violating articles 104, 140 and 141 of the Federal Author's Law, with sentences that could go as high as three to six years. The association will have to clarify all these matters, but in the meantime, some top executives are involved in a gigantic scandal.

It is also true that some of the recording companies in Latin America and the States (Latin companies) have not been paying their royalties on time or have been manipulating in a thousand ways in order not to declare the real amount of records sold. A few have been prosecuted by most of the publishing companies and forced to pay through audits and legal claims but a lot of them have been completely ignored and nobody has moved a finger in order to collect any amount of money from them. It is also true that to take any money away from a Latin company as authors' royalties is sometimes more difficult than to get blood from a stone. But since the first day a recording company heard that authors' royalties were in trouble through manipulations and wrongdoings, they started to hold their payments and went into the creation of their own publishing companies in order to deprive the top publishing companies of the opportunity of collecting money from them. Most of the publishing companies constantly informed the composers that they were not paying them their royalties because the recording companies were thieves and "organized criminals that never pay us," creating a rift between the composer and the recording company. A recording company has to spend thousands of dollars in promotion, recording and distribution of product without a heavy profit and took this as an open door in order not to pay royalties or to hold their payments as long as possible. The smart move would be to get together with the composer and carry the whole thing to the real "nitty gritty" so that composers should know at the end "who's who" in this practice. But, with the technique of "divide and conquer" a lot of publishing and recording companies have been taking advantage of the whole situation. A law that was supposed to protect the monies of the composers is becoming an instrument of robbery and fraud, protected basically by the same moral feelings by which it was created. But the whole thing is turning red. Some of the governments of Latin countries, including Spain, are wondering about all royalties that were supposed to come to their authors, which is also basically a fountain of "divisas" (dollars coming into the country in order to improve the dollar reserve). More basic personalities are getting involved in the matter and many top government officials "want to know the truth." Perhaps in a few years we will have less rich publishers in Latin America, but I'm sure that we are not going to have so many starving composers. . . And that's a fact!

Hilda Saldaña, winner of the "Festival of Puerto Rico," will be performing on "Festival Dominicano" at Madison Square Garden, N.Y., on February 26.

but it actually documents the terrific band co-led by Hayes and **Woody Shaw** in 1976-77. "The New Love" is the latest from saxophonist **Carlos Garnett**, with **Joe Bonner** and **Alphonse Mouzon** among the cast; "Red, White and Blues" is by trumpeter **Red Rodney**, "Wild Flower" is by saxophonist **Houston Person**, and "You Hear Me Talkin'" is by the venerable blues team of **Brownie McGhee** and **Sonny Terry** . . . Speaking of blues, the second album on the new Joliet label is a strong return from the legendary **Lonesome Sundown**, appropriately titled "Been Gone Too Long" and available from Joliet, P.O. Box 67201, Los Angeles, California 90067.

CLUB REVIEW

Hagar, Money Rock The Civic

■ LOS ANGELES—"Loud" is the first impression Sammy Hagar's (Capitol) band gave, headlining at the Santa Monica Civic Auditorium. And then fast. Hagar would run across the stage during songs, making his band look lethargic by contrast; lighting changes also contributed to a feeling of action.

Unfortunately, plenty of small sound equipment failures plagued the show, making Hagar's vocals consistently unintelligible. It may have been his use of a cordless mike and guitar pick-up but at any rate, it made Sammy Hagar feel bad, and mad. Aggression was very obvious, as usual, in his stance. But he was up, bopping around the stage in

Lazerus to TBS

■ LOS ANGELES — Gary Paster, president of The Burbank Studios, has announced that Bill Lazerus has been named manager of record recording.

Lazerus has been senior engineer, Paramount Recording Studios, general manager Angel City Sound, special projects engineer for Motown Record Corp., and has done special personal engineering assignments in Albert Hall, London, and J.V.C., Tokyo, Japan. He has lectured for the Audio Engineering Society in the U.S. and C.B.C. in Canada, and has written for various music and industry oriented publications.

CBS Promotes Jordan

■ NEW YORK — Ron Piccolo, northeast regional vice president, CBS Records, has announced the promotion of Earl Jordan to the position of single record coordinator at the Pitman, New Jersey service center.

In his new position, Jordan will be responsible for sales and promotion of single records for the Boston, Hartford and Philadelphia markets. He joined CBS Records in 1973 as a dealer inventory clerk in the Philadelphia market.

WEA Taps Combs

■ LOS ANGELES—Pete Stocke, WEA's Philadelphia regional branch manager, has announced the appointment of Walter Combs as the district marketing coordinator for the Baltimore/Washington, D.C./Virginia sales territory.

Combs is a five-year veteran of the record industry, having worked with Schwartz Bros. Distributors where he was a sales representative, promotion manager and buyer.

a white outfit which belied his new, closer-to-punk-hair image.

There were guitar solos, too, and a drum solo, and a smoke machine. Between numbers, Hagar "made contact" with his audience, and they loved it. Two girls threw roses, and crowds came down to the stage toward the end of the concert. But it was Hagar's exhilaration, coupled with his more-than-ample stage presence that made the performance work. With a steady beat, Hagar and his band had all the trappings of hard rock and roll.

Eddie Money

Now Eddie Money (CBS) was really interesting. Once his band got through their own sound problems, Eddie ran out in loose suit jacket and ascot, his feathered hair making him look like a large waif. He sang "Wanna Be a Rock 'n' Roll Star," and proceeded to prove he was going to be one.

The Eddie Money band may have looked young but their playing wasn't green. In addition to bass, two guitars, drums and organ, part of the time there was a conga player from the crew. Eddie sang and did a bit on the harmonica, his movements reminiscent of early Elvis combined with late Joe Cocker. His versions of other bands' works like War's "Me and Baby Brother," were just as fresh as his own songs, for instance "Baby Hold On To Me." Throughout, Money's band fortunately remembered they were live and did not attempt to duplicate album sound.

Becky Sue Epstein

Horn Celebration



When jazz flutist Paul Horn completed work on his new album for Mushroom Records in Los Angeles last week, the production staff, label personnel and two of Horn's biggest fans—Mick Fleetwood and Stevie Nicks of Fleetwood Mac—joined in on the celebration dinner. The new album, "Dream Machine," was composed, arranged and conducted by Lalo Schiffrin and produced by Al Schmitt, with Paul Horn acting as executive producer. From left (seated): Susie Gershon, Mushroom national promotion director; Sherry Alteimer; Marlon Horn; Don Henderson, assistant engineer, and Rick Ruggieri, engineer on the album. From left (standing): Jessie Pope; Buck Davis, Mushroom production director; Rich Sargent, Mushroom national promotion director; Al Schmitt, producer; Mick Fleetwood; Shelly Siegel, Mushroom vice president and general manager; Paul Horn; Stevie Nicks, and Sharon Weisz of W3 Public Relations.

CONCERT REVIEW

A Powerhouse Set from Kansas

■ LAS VEGAS—Kansas (Kirshner/CBS), the six-piece powerhouse that features the classically-tinged violin playing of Robby Steinhardt, predictably drew a rave response from the teenage audience that attended their Aladdin Theater concert. But even the favorable predisposition of the crowd could not conceal the fact that the Midwesterners earned repeated encores and standing ovations with a tight, forceful and yet evenly controlled set.

New Material

Like the vast majority of touring rock acts, Kansas drew heavily on their most recent album for material. "Point of No Return" selections, especially "Dust In The Wind," their most recent and most popular single (at least with the audience), were treated with somewhat lengthened versions mark for the group. But the that have become sort of a hall-longer cuts were equally as precise as on record, and both vocal and instrumental parts came out with a clean definition and studio-quality part balance.

Occasionally, Kansas would reach back for an earlier success, from their "Masque" album, for example. But more often, when they chose to depart from their most recent tunes, they would take a selection from their double-platinum lp, "Leftoverture," the record generally acknowledged as the album which "broke" the act into the premiere level.

While Steinhardt's fluid solos and embellishments make the Kansas sound readily identifiable,

the cohesive nature of the group allows other soloists to surface with a variety of resultant effects. Kerry Livgren, who switches from keyboards to guitar, also assumes an outstanding role with his fiery flurries and bold stage mannerisms. And Steve Walsh, who shares vocal responsibilities with Steinhardt, provides another texture to compliment the tight chords characteristic of Kansas' work. Phil Ehart, the group's mainstay drummer, demonstrated a variety of successful approaches to percussion: his sticking clean and sure, his timekeeping precise but never overbearing; and the group's ability to work with each member in a solo role so well allowed Ehart to minimize the role of percussionist as metronome. Consequently, he was able to assume a more varied role than one usually expects from a rock format, and he was felt more, rather than heard as a basic beat.

Cheap Trick

Cheap Trick (Epic) was not well known to the crowd, but by the end of their concert, which included a standing ovation and encore, there were more than a few fans. The four-piece group is now a well-oiled machine after a year on the road. They expertly combine the simple, but classical modes of visual comedy, stage acting and improvisational theater with a generic rock and rock background. The predominantly fast-paced tunes were given sharp, crisp vocal work; generally, the selections are as exciting as the best of new wave, but with the well-constructed harmonies more similar to earlier Queen works.

The combination of two comic characters and two svelte rock-idol images make for an interesting approach, but despite the visual attractions (or distractions) Cheap Trick's music provides the impetus in no uncertain manner. The initially sluggish audience was sitting perfectly upright by the end of their set, and "Hello There," "Oh Caroline," "Southern Girls," and "Big Eyes," in addition to a number of other songs, all received intensely powerful treatment that was visibly transferred to the crowd. Both Rick Nielsen and Robin Zander are extremely capable vocalists who handle a large crowd well. And despite his goofy posturings, Bun E. Carlos' straight-ahead percussion work was a no-nonsense demonstration of hard-hitting rock and roll drumming, except for his last-minute use of baseball bat-sized sticks. In short, one of the best performances seen by this writer in the past two years.

Mike Falcon

Oberstein at CBS UK Meet Reveals New Studio, Pressing Plant and Spring Release

By PHILIP PALMER

■ LONDON—Speaking at an annual sales meeting for the sales force, CBS Records UK managing director Maurice Oberstein announced that the company had just had one of its most successful periods ever since the American company was established in the United Kingdom. Oberstein didn't dwell too long on the company's past success, however, and spoke out about the future and "The CBS Family."

Oberstein paid special attention to the new factory and distribution center being built on a complex at Aylesbury, Buckinghamshire which is costing in excess of £10 million. Oberstein also revealed plans of expansion at the CBS Recording Studios in London's Whitfield Street which will soon operate at 24-track.

However Oberstein was content to let CBS product speak for itself with a fast moving audio visual presentation. Under the slogan "Star Wars—The Fight Against The Dealer," the CBS marketing team presented March album issues and highlighted several albums and singles for the Spring.

March albums include "Rub Down" by Joe Tex, a new wave compilation album recorded at "Max's Kansas City" in New York, "Mahogany Rush Live," country albums from Lynn Anderson and Moe Bandy, "There's No Good In Goodbye" by The Manhattans, a debut album from Mary Mason and product from Philadelphia International and T.K. Records.

Forthcoming singles include "Stay With Me Baby" by David Essex, produced by Bert de Couteaux in New York, "1993" by Boz Scaggs and "Point of Know Return" by Kansas.

Also scheduled is a second album by the Vibrators, "V2," a single "Automatic Lover" and another album from punk rock band, the Clash.

The most ambitious album project undertaken by CBS UK is "War Of The Worlds," based on the novel by H.G. Wells. The two album set, which features a narration by Richard Burton, includes David Essex, Julie Covington, Justin Haywood, among others. The project was masterminded by Jeff Wayne.

CBS also emphasized the current success of the Earth, Wind and Fire and Billy Joel singles and albums. Billy Joel will be the subject of a major promotion in March when the singer-songwriter comes to the U.K. for TV dates and a prestigious concert at The Theatre Royal, Drury Lane, March 19.

Earlier, several labels distributed by CBS presented their new product while CBS outlined a major campaign to reactivate the Embassy label in the UK which will be backed up by a special dealer discount scheme.

Highlight of the distributed label presentation was Dick Leahy, who spoke briefly about forthcoming product from GTO Records including material from Dean Friedman, Lulu, and new
(Continued on page 60)

WEA's 'Expanded Format' To Support Recent British Breakthroughs & Upcoming Releases

By PHILIP PALMER

■ LONDON—WEA Records unveiled its plans for the first part of 1978 recently at a special mini sales conference held in London. WEA Records managing director John Fruin revealed that the company is significantly expanding and strengthening its sales/promotion force in the field to fully capitalize on the breakthrough last year of several new acts and records. To this end, Mike Heap becomes national sales promotion manager, reporting to Geoff Grimes, promotions manager, and Bill Fowler, director of promotions. The expanded sales/promotion set-up takes effect early summer and full details will be announced then.

"The new expanded format," explained Fruin, "is designed to take care of WEA's increasing business, the increasing number of radio stations, plus of course, the company's increasing reputation in breaking hit singles. WEA was the first record company in the field to introduce a singles sales force, which has been emulated by every other major record company."

Fruin then announced that John Porter had been appointed national sales manager, reporting to director of sales, Mike Hitches. Porter, who joins WEA after 12 1/2 years with EMI, replaces Mike Heap.

Successful Campaign

Mark Cellier, business development manager announced that last year's Starspangled Name-dropper campaign was WEA's most successful back-catalogue campaign ever with over £1 mil-

lion worth of albums and tapes sold.

Cellier revealed plans for a new campaign, "Spring Money Buster," which is built around a selection of the company's best selling albums up to December 1977, and features albums by Rod Stewart, Fleetwood Mac, Eagles, Rolling Stones, Frank Sinatra, Bread, ELP, Led Zeppelin, Yes and Frank Zappa.

The Warner Brothers general manager revealed the label's priorities for the next few months and they include albums by Emmylou Harris, "Quarter Moon In A Ten Cent Town," "Skull Wars" by The Pirates, "English Boys And Working Girls" by Deaf School, "Song For All Seasons" by Renaissance, and Frank Zappa's "Live In New York."

Two major products for March release are The Rutles and "Hope And Anchor Front Row Festival."

Roger Holt, Atlantic Records general manager highlighted Atlantic's priorities for the spring which include Manhattan Transfer's "Pastiche" album, Leif Garrett's "Runaround Sue"—Leif's feature film, "Skateboard" opens in London on March 16th, a three-track ep by Foreigner, plans are underway for a debut UK tour later this year, and product from Chic, and Eruption's "I Can't Stand The Rain" produced by Frank Farian.

Stuart Hornall, Elektra/Asylum general manager announced major promotional plans for releases from Warren Zevon, Andrew Gold, Jazz Fusion and others.

Dusty Springfield



Dusty Springfield (third from left) threw a farewell party at London's Les Ambassadeurs Club recently to mark the end of her promotional visit to coincide with the UK release of her album, "It Begins Again," on Mercury. The album, produced by Roy Thomas Baker, is the singer's first album since 1973. Pictured from left are Steve Gottlieb, Phonogram Records Chairman, Lulu, Dusty Springfield, Elton John, Madeline Bell, and Phonogram managing director Ken Maliphant.

JAPAN

コンフィデンス

IN CONJUNCTION WITH ORIGINAL CONFIDENCE, JAPAN'S LEADING MUSIC TRADE PUBLICATION

■ Kent Duncan of Kendun Records/Sierra Audio was in Tokyo in late January to check on a studio project for CBS/Sony. The new studio complex will consist of seven recording studios and two remix rooms, designed and built by Eastlake Audio with equipment supplied by Sierra. The Japan representative for Eastlake, Sierra and Kendun is Mark Nobuhata of the Puppy Music Corporation. . . Ritchie Blackmore's Rainbow was in the midst of a very successful tour of Japan early in February when tragedy struck. While the group was appearing in Sapporo, hysteria set in among overzealous fans who began rushing the stage, resulting in one young female fan being crushed to death and injuries to several other fans.

February is a banner month for foreign artists visiting Japan. With a little something for everyone. The biggest news is Bob Dylan's first
(Continued on page 59)

ENGLAND

By PHILIP PALMER

■ **John Reid** and **Queen** have announced that they have amicably agreed to terminate their management contract. Queen, who have been managed by Reid since September, 1975, will now be responsible for their own affairs and will continue to operate from the John Reid Enterprises offices in London and Los Angeles. Reid's management contract with **Kiki Dee** has also been terminated, although she will continue to record for the Rocket label . . . **Mike Hawker**, previously with Carlin Music, has joined the professional staff of Chappell, reporting to director and general manager of the music division **Tony Roberts**. Hawker, who has had several of his compositions recorded by major acts, will work on Chappell pop material and will also have specific responsibility for RSO.

The **Steve Gibbons Band** has parted company with MCA Records in America and Canada, although the act will remain with Polydor Records in the U.K. and the rest of the world . . . Previously with ATV Music where he spent five years as head of royalties and copyright and finally head of contracts, **Jim Doyle** has been appointed head of administration for Rocket Publishing. He will work closely with managing director **Kevin Eade** in implementing the expansion proposed for Rocket Publishing, which incorporates Rocket Music and Big Pig Music.

Riva Records has signed American rock singer **Johnny Cougar**, who is the subject of a major promotional campaign built around the release of "I Need A Lover." An album, "A Biography," will be released in March, recorded in the U.K. with producer **John Punter** . . . Effective March 1st **Roy Eldridge** has been appointed to the board of Chrysalis Records, while **Chris Stone** has joined the board of Chrysalis Music. Stone becomes director and general manager of the music publishing division following the appointment of the current general manager **Ann Munday** to head the group's American music publishing company based in Los Angeles.

Despite continued denials, Island Music reported to be on the publishing music for \$5 million . . . Former Decca and Phonogram sales executive **Fil Towers** is introducing his own Music Peddlers mail order company in the near future . . . **Sham '69** has been signed to **Seymour Stein's** Sire label in America. First album scheduled for April/May release is "Tell Us The Truth" . . . Sparta Florida Music Group's **Mike Berry** producing new act **The Crabs** for Lightning Records.

Signed by Ariola managing director **Robin Blanchflower**: worldwide record deal with **Catherine Howe**, who debuts with the self-penned "Sit Down And Think Again" produced by **Mike Batt** . . . **David Finch** has been appointed director and general manager of EMI (East Africa). He was previously assistant general manager of EMI Records' international division . . . For her CBS debut, **Petula Clark** has recorded "I'm Not In Love," produced by **Tony Eyers** . . . Arista is mounting a major campaign built around the release of the "You Light Up My Life" soundtrack album . . . **Freda Payne** on a lightning U.K. visit to promote her first Capitol single, "Love Magnet."

On route to Russia for a two-week tour, American **Roy Clark** will record an appearance on the Muppets show at the end of February . . . Sudden death in London of noted session musician **Dennis Lopez** . . . Recently celebrated by **Harold Franz**—25 years with EMI Music.

Japan

(Continued from page 58)

tour here, which will consist of an unprecedented ten dates in halls of 10,000 or more. He will perform seven times at Tokyo's 12,000 seat Budokan Hall and three times at the Matsushita Denki Gymnasium in Osaka, which holds 10,000 . . . **Lightning Hopkins**, **Brownie McGhee** and **Sonny Terry** will all be featured on a tour being billed as "The Kings of the Blues" . . . For soul and disco fans there will be performances by **Silver Convention**, the **Stylistics** and the **Softones** on a bill with **Something Special** . . . Rock fans will be treated to **Boz Scaggs**, the **Electric Light Orchestra** and **Leon Redbone** . . . For jazz aficionados there will be gigs by the **Herbie Hancock-Chick Corea** piano duo, **Art Pepper** and **Stuff's Eric Gale**, here with a group of his own . . . And finally, the **Lettermen** will be making one of their perennial tours of Japan.

Kitty Music will finally bring to Japan the movie "The Harder They Come," which has been a cult favorite in the U.S. and England since the early seventies. As a result, Universal Promotions will be bringing in the star of the film, reggae king **Jimmy Cliff**, who will perform throughout the country in early March.

ENGLAND'S TOP 25

Singles

- 1 TAKE A CHANCE ON ME ABBA/Epic
- 2 FIGARO BROTHERHOOD OF MAN/Pye
- 3 COME BACK MY LOVE DARTS/Magnet
- 4 WISHING ON A STAR ROSE ROYCE/Warner Brothers
- 5 IF I HAD WORDS SCOTT FITZGERALD/YVONNE KEELEY/Pepper
- 6 MR. BLUE SKY ELECTRIC LIGHT ORCHESTRA/Jet
- 7 HOT LEGS/I WAS ONLY JOKING ROD STEWART/Riva
- 8 SORRY I'M A LADY BACCARA/RCA
- 9 JUST ONE MORE NIGHT YELLOW DOG/Virgin
- 10 LOVE IS LIKE OXYGEN SWEET/Polydor
- 11 MINUTES STRANGLERS/United Artists
- 12 STAYIN' ALIVE BEE GEES/RSO
- 13 WUTHERING HEIGHTS KATE BUSH/EMI
- 14 DRUMMER MAN TONIGHT/TDS
- 15 LOVELY DAY BILL WITHERS/CBS
- 16 NATIVE NEW YORKER ODYSSEY/RCA
- 17 UP TOWN TOP RANKING ALTHIA & DONNA/Lightning
- 18 ALL RIGHT NOW FREE/Island
- 19 FOR A FEW DOLLARS MORE SMOKIE/RAK
- 20 THE GROOVE LINE HEATWAVE/GTO
- 21 THEME FROM WHICH WAY IS UP STARGARD/MCA
- 22 EMOTIONS SAMANTHA SANG/Private Stock
- 23 MULL OF KINTYRE/GIRLS SCHOOL WINGS/Parlophone
- 24 DON'T TAKE NO FOR AN ANSWER TOM ROBINSON BAND/EMI
- 25 JUST THE WAY YOU ARE BILLY JOEL/CBS

Albums

- 1 THE ALBUM ABBA/Epic
- 2 VARIATIONS ANDREW LLOYD WEBBER/MCA
- 3 RUMOURS FLEETWOOD MAC/Warner Bros.
- 4 REFLECTIONS ANDY WILLIAMS/CBS
- 5 OUT OF THE BLUE ELECTRIC LIGHT ORCHESTRA/Jet
- 6 GREATEST HITS DONNA SUMMER/GTO
- 7 FOOT LOOSE AND FANCY FREE ROD STEWART/Riva
- 8 THE SOUND OF BREAD BREAD/Elektra
- 9 DISCO FEVER VARIOUS ARTISTS/K-Tel
- 10 THE BEATLES LOVE SONGS/Parlophone
- 11 EXODUS BOB MARLEY & THE WAILERS/Island
- 12 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 13 ALL 'N' ALL EARTH, WIND & FIRE/CBS
- 14 THE FLORAL DANCE BRIGHOUSE & RASTRICK BAND/Logo
- 15 FEELINGS VARIOUS ARTISTS/K-Tel
- 16 DARTS/Magnet
- 17 GREATEST HITS ABBA/Epic
- 18 NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS/Virgin
- 19 ARRIVAL ABBA/Epic
- 20 PASTICHE MANHATTAN TRANSFER/Atlantic
- 21 GREATEST HITS VOL. 2 ELTON JOHN/DJM
- 22 BEST FRIENDS CLEO LAINE & JOHN WILLIAMS/RCA
- 23 40 NUMBER ONE HITS VARIOUS ARTISTS/K-Tel
- 24 STAR WARS (SOUNDTRACK) LONDON SYMPHONY ORCHESTRA/
20th Century
- 25 DON JUAN'S RECKLESS DAUGHTER JONI MITCHELL/Asylum

Welcoming B. J.



A warm welcome to B.J. Thomas on his first Roxy engagement, from left: Sam Passamano, vice president national distribution; Denny Rosencrantz, vice president/a&r; Tanya Tucker; B. J.; Mike Maitland, MCA president; Stan Bly, vice president/promotion; Richard Bibby, vice president/marketing; Roger Christian, writer of "Don't Worry Baby;" George Lee, vice president, east coast operations, and Jeff Scheible, vice president/sales.

CBS UK Meet (Continued from page 58)

signing Lips, who debut with "Say Hello To My Girl."

Other labels presenting product to the CBS sales force included Windmill Records, Creole Records and Galaxy Records.

Embassy

The Embassy label campaign will be built around the release of "Hold Your Head Up" by Argent, a compilation country album, "Instrumental Country,"

"Don't Leave Me This Way" by Harold Melvin and The Blue Notes, "Sylvia's Mother" by Dr. Hook, "Raw Power" by Iggy And The Stooges and "Close Encounters Of The Third Kind" by The Alan Tew Orchestra. This album, which includes tracks from major TV shows and films has had a single culled from it, "Close Encounters," which is receiving heavy airplay in the U.K.

ITALY

By ALDO PAGANI

■ From Jan. 26 to Jan. 28 the most important song festival in Italy was held in Sanremo. The winner this year was the group **Matia Bazar** with the song "...E Dirsi Ciao." The group already had three hit singles in Italy during 1977.

Vittorio Salvetti, organizer of the festival, said he wanted to present a "young" festival, suitable for the present time. It seems, however, that none of the big singers wanted to risk participation in a festival that is already out of time. The Italian artists naturally prefer to participate in the more important and better organized festivals in other parts of the world such as Puerto Rico, Palma de Mallorca, Tokyo and Vina del Mar. If I can make a forecast, I hope that if there is a Sanremo Festival next year, recognition will be given to **Anselmo Genovese**, a young composer and singer who has written songs for **Ornella Vanoni**. His presentation of "Tu Sola" has a chance to become a hit all over the world.

Salvetti's decision to postpone the date of the festival gave many foreign publishers the opportunity to stop at the Sanremo after MIDEM.

JAPAN'S TOP 10

Singles

1. **UFO**
PINK LADY—Victor
2. **SAMURAI**
KENJI SAWADA—Polydor
3. **WAKAREUTA**
MIYUKI NAKAJIMA—Canyon
4. **ENKA CHAN CHAKA CHAN**
MASAAKI HIRANO—Teichiku
5. **CANADA KARANO TEGAMI**
MASAAKI HIRAO & YOKO HATANAKA—Victor
6. **WANA**
CANDIES—CBS/Sony
7. **FUYU GA KURU MAENI**
KAMIFUSEN—CBS/Sony
8. **OTOMEZAKYU**
MOMOE YAMAGUCHI—CBS/Sony
9. **FUYU NO INAZUMA**
ALICE—Toshiba
10. **ANTA NO BALLAD**
MASANARI SERA & TWIST—Canyon

Albums

1. **PINK LADY'S GREATEST HITS**
PINK LADY—Victor
2. **OMOIKIRI KIZA NA JINSEI**
KENJI SAWADA—Polydor
3. **YAMATO SPACESHIP SUITE**
YAMATO SYMPHONY ORCHESTRA—Columbia
4. **HI FI BLEND**
HI FI SET—Toshiba
5. **KAZAMIDORI**
MASASHI SADA—Warner/Pioneer
6. **ARIGATO**
MIYUKI NAKAJIMA—Canyon
7. **DANRYU**
SAYURI ISHIKAWA—Columbia
8. **UMI NO TORITON**
TV SOUNDTRACK—Columbia
9. **ALICE V**
ALICE—Toshiba
10. **WATASHI NO KOE GA KIKOEMASUKA**
MIYUKI NAKAJIMA—Canyon

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—WHERE THERE'S SMOKE, THERE WILL BE FIREMEN... EVEN WITHOUT A FIRE: Heavy metal trio **Triumph** returned to Toronto from a successful string of headline dates in Texas, looking forward to their headline debut at Massey Hall. It was a chance to prove their worth to their hometown crowd, a chance they'd worked hard to earn. The day before the concert, the date was postponed and moved to another venue because the Massey Hall board of governors deemed Triumph's stage show to be "too volatile" for the aging hall. The issue, as it turned out, was Triumph's equipment. The special effects (flash pots, smoke bombs, etc.) would invariably cause the smoke detection devices in the hall to trigger a fire alarm. Triumph refused to knuckle under and compromise. Consequently the date was moved to a larger venue later in March. The situation was made even more sticky by the fact that **Al Mair**, head of the band's label, is also on the Massey Hall board of governors. The local fire marshalls are now checking out the band's stage show to ensure that it won't cause problems in the larger venue either.

DIDN'T AYN RAND SAY SOMETHING ABOUT CAPITAL? Anthem Records in Canada will soon sign a distribution deal with Capitol Records. Though final details were unavailable at press time, the entire **Rush** back catalogue will now become Capitol's. It is thought that a similar deal is being negotiated for the U.S. Rush's sixth album, "A Farewell To Kings," was recently certified platinum in Canada and the trio is currently touring the U.K., where all dates sold out weeks prior to the band's arrival. It is also rumored that **Max Webster's** third album will be released by a major U.S. label. Considering the Anthem label has only been in operation a year, it would appear that the future is bright indeed.

CH-CH-CHANGES: Former A&M a&r man **Pete Beauchamp** has been appointed the new national promotion director for London Records in Canada, replacing the departing **Gary Chalmers**. The Listening House, an extremely active folk and country booking agency, has been sold by owner **Joanne Smale** to musician **Bob Stone**.

BROTHER TO BROTHER: **Robbie Bachman** had some particularly nasty things to say about brother **Randy** in a recent telephone interview with CHUM-FM's **Larry Wilson**. The entire band, now known as **BTO**, commented on the situation, but the other three members managed some degree of restraint. Robbie was obviously perturbed. Apparently Randy withheld the use of the full name Bachman-Turner Overdrive because he felt that the band was too amateurish. Consequently (according to Robbie) he felt that his name would be ruined if his younger brother & co. used it professionally. Robbie also claimed that Randy never allowed anyone to smoke, drink or indulge in drugs in his presence. But, now that Randy is making the round of studios playing with a wide variety of people, he's perfectly willing to put up with the same behaviour from other people. Robbie seemed particularly miffed by the name problem though. He felt that it was presumptuous for Randy to dictate to bassist **Fred Turner** that he couldn't use his name professionally. "It's like telling your father that he can't use his own name." But **Jim Clench**, formerly of **April Wine**, delivered the most pithy salvo, one which hit Randy as well as April Wine leader **Myles Goodwin**: "We're working as a democratic band which I guess is a change for all of us."

Lonnie Donegan Luncheon



Artie Mogull, president of United Artists Records, recently hosted a luncheon for Lonnie Donegan ending an eight-city promotional tour in support of his current lp "Puttin' On The Style." From left: Mark Levinson, United Artists vice president of business affairs; Lonnie Donegan; Gordon Bossin, United Artists vice president of marketing; Artie Mogull; Stan Monteiro, United Artists vice president, promotion and artist development; Norma Goldstein, United Artists a&r; Spence Berland, Record World VP.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ It was good that the FICAP scholarship was formed, funded and put into motion in the name of **Bob Lockwood** about three or four weeks ago. Bob was present and in high spirits at the formal announcement and presentation ceremonies at the BMI building in Nashville. Those of us who knew him, golfed with him, swapped wild tales, drank, and most importantly, laughed with him, are saddened now. Bob contributed much over the years to the radio industry. He wasn't what many would call a "giant" of the industry, but he was one of the workhorses that cause the wheels to continue to turn. He died on the eleventh of inoperable cancer, was buried on the fourteenth and will be missed by many.

Dene Hallam is off to join WEEP, Pittsburgh as PD . . . **Ron Jones** has departed WHK in Cleveland and will, within the next couple of weeks, begin the excitement of moving KLZ in Denver into the country field. The Group One station is kw at 560 and covers a massive amount of ground . . . **Reich** has departed the GM position at country WUNI in Mobile and joined a rocker in the market as sales manager. No replacement has yet been named . . . There is an opening for a PD at KBOX in Dallas with the departure of **Tom Allen**. Contact GM **Chester Maxwell** at the station.

"D.J." **Jones** (Debbie), one of the more bubbly people you'll ever meet, is now sharing the morning show with **Dale Turner** at WKDA in Nashville . . . **KLVI**, Beaumont is in need of an evening personality . . . **Keith O'Neil** at KWTO, Springfield, Mo., has an opening for a morning person . . . One of the better known PDs around the country is expecting to have some corporate move come about which he'll probably find untenable, so he'll be looking soon—or expects to be. The long time problem of status formats within groups rears its head here, and the argument rages that high corporate people want control over the sounds in each of their markets, while the local people charged with the responsibility of getting the numbers feel they know their markets on a much more intimate basis and should be allowed to sink or swim on their own. Both sides have validity, both sides are partially wrong. The headquarters people usually win.

The 1978 Country Radio Seminar is scheduled for the 17th and 18th of March at the Airport Hilton in Nashville with a registration fee tagged at 65 bucks for radio folk and 85 bucks for industry people. If you want to take your better or other half, which ever, there's a \$25 registration for him/her. If you've not received your registration form, contact the CRS at P.O. Box 12617, Nashville 37212. If you can, try to get in for some extra free doings on Thursday (more about that later). The seminar has grown to highly respected proportions through the efforts, primarily, of dedicated record industry people in Nashville.

WHK in Cleveland has announced the promotion of **Terry Stevens** to music director and the addition of **John Webster** as program director. Webster was formerly with WERE in Cleveland.

Tom Allen, long-time PD at KBOX, Dallas, is no longer with the station. No plans have been announced at this writing. . . **Johnny Randolph**, who has been PD at WAKY in Louisville since before radio was invented, has been named president of the broadcasting division of American Entertainment Corp. **Jim Halsey**, **Hank Thompson** and **Roy Clark** bought **Mack Sanders'** interest in KTOW and KGOW-FM in Tulsa, and Randolph will operate the stations. . . Interesting rumbles about the possibilities of a new country station in Denver with a long time pro coming in to make the change. . . **Charlie Phillips** out at KZIP, Amarillo.

KSO, Des Moines, has need of a pair of air-type folk; contact **J.P. Andrews**. . . An all-night man is needed at KMPS, Seattle. Tapes and resumes to **Ron Norwood**. . . There's some conversation about the possibility of KLZ in Denver changing to country. It's a Group One station with super coverage. Unconfirmed, but a possibility.

Randy Michaels, WDAF, K.C. is still searching for a female personality for the country station. . . KCKN, K.C., has completed the first of three Leukemia Society benefits. Performing were **T.G. Sheppard** and **Ed Bruce**. The line-up at the station is **Ed Brown**, **Don Rhea**, **John Conrad**, **Dave Bryan** and **Noel Scot**. **Chris Collier** is PD . . . **David Hains** at WAME, Charlotte, is looking for a news person. . . **Jon Anthony**, PD at WLWI, Montgomery, issues a call of welcome for artist interviews at (205) 263-9200. . . **Ron Foster** is the afternoon man at KIKK-FM, Houston. . . The "Nashville Scene" early a.m. TV show which originates from Nashville has been confirmed for 52 weeks, which makes host **T. Tommy Cutrer** and producer **Bayron Binkley** happy. The show is a combination talk/music half hour now running in the neighborhood of 30 markets. Most shows are done live. Live? At 5:30 in the morning?

Capricorn Listening Party



Capricorn Records recently hosted a private advance listening party for two of the label's artists, **Delbert McClinton** and **Mike Pinera**. Music from McClinton's "Second Wind" and Pinera's "Isla" were previewed while guests enjoyed the festivities. Among those who attended the party were from left (kneeling): group members of **Stillwater**, **Bob Spearman**, **Bobby Golden**, **Jimmy Hall**, and **Allison Scarborough**; **Robin Wren**, Capricorn western regional promotion director; **Rob Walker**, **Stillwater**. Standing are: **Don Light**, McClinton's manager; **Don Schmitzerle**, VP and general manager, Capricorn; **Delbert McClinton**; **Diana Kaylan**, director of advertising and creative services for Capricorn; **Mike Pinera**; **Mike Causey**, **Stillwater**; **Sebie Lacey**, **Stillwater**; **Barry Pollack**, Capricorn area promotion director, and **Butch Stone**, manager of **Stillwater** and **Black Oak**.

Kruger Visits N'ville

■ NASHVILLE—**Jeffrey S. Kruger**, president of Britain's Ember Concert Division, is meeting with key artists and management personnel here for four days beginning March 1. Kruger is visiting Nashville to plan fall '78 and spring '79 concert tours and to look into the possibility of opening a Nashville office. Ember has been interested in opening a liaison office for some time, according to Kruger, to work with Ember's other offices around the world.

On the concert scene, Kruger is seeking package combinations featuring at least two major names on each tour, a necessity, he feels, to combat the apathy that presently exists at the lax British box offices.

The Ember Concert Division (whose recent country tours have included **Glen Campbell**, **Ray Stevens**, **Charley Pride**, **Charlie Rich**, **Faron Young**, **Bill Anderson**, **Ronnie Milsap**, **Dave & Sugar**, **Anne Murray** and others) celebrates its 25th anniversary this year. The company was founded in 1953 and the Ember Group of companies embraces all facets of the entertainment business including concerts, record production, music publishing, management and movie and video production.

CBS Taps Burruss

■ NEW YORK — **Mort Paul**, southeast regional vice president, CBS Records, has announced the appointment of **Tim Burruss** to the position of southeast singles records coordinator, CBS Records.

In his new position, Burruss, will be responsible for sales and promotion of single records in the Miami, Washington and Atlanta markets. He comes to CBS Records with management background in retail music sales.

CONCERT REVIEW

Charley Pride: No. 1

■ HUNTSVILLE, ALABAMA — The **Werner Von Braun Auditorium** came alive Friday, Feb. 1st with the assistance of one of country music's top shows, **The Charley Pride Show**, featuring **Dave & Sugar** (RCA).

The Pridemen

Charley's band, the **Pridemen**, opened the show performing some old favorites and setting the proper mood for the spotlight to be taken over by one handsome **Dave** (**Dave Rowland**) and two lovely sugar's (**Sue Powell** and **Vicki Baker**). With a tight, concise set, **Dave & Sugar** quickly took the enthusiastic audience from their first RCA release, "Queen Of The Silver Dollar," to their latest charttopper, "I'm Knee Deep In Loving You." This young and talented group is sure to remain at the top of country charts, and has definite possibilities to take other fields by storm.

Pride arrived on stage in jovial spirits, joking with the delighted fans amid renditions of what they came to hear, their favorite **Charley Pride** songs. The close of each tune was met by thunderous calls for requests of other long standing **Pride** favorites. At one point in the show, **Charley**, affected by continuous flash bulb pops, played the audience into a game by having the house lights turned off so everyone could pop their flashes together and light up the room. The masterful showman held his fans captive as he performed "Crystal Chandeliers," the hands down favorite, most of his hit singles, a gospel tune, and his latest single release, "Someone Loves You Honey." After closing the show (which included **Dave & Sugar** as background vocalists), **Charley** was brought back on stage for an extended encore.

Vicki Branson

RECORD WORLD GOSPEL

Gospel Radio Seminar Sets Event Schedule

■ NASHVILLE—The agenda for the 1978 Gospel Radio Seminar has been announced by the steering committee, chaired by Jim Black.

The two day event, to be held May 5-6 at the Airport Hilton, will include panels on "Music Licensing," "FCC And Gospel Radio," "Gospel Music . . . Appealing To All Audiences," "Program Tips" and "Inter-Relations of Broadcasters and the Recording Industry."

Speakers

Billy Ray Hearn of Sparrow Records and Derric Johnson of Re'Generation will be speakers during the two days.

Talent

Cynthia Clawson (Triangle Records), Wall Brothers (Greentree) and the Singing Echoes (Mark Five) will be the entertainment for the banquet and showcase on Saturday evening.

For further information contact: Gospel Radio Seminar, P.O. Box 22912, Nashville, Tennessee 37202.

CONTEMPORARY & INSPIRATIONAL GOSPEL

MARCH 4, 1978

1. **MIRROR**
EVIE TORNQVIST/Word WSB 8735
2. **HOME WHERE I BELONG**
B. J. THOMAS/Word WST 6571
3. **FOR HIM WHO HAS EARS TO HEAR**
KEJTH GREEN/Sparrow 1015
4. **GENTLE MOMENTS**
EVIE TORNQVIST/Word WST 8714
5. **PRaise II**
THE MARANATHA SINGERS/Maranatha HS 026
6. **THIS IS NOT A DREAM**
PAM MARK/Aslan 1003
7. **THIS IS ANOTHER DAY**
ANDREA CROUCH/Light 5683 (Word)
8. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
9. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
10. **JESTER IN THE KINGS COURT**
MIKE WARNKE/Myrrh 6569 (Word)
11. **LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY**
Cannaan Caz 816/2 (Word)
12. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
13. **LIVE IN CHATTANOOGA**
THE KINGSMEN/Heartwarming R 3477
14. **ON HEAVEN'S BRIGHT SHORE**
THE INSPIRATIONS/Canaan 9806 (Word)
15. **IN CONCERT**
THE FLORIDA BOYS/Canaan 9814 (Word)
16. **MUSIC MACHINE**
CANDLE/Birdwing BDWG 2004
17. **I JUST CALL ON YOU**
DAVID MEECE/Myrrh 6573 (Word)
18. **LOVE SONG REUNION**
LOVE SONG/Good News CNR 8104
19. **COME ON RING THOSE BELLS**
EVIE TORNQVIST/Word WST 8770

Myrrh Release Set

■ NASHVILLE — Myrrh Records has announced a massive release schedule for the next several months.

From Myrrh and the Jubilation Group (a series of labels which Myrrh distributes) the market will see new albums by The Pat Terry Group, Ted Sandquist and the Love Inn Company, Fireworks, Gospel Seed, The Alwyn Wall Band, Pantano/Salsbury, Amy Grant, Chris Christian, The Phil Kaegy Band, Limpic & Rayburn, Steve Camp, and The 2nd Chapter of Acts with Phil Kaegy and a Band Called David. Other releases to be distributed by Word, Inc., will include the Archers, Don Francisco, Dogwood, Mike Johnson and John Fischer.

Special Collection

A special collection of most contemporary acts will be featured in a release entitled "SuperJubilation," the 100th lp to be produced by Myrrh. This double album will be marketed at a special discount price as part of a promotion campaign called the "SuperJubilation Celebration."

20. **ELVIS'S FAVORITE GOSPEL SONGS**
J. D. SUMNER & THE STAMPS/QCA 362
21. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1310
22. **SWEET COMFORT**
SWEET COMFORT/Maranatha 033
23. **'SPECIALLY FOR SHEPHERDS**
RALPH CARMICHAEL/Light LS 5725 (Word)
24. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/
Canaan CAS 9765 (Word)
25. **MOMENTS FOR FOREVER**
THE BILL GAITHER TRIO/Impact R 3457
26. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
27. **HAVE YOU KISSED ANY FROGS TODAY?**
JOE REED/Housteop 706
28. **SAIL ON**
THE IMPERIALS/DaySpring DST 4006 (Word)
29. **JUST BECAUSE**
THE IMPERIALS/Impact 3390
30. **PLAIN GEORGIA GOSPEL**
WENDY BAGWELL & THE SUNLITERS/
Canaan 9810 (Word)
31. **REAL TO REEL**
NOEL PAUL STOOKEY/NewWorld 090477
32. **THE SUN'S COMING UP**
THE REX NELON SINGERS/Canaan CAS 9823
33. **VINTAGE GOSPEL**
THE FLORIDA BOYS/Canaan 9818
34. **PRAISE VOL. I**
THE MARANATHA SINGERS/008
35. **SHOTGUN ANGEL**
DANIEL AMOS/Maranatha 032
36. **LADY**
REBA/Greentree R 3430
37. **ME AND MY OLD GUITAR**
NANCY HONEYTREE/Myrrh MSB 6584 (Word)
38. **SWEET MUSIC**
THE PAT TERRY GROUP/Myrrh 6590 (Word)
39. **WRITTEN ON THE WIND**
CHUCK GIRARD/Good News 8106 (Word)
40. **THE GROUP THAT GOD BUILT**
THE HENSONS/Calvery STAV 5142

GOSPEL TIME

By VICKI BRANSON

■ Roy Rogers and Dale Evans have recently contracted for a new book, titled "The Good Life," to be written with Anne Kaestner and published by Word Books of Waco, Texas. The announcement was made recently by Floyd Thatcher, executive editor of Word, and Art Rush, Rogers' and Evans' long-time agent. "The Good Life" will give expression to the colorful experiences and rich approach to life which have characterized Roy Rogers and Dale Evans,

"The New Church Hymnal," published by Lexicon Music, has had, since its first printing in July, 1877, 250,000 copies in circulation. Now, to keep up with the growing demand for this hymnal, Ralph Carmichael and Jarrell McCracken, president and vice president respectively of Lexicon Music, Inc., have recently reordered 100,000 additional copies. The collection contains all the old favorites plus many best-loved selections by several of today's most popular composers in the gospel music field.

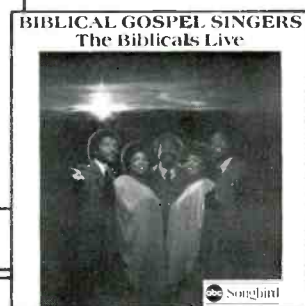
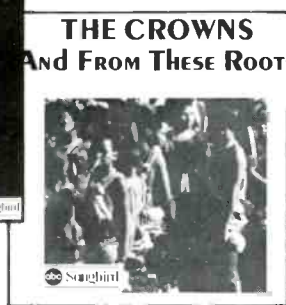
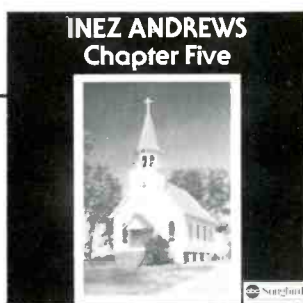
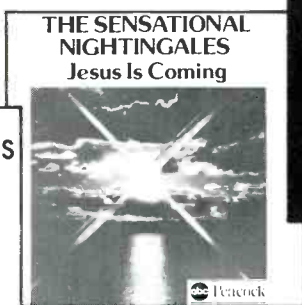
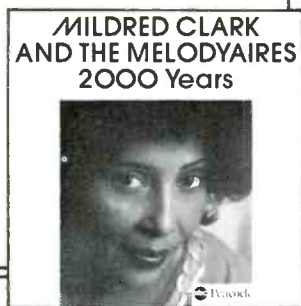
Marijohn Wilkin, president of Buckhorn Music, has been notified that two of her self-penned and recorded copyrights have been translated into Zulu by that African tribe, and recorded on the One-Way label, Johannesburg, by the Spiritual Light. The songs, "You Stilled The Troubled Waters," known in Zulu as "Ngubane O Ngongozayo," and "Follow The Jesus Sign," "Nkosi Yami," are reported to be the first American Christian music to have been so recorded in that country.

Hal Freeman, president of All American Record Distributing, has announced the addition of a gospel division, devoted exclusively to promoting and distributing gospel music for independent artists, groups and labels. The gospel division is headed by Jo Ann Cook, formerly with the Blackwood Brothers.

SOUL & SPIRITUAL GOSPEL

MARCH 4, 1978

1. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744 R (United Artists)
2. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
3. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
4. **JOY!**
REV. MILTON BRUNTON & THOMPSON COMMUNITY CHOIR/Creed 3078
5. **LIVE AND DIRECT**
THE MIGHTY CLOUDS OF JOY/ABC/Peacock AB 1038
6. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/Nashboro 7181
7. **MAMA PRAYED FOR ME**
THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)
8. **THE COMFORTER**
EDWIN HAWKINS/Birthright BRS 4020 (Ranwood)
9. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER CHOIR/Light 5686 (Word)
10. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080 (Nashboro)
11. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
12. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5863 (Word)
13. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
14. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077 (Nashboro)
15. **PHASE I**
J.C. WHITE/Savoy 14467 (Arista)
16. **HAPPY IN JESUS**
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
17. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
18. **RISE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
19. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR WITH REV. ISAAC DOUGLAS/Creed 2306 (Nashboro)
20. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTENGALES/ABC/Peacock
21. **WHEN JESUS COMES**
SARAH JORDAN POWELL/Savoy 1445 (Arista)
22. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
23. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719 (Word)
24. **HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF BROOKLYN N.Y./Savoy 14458 (Arista)
25. **THESE ARE THE DAYS**
DOROTHY LOVE COATES AND HER SINGERS/Savoy 14466 (Arista)
26. **SPECIAL APPEARANCE**
ISAAC DOUGLAS/CREED 3081 (Nashboro)
27. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
28. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079 (Nashboro)
29. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001
30. **TAKE HIM AT HIS WORD**
BIBLEWY RADIO CHOIR/Savoy 14459 (Arista)
31. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS/Birthright BRS 4005
32. **STORMS OF TROUBLED TIMES**
THE O'NEAL TWINS/Creed 3082
33. **PEACE BE STILL**
JAMES CLEVELAND/Savoy 14076 (Arista)
34. **I'M SAVED**
REV. MACEO WOODS/Savoy 7011 (Arista)
35. **SILVER ANNIVERSARY SPECIAL**
REV. CLAY EVANS/Jewel 0123
36. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE 14200
37. **NOW**
THE KINGS TEMPLE CHOIR/Creed 3083
38. **HANG ON, HELP IS ON THE WAY**
BISHOP BILLY ROBINSON AND THE GARDEN OF PRAYER CATHEDRAL CHOIR/Savoy 14432 (Arista)
39. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy 14445 (Arista)
40. **JESUS IS ALL YOU NEED**
VOICES OF HOPE/Glori 1036



RECORDS

GOSPEL ALBUM PICKS

PILGRIMS PROGRESS

THE BILL GAITHER TRIO—Impact R 3495

The recipients of a gold lp for "Alleluia," the trio has again put together a collection worthy of the status "gold." Vocals, lyrics, production and message all combine to make this a powerful piece of product. Programmers will find "The World Didn't Give It To Me (And The World Can't Take It Away)," "I'm Not What I Want To Be (But, Thank God, I'm Not What I Was)" and "Free At Last" to be special favorites.



THE LADY IS A CHILD

REBA—Greentree R 3486

Reba, Phil Johnson and Ron Oates are all to be commended for the artistic genius each has lent to this album—Reba for incredible vocals, Phil for masterful and sensitive production, and Ron for his beautiful music. Each cut is a delight, with "Sunshine Saturday," "Child Of The Music Maker" and "Easy To Love Him" standouts.



STEPHANIE BOOSAHDA

HouseTop 705

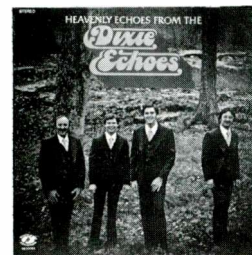
Contemporary Christian music is cornering the market on talented singer/songwriters these days, and Ms. Boosahda is a prime example. A good portion of the songs contained here are self-penned, and the special feeling given to vocals makes them excellent. Best cuts include "You Love Me Just As I Am," "Miracles Happen" and "It's Not A Hurry Kinda Day."



HEAVENLY ECHOES FROM THE DIXIE ECHOES

Supreme 33024

This refreshing sounding group lives up to the lp title on every cut in an easy, accomplished way. Material is primarily established favorites done with smooth harmonizing. Production by Tom Walls adds the final touches to make for a well-rounded sound. Recommended cuts are "He Loves Me," "One Way Flight" and "Sail Away Home."



New Creation Singers Sign with Sparrow

■ LOS ANGELES—Sparrow Records president Billy Ray Hearn has announced the signing of The New Creation Singers of Waco, Texas, and a partial acquisition of the group's catalogue to the Birdwing label.

Simultaneously with the pact, the two most recent albums from The New Creation Singers' catalogue, "Perfect Praise" and "Sweeter Than Honey," are being re-issued through Sparrow's distribution network exclusively.

A new album from the group is currently being planned for release early next year.

The two re-issued albums feature scripture songs for which the group is most recognized.

Springboard Sets Licensing Pacts

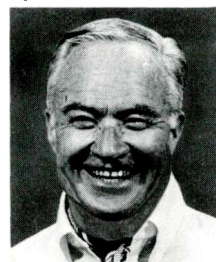
■ RAHWAY, N.J. — Dan Pugliese, president of Springboard International Records, Inc., has announced several new licensing agreements he finalized at the recent MIDEM Conference.

Springboard set new licensing agreements for all product with Accord Recording Corp. for Latin America (excluding Brazil, Trinidad, Jamaica and Chile); with Polydor Records for Benelux; Ricordi Records for Italy; Eastronics Records for Israel and Melodi Records for Turkey.

Springboard also expanded its licensing agreement with Victor Musical Industries of Japan and Jugoton Records will market two packages in Yugoslavia.

NASHVILLE REPORT

By RED O'DONNELL



■ Hot rumor on cold Music Row: Engelbert Humperdinck coming in next month or so to record an Epic album of country songs (talk is that Billy Sherrill will produce) . . . Customer wants to know what's happening with (by) Tanya Tucker. Word I get is that Tanya is temporarily residing on the west coast and is seriously thinking of shifting her vocal style from country to pop—a route sister La Costa embarked on in 1977. She's still with MCA and is being produced by Far Out Productions of L.A., an outfit that also produces the War group.

Trust Willie Nelson to do something differently. Willie has cut an lp of pop standards. Included are such oldies and goodies as "On the Sunny Side of the Street," "Blue Skies," "Moonlight in Vermont," "Georgia on My Mind" and "Stardust," which is title of the package.

And that isn't all—the Columbia album was produced (on the west coast) by Booker T. Jones, former leader of the Memphis rhythm & blues group, Booker T. & the MGs. (It's slated for late March release.)

Willie says it is "something I've been wanting to do for a long time. I did it—and I'm glad."

Margo Smith sings her No. 1 single, "Don't Break the Heart that Loves You," on the March 7th NBC "Chuck Barrie Rah Rah Show." It'll be the talented lady's first appearance on network TV.

WSM Television, which handles, among other things, Opryland Productions, has announced several promotions among its top executives. Syd W. Oliver, Jr., former national sales manager, was named vice president and general manager of the station. Tom Griscom, Jr. was named senior vice president responsible for all broadcasting activities. Program director Elmer Alley will become manager of corporate program development, including Opryland Productions, the company's TV packaging arm. And general sales manager Thomas R. King will continue in that position, with the new title of second vice president.

Johnny Cash and Faron Young celebrated birthdays last weekend. Johnny is one day younger than Faron. Comments Faron the Baron: "However, I look 10 years Mr. Cash's junior. I suppose it is because I have always taken care of myself. No bad habits; an abundance of self-discipline." (End of funny story.)

Listening to Monument artist-writer Roy Orbison, who underwent heart surgery Jan. 18:

"I'm improving every day. Really doing okay.

"I'm working on some songs and playing around with the guitar. Nothing that will put me under pressure. Who knows, maybe I'll come up with some new 'heart' songs."

Orbison plans to resume work in early May. "I was scheduled," he says, "for a tour of Australia and New Zealand in April but it has been postponed until later in the year."

Just a thought: Samantha Sang has to be the singer with the most apropos name to come along lately. I wouldn't have believed it until I saw her picture on cover of last week's RW.

The "Harper Valley PTA" movie, starring Barbara Eden, is scheduled for release to theaters in May. It is based on the hit song of the late 1960s written by Tom T. Hall and recorded by Jeannie C. Riley.

Another sick bay report: Titian-haired Diana Trask, who underwent an abdominal operation (non malignant) Jan. 31, is mending at her home in nearby Mt. Juliet. "Diana resumes her career next month when she headlines at the Derby Dinner Club in Hot Springs, Ark.," advises her husband-manager Tom Ewen. "She also is booked for an engagement in June at opening of the new MGM hotel in Reno," Ewen adds.

The weather has been so rough in Nashville this winter that the only popular Snow is Hank—and he is considering changing his name to Hank Fair. Or so he says.

An interesting combination: Don Williams is opening for Eric Clapton here. Their difference in musical styles doesn't affect their close friendship, which has developed through the years. But it's only fitting, since Don is especially popular these days in England, and Clapton's "Lay Down Sally" is gaining with country fans.

Ernest Tubb celebrated his 35th year on the Grand Ole Opry last week still going strong. Bud Wendell, president of WSM Radio, saluted the Texas Troubadour on the Opry Saturday night (Feb. 18). Tubb credits his success to his fans.

Plans for the Wesley Rose Roast March 12 are progressing nicely, says Acuff-Rose's Bob Jennings. With the line-up of stars scheduled to appear, the testimonial dinner is sure to be a hit.

Halsey Inks Wynette

■ NASHVILLE — Epic recording artist Tammy Wynette has signed with the Jim Halsey Company for booking and management. The agreement includes career direction with expanded efforts involving major television appearances, concert dates including performances in the round, and Nevada club appearances including Las Vegas and Lake Tahoe, according to a Halsey spokesman.

Miss Wynette is tentatively scheduled for two network television specials, one taped at Seaworld in Orlando, Fla., and the other to be taped at Opryland Productions in Nashville this Spring.

Colo. Country Festival Scheduled for June

■ DENVER — The 16th annual Colorado Country Music Festival & Trade Convention has been scheduled for June 19-24 at the Continental Denver Hotel here in conjunction with "Colorado Country Music Week." In addition to the showcases of talent, the convention is scheduling seminars relative to the business of country music.

Reservations

Inquiries and reservations should be made at the Country Music Foundation of Colorado, P.O. Box 19435, Denver, Colorado 80219.

Country Radio Seminar Agenda Detailed

■ NASHVILLE — The agenda schedule for the 1978 Country Radio Seminar to be held March 17-18 at the Nashville Airport Hilton has been formulated by this year's agenda committee. "The Future Of Our Country" is the theme for this year's seminar, the ninth annual broadcasting dynamics session.

This year's seminar planners will concentrate on providing printed information, according to agenda committee chairman Terry Wood, PD at WONE, Dayton, Ohio. Wood predicted this year's seminar to be the biggest yet and is therefore emphasizing the importance of the availability of research and reference material from the sessions.

The seminar is scheduled to begin at 9:00 a.m., Friday, March 17, with welcoming ceremonies followed by a video tape presentation by Morris Massey titled "Where You Are, Is Where You Were Then . . ." to be introduced by Bob Young of KIKK, Houston. The film will key on the central theme of the seminar and is designed to help people understand and deal with value judgments, particularly in looking toward the future.

A panel discussion will follow at 10:30 a.m., moderated by Nick Hunter. The panel, "On Record: The Next Generation — The Future of the Recording Industry," will feature Jerry Bradley, RCA's vice president of Nashville operations, and Dave Burgess, president of Republic Records.

Following a lunch break, the seminar will introduce at 1:00 p.m. a new agenda concept, holding concurrent panels on separate areas of broadcasting. One of the panels will be "Building Tomorrow's Audience/Reading Today's Book," featuring major audience survey organization spokesmen including Bill Engle, vice president, radio sales and marketing, ARB, and Peter Roslow, associate director of Pulse, Inc. Also sched-

uled at 1:00 p.m. is "Country Radio/Sell It With Merchandising." This half-hour session with Rik Rogers, vice president and general manager of WPLO, Atlanta, will cover the methods of merchandising radio. Rogers will lead another half-hour session at 1:30 titled "Country Radio/Sell It With Promotion."

Other Sessions

Three more concurrent mid-afternoon sessions are then scheduled. At 2:00 p.m., Bill Moyes, will chair a panel on passive research, titled "Building Tomorrow's Audience/Ask . . . They'll Tell You What You Want." Also scheduled for 2:00 is a panel dealing with the direct sales end of selling spots, titled "Country Radio/Sell It With Pride," to be lead by Don Boyles, vice president and general manager of WSUN, Tampa. At 2:30, "News Around The Country," an audio presentation with a question/answer and discussion period, will be headed by Rick Honea, news director of WMC, Memphis. The session will deal with successful news formats from all categories of radio. The final session of the seminar's first day is "Programmer: Up Your Bottom Line," covering programming for better profits and program budget development. John Chaffee, national program director of Malrite Broadcasting, and Al Greenfield, vice president and general manager of KIKK, Houston, will lead the presentation.

Saturday's sessions will begin at 9:00 a.m. with "Working and Winning Together," dealing with motivational dynamics and presented by Jim Gorby or Jim Hooker, both experts in the field. Three more concurrent sessions follow at 10:45. "Building Tomorrow's Audience / Methodology Makes The Difference" will include the national audience survey experts from Friday's sessions discussing their survey methods.

(Continued on page 66)

New Artists Proliferate on Country Chart

By MARGIE BARNETT

■ NASHVILLE — New acts, the lifeblood of the music business, pump new faces and new sounds into the industry and generate refreshing change and progressive movement. As 1978 develops, interest is focused on the emergence of new names in the country music field.

Chart Activity

RW's Country Singles Chart presently boasts several new artists. Zella Lehr (RCA—#10), Don Drum (Churchill—#17), Ava Barber (Ranwood—#43), Cori Hunley (Warner Bros.—#44), Brenda Kaye Perry (MRC—#45) and Jerry Naylor (MC—#53) have bulletted singles that mark their first strong chart impression.

Ronnie McDowell (Scorpion) has a bullet with his second top 10 single, "I Love You, I Love You, I Love You," and Janie Fricke (Columbia) debuts at #90 bullet with her second single effort, "Baby It's You." "God Made Love" at #9 bullet is Mel McDaniel's (Capitol) first time in the top 10.

Acts recently tasting new chart success include The Oak Ridge Boys (ABC), who walked away with their second #3 record, Cristy Lane (LS), R.C. Bannon

(Columbia), The Cates Sisters (Caprice), Pal Rakes (Warner Bros.) and Mary K. Miller (Inergi).

Marty Mitchell (MC) entered the chart three weeks ago with a country-tinged version of the Stevie Wonder hit "You Are The Sunshine Of My Life," and new entries this week are Bill Rice (Polydor), Mike Boyd (Inergi) and Leslee Barnhill (Republic).

In addition to the artists on the charts, Nashville labels have high hopes for other newcomers. MCA has plans to kick off the careers of Cathy O'Shea, Joe Ely, Geof Morgan, Peggy Forman and Barry Kaye. Sheila Rhea and Carlene Carter (daughter of June Carter Cash) were recently added to Warner Brothers' roster. Polydor is working with their newest talents, Judy Allan and Max D. Barnes. From their country roster, Monument is looking to break Tommy Jennings, Patti Leatherwood and Laney Smallwood. Steve Wariner, Anita Ball (singer with Dolly Parton on the road) and songwriters Razy Bailey and Paul Craft are the new additions to RCA's stable of artists. Capitol and ABC are promoting new artists Marcia Ball and Randy Gur-

(Continued on page 66)

COUNTRY PICKS OF THE WEEK

SINGLE



JERRY LEE LEWIS, "COME ON IN" (Prod.: Jerry Kennedy) (Writer: B. Braddock) (Tree, BMI) (2:28). An easy-moving song which is a nice follow-up after the success of "Middle Age Crazy," this cut should prove to be another hit for Jerry Lee. The tone is warm and mellow with a loving touch only the Killer can provide. Mercury 55021.

SLEEPER



RED SOVINE, "LAY DOWN SALLY" (Prod.: Tommy Hill) (Writer: E. Clapton) (Stigwood/Unichappell, BMI) (2:44). This countrified version of Eric Clapton's current hit differs mainly in vocal and lead guitar tracks, but remains quite similar overall and very strong as a country single. Production and vocals are both outstanding on this proven winner. Gusto SD 180.

ALBUM

LEE CLAYTON, "BORDER AFFAIR." Clayton's first lp on Capitol has both rock and country influences and is suitable for FM-oriented audiences as well as progressive country. Neil Wilburn's production is clean and full with plenty of emphasis on a fine electric and steel guitar tracks. "If You Can Touch Her At All," "Back Home In Tennessee" and the title cut stand out. Capitol ST-11751.





THE COUNTRY SINGLES CHART

TITLE	ARTIST	Label, Number	WKS. ON CHART
MAR. 4	FEB. 25		
1	1	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH Warner Bros. WBS 8508 (3rd Week)	12
2	2	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198	7
3	3	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509	10
4	4	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836	11
5	5	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736	11
6	8	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/ Scorpion GRT 149	11
7	12	BARTENDER'S BLUES GEORGE JONES/Epic 8 50495	9
8	6	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45 234	13
9	11	GOD MADE LOVE MEL McDANIEL/Capitol 4520	12
10	13	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	11
11	15	WALK RIGHT BACK ANNE MURRAY/Capitol 4527	7
12	14	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448	8
13	17	RETURN TO ME MARTY ROBBINS/Columbia 3 10673	6
14	10	I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513	14
15	7	YOU'RE THE ONE OAK RIDGE BOYS/ABC DO 17732	14
16	19	RUNNIN' KIND MERLE HAGGARD/Capitol 4525	9
17	20	BEDROOM EYES DON DRUMM/Churchill CR 7704	10
18	21	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	7
19	26	A LOVER'S QUESTION JACKY WARD/Mercury 55018	5
20	28	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201	4
21	23	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists XW 1127	8
22	24	SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia 3 10671	6
23	30	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists XW 1136	4
24	31	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545	5
25	16	SHINE ON ME JOHN WESLEY RYLES/ABC DO 17733	11
26	35	I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332	3
27	33	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106	4
28	34	RED HOT MEMORY KENNY DALE/Capitol 4528	6
29	39	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461	3
30	32	IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411	7
31	9	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498	14
32	42	I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681	4
33	37	I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER/MCA 40852	6
34	40	SO GOOD, SO RARE, SO FINE FREDDIE HART/Capitol 4530	6
35	44	YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME) JIM REEVES/RCA PB 11187	5
36	41	MUSIC IS MY WOMAN DON KING/Con Brio 129	6
37	50	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW1137	3
38	43	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854	6
39	18	SHAKE ME I RATTLE CRISTY LANE/LS GRT 148	14
40	47	LOVE IS A WORD DICKEY LEE/RCA PB 11191	5
41	52	THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40857	3
42	22	IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655	12
43	55	BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083	5
44	53	CRY, CRY DARLING CON HUNLEY//Warner Bros. WBS 8520	5
45	54	DEEPER WATER BRENDA KAYE PERRY/MRC 1010	6
46	58	HERE IN LOVE DOTTSY/RCA PB 11203	3
47	27	YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164	11
48	62	SWEET SWEET SMILE CARPENTERS/A&M 2008	3
49	25	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832	14
50	61	STARTING ALL OVER AGAIN DON GIBSON/ABC/ Hickory 5402	4



51	65	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/ Mercury 55020	2
52	45	FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS 8507	11
53	63	IF YOU DON'T WANT TO LOVE HER JERRY NAYLOR/ MC 5004	4
54	29	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146	16
55	38	I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041	12
56	70	DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525	2
57	49	IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506	11
58	36	SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644	16
59	56	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158	14
60	75	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum E45 462	4
61	71	LOVE SOMEBODY TO DEATH ED BRUCE/Epic 8 50503	4
62	74	AT THE END OF A RAINBOW JERRY WALLACE/BMI (WIG) 8 006	3
63	59	I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837	13
64	57	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	19
65	46	ANGEL OF THE MORNING MELBA MONTGOMERY/United Artists XW 1115	14
66	64	DOWN THE ROADS OF DADDY'S DREAM DARRELL McCALL/ Columbia 3 10653	9
67	51	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469	18

CHARTMAKER OF THE WEEK

68	—	MAYBE BABY SUSIE ALLANSON Warner/Curb 8534	1
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69	82	I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105	2
70	80	COLORADO COOL AID JOHNNY PAYCHECK/Epic 8 50469	2
71	77	YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/ MC 5005	3
72	48	THE LONGEST WALK MARY K. MILLER/Inergi 1 304	10
73	78	PROUD LADY BOB LUMAN/Polydor 14454	3
74	90	LOVIN' YOU BABY CONNIE SMITH/Monument 45 241	2
75	83	634-5789 JIMMIE PETERS/Mercury 55016	4
76	76	MUST YOU THROW DIRT IN MY FACE ROY CLARK/ABC 12328	4
77	—	DON'T STOP THE MUSIC (YOU'RE PLAYING MY SONG) LITTLE DAVID WILKINS/Playboy ZS8 5825	1
78	84	I'M JUST A FARMER CAL SMITH/MCA 40864	2
79	—	LOVING HERE AND LIVING THERE AND LYING IN BETWEEN FARON YOUNG/Mercury 55019	1
80	72	CARLENA AND JOSE GOMEZ BILLY WALKER/MRC 1009	5
81	91	EVERYTIME I SING A LOVE SONG JIMMIE RODGERS/ ScrimShaw 1314	2
82	86	ANOTHER WOMAN BILLY CRASH CRADDOCK/RBC 12335	2
83	—	THIS TIME JOHNNY LEE/GRT 144	1
84	—	SHE CAN'T GIVE IT AWAY BARBARA FAIRCHILD/Columbia 3 10686	1
85	—	LET ME FALL BACK IN YOUR ARMS FREDDY WELLER/ Columbia 3 10682	1
86	92	EVEN COWGIRLS GET THE BLUES LaCOSTA/Capitol 4541	2
87	87	BIRD DOG BELLAMY BROTHERS/Warner Bros. 8521	3
88	—	I'M A WOMAN JEANNE PRUETT/Mercury 55017	1
89	95	DRINKING THEM BEERS TOMPALL GLASER/ABC AB 12329	2
90	—	BABY IT'S YOU JANIE FRICKE/Columbia 3 10695	1
91	73	SMOKE! SMOKE! SMOKE! (THAT CIGARETTE) TOM BRESH/ ABC DO 17738	7
92	93	BEGGARS AND CHOOSERS BILL RICE/Polydor 14453	2
93	—	LOVE AND HATE MIKE BOYD/Inergi 305	1
94	—	LET'S CALL IT A DAY (AND GET ON WITH THE NIGHT) LESLEE BARNHILL/Republic 014	1
95	69	COME TO ME ROY HEAD/ABC DO 17722	21
96	99	TO BE LOVED PEGGY SUE/Door Knob 8 045	2
97	60	AFRAID YOU'D COME BACK KENNY PRICE/MRC 1007	9
98	67	I PROMISED HER A RAINBOW BOBBY BORCHERS/Playboy ZS8 5823	13
99	68	LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482	17
100	66	IT STARTED ALL OVER AGAIN DAVID HOUSTON/Gusto/ Starday SD 172	11



THE COUNTRY ALBUM CHART

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

MAR. 4	FEB. 25				WKS. ON CHART
1	1	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON RCA AFL1 2686 (2nd Week)			5
2	2	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H 7			
3	3	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/ Warner Bros. BSK 3141 5			
4	4	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544 19			
5	5	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic KE 35045 15			
6	7	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104 25			
7	6	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA 771 G 33			
8	9	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439 26			
9	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028 17			
10	10	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 2328 5			
11	11	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317 42			
12	16	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587 19			
13	13	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G 33			
14	14	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993 21			
15	15	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616 26			
16	21	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644 4			
17	18	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/ RCA APL1 2477 26			
18	22	ELEVEN WINNERS MERLE HAGGARD/Capitol ST 11745 2			
19	20	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521 14			
20	38	BEST OF STATLER BROTHERS /Mercury SRM 1 1037 106			
21	23	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006 3			
22	52	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312 115			
23	28	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743 3			
24	12	FREE SAILIN' HOYT AXTON/MCA 2319 5			
25	19	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719 26			
26	27	KENNY ROGERS /United Artists LA 689 G 69			
27	49	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288 19			
28	30	HOOKIN' IT ROY CLARK/ABC DO 2099 10			
29	24	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/ Capitol SWBC 11707 13			
30	33	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040 12			
31	37	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770 19			
32	17	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125 7			
33	25	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 9118 17			
34	29	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314 17			
35	35	THE NEW SOUTH HANK WILLIAMS, JR./Warner Bros. BS 3127 8			
36	46	LIVE AND KICKIN' THE ORIGINAL TEXAS PLAYBOYS/ Capitol ST 11725 2			

37	36	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039 12
38	56	GREATEST HITS LINDA RONSTADT/Asylum 6E 106 62
39	39	TATTOO DAVID ALLAN COE/Columbia PC 34870 26
40	40	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516 26
41	50	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616 30
42	45	LOVE'S UPS AND DOWNS BARBARA MANDRELL/ABC DO 2098 3
43	47	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891 17
44	53	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087 19
45	54	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5005 16
46	72	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210 33

CHARTMAKER OF THE WEEK

47 — **SOMEONE LOVES YOU HONEY**

CHARLEY PRIDE

RCA APL1 2478



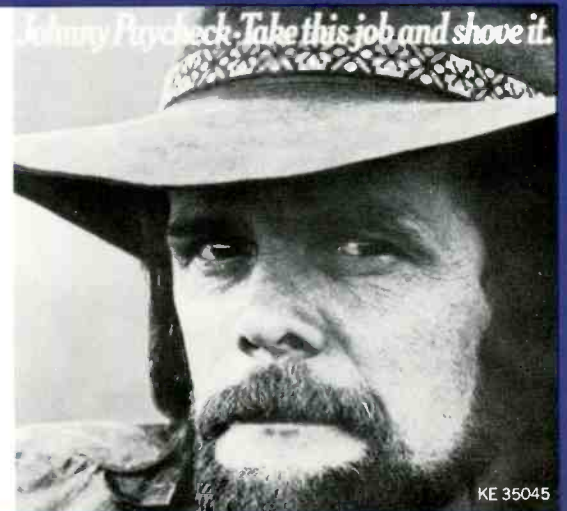
48	64	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149 2
49	48	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990 54
50	59	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965 36
51	57	BEST OF DOLLY PARTON /RCA APL1 1117 92
52	31	GENE WATSON'S BEAUTIFUL COUNTRY /Capitol ST 11710 16
53	26	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003 14
54	44	T. G. T. G. SHEPPARD /Warner Bros. BSK 3133 3
55	62	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482 124
56	61	THE COUNTRY AMERICA LOVES STATLER BROTHERS/ Mercury SRM 1 1125 48
57	63	HANK WILLIAMS' GREATEST HITS, VOL. II /MGM MG 2 5401 24
58	34	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428 34
59	51	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716 14
60	58	ROAD SONGS HOYT AXTON/A&M SP 4669 9
61	70	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1103 59
62	71	ON THE ROAD JERRY CLOWER/MCA 2281 5
63	65	THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 2097 6
64	66	RONNIE MILSAP LIVE /RCA APL1 2043 64
65	32	NO PLACE TO FALL STEVE YOUNG/RCA APL1 2510 5
66	67	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908 15
67	68	COUNTRY BOY DON WILLIAMS/ABC DO 2088 21
68	69	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001 28
69	73	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758 26
70	43	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531 31
71	42	BEST OF FREDDY FENDER /ABC DO 2079 42
72	41	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/ Columbia PZ 34687 43
73	55	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881 14
74	60	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003 41
75	74	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/ RCA CPD 2 2642 9



People are flipping over
"Take This Job and Shove It"
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