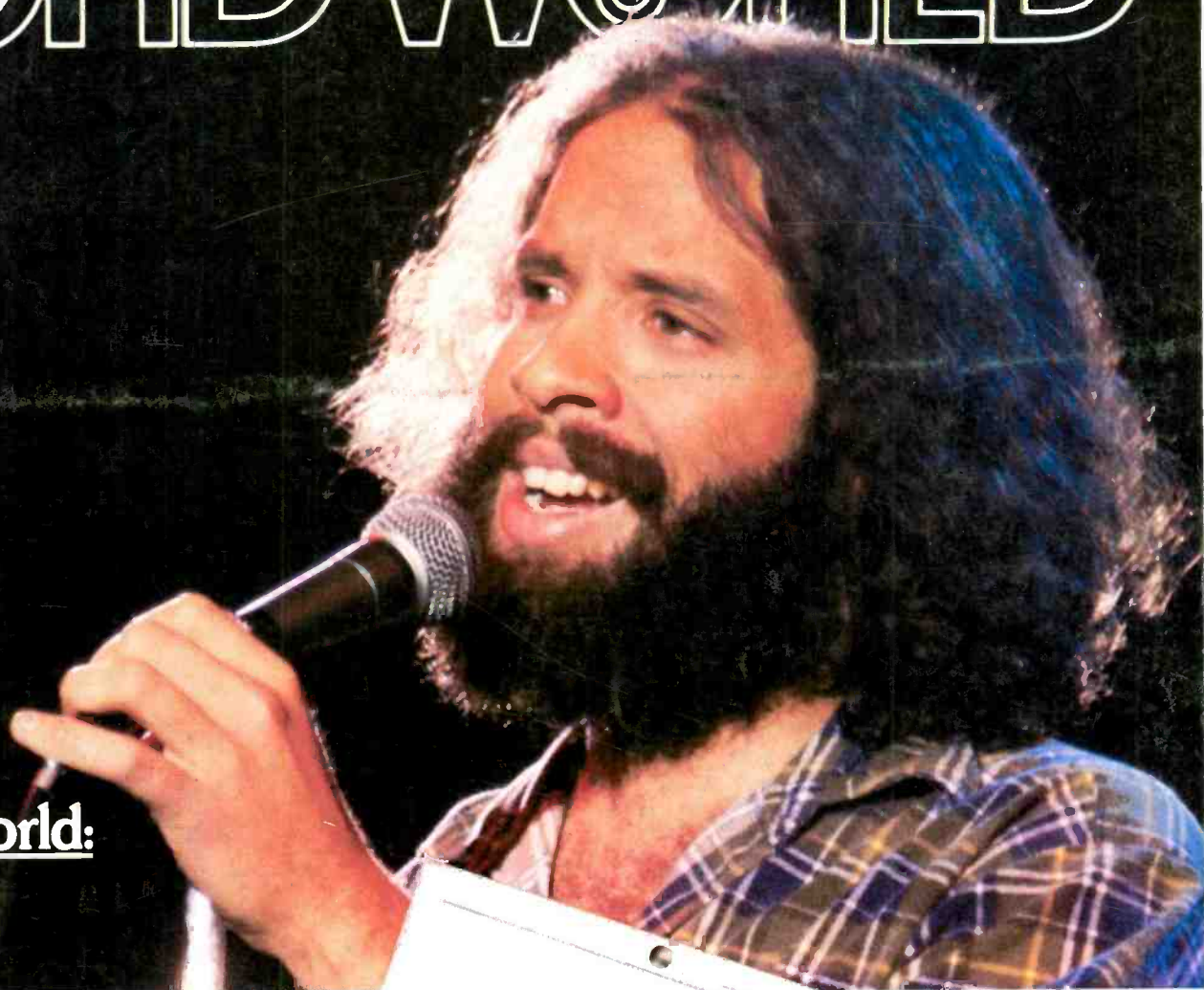


# RECORD WORLD

**Classical Awards**



## Who In The World: Dan Hill

### HITS OF THE WEEK

#### SINGLES

**ELECTRIC LIGHT ORCHESTRA, "SWEET TALKIN' WOMAN"** (prod. by Jeff Lynne) (writer: Lynne) (Jet, BMI) (3:40). Jeff Lynne's way of blending a range of rock and pop influences has made his band a mainstay of pop playlists. Here, rock and doo wop mix with ELO's strings and guitars in a busy but melodic way, for another likely hit. Jet 1145 (UA).

**LEIF GARRETT, "PUT YOUR HEAD ON MY SHOULDER"** (prod. by Michael Lloyd) (writer: Anka) (Spanka, BMI) (2:49). Paul Anka's '59 hit probably hasn't lost any of its teen-heart-melting appeal, and in Garrett's smooth version should reach a new generation of teens, as well as those elders who liked it the first time around. Atlantic 3466.

**DIANA ROSS, "YOUR LOVE IS SO GOOD FOR ME"** (prod. by Richard Perry) (writer: Peterson) (Porchester/Seitu, BMI) (3:49). Ross breaks the ballad pattern of her recent singles with this sinuously up-tempo song. Her teasing vocal is the basis of the appeal here, and should quickly bring the single to r&b and pop radio playlists. Motown 1436.

**STYX, "FOOLING YOURSELF"** (prod. by group) (writer: Shaw) (Almo/Stygian, ASCAP) (3:35). Like so many of Styx's previous hits, this single starts acoustically and builds with synthesizers and guitars to a swirling finish. The message is both positive and cautionary, and several voices add their effect to a likely radio favorite. A&M 2007.

#### SLEEPERS

**RICK NELSON, "GIMME A LITTLE SIGN"** (prod. by Rick Nelson) (writers: Winn-Smith-Hooven) (Big Shot, ASCAP) (3:05). Nelson's relaxed, mellow style makes the '67 Brenton Wood hit sound fresh. In place of the whooping falsetto of the original, a tasteful guitar arrangement has been added. Look for some speedy pop attention. Epic 8-50501.

**BOB McBRIDE, "MY WORLD IS EMPTY WITHOUT YOU"** (prod. by Jack Richardson) (writers: Holland-Dozier-Holland) (Stone Agate, BMI) (3:07). McBride, former lead singer for Lighthouse, should bring this '66 Supremes hit back on the charts with a thumping, Leon Russell-like arrangement and a big-sounding rock 'n' roll vocal. MCA 40853.

**ROCKETS, "SHE'S A PRETTY ONE"** (prod. by Don Davis) (writer: Badanjek) (Conquistador/Dynamited Mice, ASCAP) (3:20). A new rock band from Detroit, the Rockets play hard and with feeling, as this debut single shows. The melody is a good one, the lead vocal rough and appropriate, the instrumental backup to the point. Tortoise Intl. 11207 (RCA).

**ELOISE LAWS, "NUMBER ONE"** (prod. by Linda Creed & Jerry Goldstein) (writers: P. & L. Vegas) (Novalene, BMI) (3:05). Laws' second single for ABC is a quick, dance-tempo r&b tune that should make its mark both in discos and with r&b radio audiences. The lyrics play on a sports metaphor making its way into the romantic arena as well. ABC 12341.

**BARRY MANILOW, "SOMEWHERE IN THE NIGHT"** (prod. by Barry Manilow) (writers: Manilow) (Arista) (3:58). Manilow's wide-ranging appeal should be given another boost by his first studio collection in about a year. Manilow is a master at creating mood music and nowhere is that more apparent than on the first two tracks—"Copacabana (At the Copa)" and "Somewhere In the Night," by Kerr and Jennings. Arista AB 4164 (7.98).

**YVONNE ELLIMAN, "NIGHT FLIGHT."** Elliman has drawn upon some interesting sources for material including Stephen Bishop, Sedaka and Cody and Mentor Williams with the result being one of her most immediately accessible albums to date. Her "Saturday Night Fever" hit, "If I Can't Have You" should help to put the lp into motion. RSO RS-1-3031 (7.98).

**CHICK COREA, "THE MAD HATTER."** Corea's most encompassing solo album yet is modeled around the Mad Hatter theme with instrumentation ranging from Corea alone on a battery of acoustic and electronic keyboards to an almost symphonic line-up that includes strings and horns. Herbie Hancock, Harvey Mason and Joe Farrell assist. Polydor PD-1-6130 (7.98).

**"TUFF DARTS."** One of the original New York underground punk bands, and one of the last to commit their music to vinyl, the group comes off less frenzied than recent concerts suggest. "All For the Love Of Rock N' Roll" has been re-cut and figures prominently alongside "(Your Love Is Like) Nuclear Waste," and "My Guitar Lies Bleeding In My Arms." Sire 6048 (WB) (6.98).

65  
 CANTON OH  
 ST ELMO N E  
 DAVE PELOSO  
 6-7-78





# Romeo & Juliet

ALEC R. COSTANDINOS and the SYNEOPHONIC ORCHESTRA

NBLP 7086

"The First Major American Disco Lp of 1978"

Vince Aletti, *Record World*  
January 28, 1978

Produced and Composed by Alec R. Costandinos  
on Casablanca Record and FilmWorks, Inc.





# RECORD WORLD

## Tape Market's Steady Growth Continues With No Production-Capacity Shortage

By MIKE FALCON and SAM SUTHERLAND

(The following is the first of a two-part series on the production situation for the tape market.)

■ LOS ANGELES—Despite continuing growth for the pre-recorded tape market, particularly in cassette sales, the nation's major tape manufacturers and duplicators report production capacity to be comfortably ahead of demand. While disc pressers have responded to the late '77 sales boom and its subsequent pinch on pressers' production capability through expansion programs (RW, January 14, 1978), an RW survey of tape manufacturers and duplicators reflects a number of crucial differences in the current manufacturing needs of tape customers.

Most manufacturers echoed earlier commentary from sales and marketing executives at major recording companies by agreeing that the overall tape market is continuing its slow but steady growth pattern since mid-decade, with the most dramatic gains being made by cassettes, boosted through major gains in the consumer hardware market for both mobile and home cassette playback and record units. Unlike the disc business, however, the tape industry is still feeling some of the residual effects of market recessions in the early '70s; as several respondents, including both duplicators

and disc pressers, indicated, where those recessive periods imposed a plateau on sales growth for discs, the tape marketplace experienced far more serious drops. Ironically, the cassette, which is increasingly looming as the major growth configuration in the tape field, was cited as the format where sales losses were the most dramatic.

Few major manufacturers are contemplating extensive plant programs at present, with most duplicators reporting that their overall capacity is sufficient to handle the heaviest seasonal demand. (Continued on page 68)

## CBS Sales, Income Reach New Highs

■ Walter Yetnikoff, president, CBS/Records Group, has announced that in 1977 the CBS/Records Group far exceeded all previous levels. Sales volume for 1977 was reported at \$768 million, topping 1976's figures by almost 30 percent.

### Growth

Yetnikoff stated: "In reviewing our worldwide position in the industry, we are almost 50 percent ahead in sales than our nearest American competitor and this does not include 91 million dollars in Japanese sales from CBS/Sony. Since 1975 our domestic labels' business alone has grown (Continued on page 12)

## Northeastern Blizzard Stifles Trade; New England Stores Are Hardest Hit

By DAVID MCGEE and ALAN WOLMARK

■ NEW YORK—A driving snow-storm that dumped from one to three feet of snow on New York City and neighboring New England states effectively shut down all segments of the music industry in those areas for the better part of last week. At press time business was almost back to normal in New York City; but in Massachusetts and Connecticut, both national emergency areas requiring the assistance of Federal troops in digging out, it remained at a standstill. The Baltimore - Washington, D.C.-Pittsburgh-Philadelphia area was hit by the tail end of the storm

and suffered slight business losses during the early part of the week.

The storm did its damage incrementally: pressing plants were closed, or operating with skeleton crews, thus limiting productivity; distributors, therefore, weren't getting product; and retailers' inventories were dwindling.

While retailers in Connecticut and Massachusetts simply stayed home for the week, most New York City retailers tried to open Monday and Tuesday, but wound up closing early or not opening.

Ben Karol, whose King Karol stores remained open, estimated the loss of business at 65 percent.

(Continued on page 22)

## A&M Going Branch?

■ LOS ANGELES — Industry sources are speculating that A&M Records, one of the largest and most successful of U.S. independents, is gearing up for a restructuring of its distribution format that will bring the label into the ranks of major branch-distributed companies.

At press time, RW could not verify the exact distribution proposal under consideration, nor could a target date for such a move be established. Label sources declined comment on persistent rumors predicting A&M would move to either partial or full branch operation; the company's top distribution and sales chiefs were also unavailable for additional comment.

Should such a plan go into effect, it won't be A&M's first experience with distribution: the label has already been operating Together Distributors in the southeast as a joint distribution venture with another giant indie, Motown. Last year, the label also confirmed the initiation of an experimental pressing operation being conducted as a feasibility study for possible disc manufacturing, but at present A&M hasn't released any preliminary results of those tests, suggesting that such a move, if still feasible, won't coincide with any distribution changes.

■ NEW YORK — In 1977 CBS set records in net sales, income and earnings per share for the sixth consecutive year, it was announced by William S. Paley, chairman, and John D. Backe, president. The 1977 fourth quarter results also set records for that period.

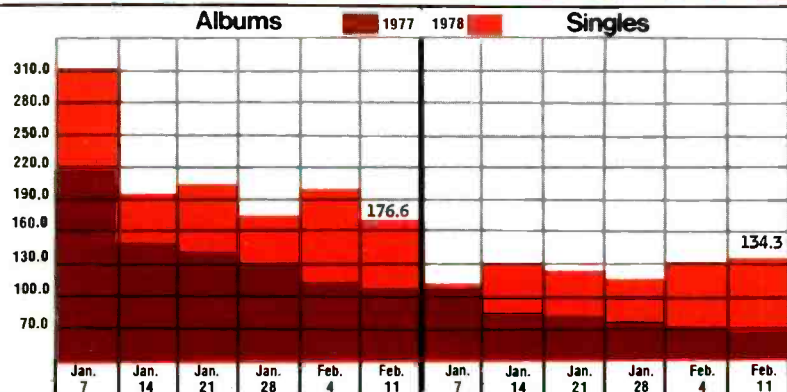
Net income for 1977 was \$182,008,000, compared with \$163,995,000 in 1976, an 11 percent increase. This is equivalent to \$6.50 per share for the year, compared with \$5.75 per share earned in 1976, an increase of 13 percent. Net sales rose to \$2,776,311,000 in 1977, compared with \$2,230,576,000 in 1976, an increase of 24 percent.

Fourth quarter net income was \$50,366,000, compared with \$47,887,000 earned in the same quarter of 1976, a gain of five percent. This was equivalent to \$1.82 per share in the fourth quarter, compared with \$1.68 for the fourth quarter of 1976, the company's previous high for that period, and an increase of eight percent. Fourth quarter net sales were \$832,878,000 as compared with \$660,149,000 in the same period of 1976, a 26 percent gain.

Commenting on the 1977 results, Paley and Backe said, "All four of the company's operating groups exceeded their prior year's results for the third year in a row.

"Although the CBS/Broadcast Group had a substantial increase in sales, its increase in income was modest due to two factors: (Continued on page 12)

## 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.



# Retailers Brave Snowstorm To Attend NARM D.C. Meet

By BILL HOLLAND

■ WASHINGTON — Belying the often-mumbled rumor that Washingtonians turn timid and hibernate at the first hint of snow, nearly 85 retail record store owners and managers braved the six-inch snowfall to attend the National Association of Record Merchandisers (NARM) regional meeting at the L'Enfant Plaza Hotel last Tuesday (7).

Joe Cohen, executive vice president of NARM and the man responsible for the idea of "traveling" regional meetings of the merchandiser's organization, said he was "very pleasantly surprised" at the turnout, which was more than half above the expected number.

He also said he was delighted with the reaction of store owners who told him, after taking part in the day's schedule of discussions on store management, security, public relations and merchandising, that they should have "brought along more middle-management people to take part." (One of Cohen's main objectives with the association's regionale is to include more grass-roots record store employees within NARM activities.)

The Washington meeting was the tenth gathering since the ini-

tial one in Cherry Hill, N.J. last October. The NARM group also includes two speakers who travel city to city—Dr. David Rachman of Baruch College, who discusses the fundamentals of retail store management, and security expert Lincoln Zonn.

A big part of the regionals is the afternoon meetings with record company branch managers. "Many times the people in the stores only know the salesmen, and the manufacturers only know the store buyers. This kind of face to

(Continued on page 76)

## 20th Profits Up

■ LOS ANGELES—20th Century-Fox Records showed a \$1.9 million profit in 1977 as part of the most successful year in its parent company's history. Sales on albums by Barry White and on the "Star Wars" soundtrack led the way within the record division.

Film rentals on "Star Wars," which had reportedly topped \$130 million in its first six months, brought Fox's revenues and net earnings to highest-ever levels last year. The company's net income of \$50,780,000 was more than four and a half times higher than 1976's \$10,702,000. Revenues for 1977 were \$506,756,000, up from 1976 totals of \$355,038,000. Net earnings per share were \$6.52 last year, up from \$1.41 in 1976.

For the fourth quarter ended Dec. 31, 1977, the company took in \$145,128,000, compared with \$95,252,000 for the same period in 1976. Net earnings for the quarter were \$10,719,000, or \$1.36 per share, up from \$5,604,000, or \$.74 per share, in the fourth quarter of 1976.

20th Century-Fox Records' profitable showing reverses the division's net losses, totalling \$4.6 million, for 1976.

## Atlantic Pacts With Scotti Bros.

■ NEW YORK — Ben and Tony Scotti and Atlantic Records have finalized an agreement whereby Atlantic will distribute their newly formed label, RW learned last week. The custom label, which will be called Atlantic/Scotti, will be a multifaceted operation with special emphasis on album oriented acts. At presstime, there were no artists mentioned as part of the new affiliation.

## POWERHOUSE PICKS

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

**Barry Manilow** (Arista) "Can't Smile Without You." This record continues to build on its good chart movement with numerous heavies going with it this week. Sales picture looks very good with top 5 reports already in Chicago.

**Kansas** (Kirshner) "Dust In The Wind." Airplay picture on group's second single from current lp is impressive. Primary adds continue to come in backed by solid chart jumps wherever it is played.

## Integrity Reports Income Increase

■ LOS ANGELES — Integrity Entertainment Corp., owner and operator of the Warehouse, Big Ben's and Hits-For-All retail chains, last week unveiled second quarter and six month sales and earnings figures highlighted by a 63 percent increase in net income and a 38 percent increase in sales for the six-month period ending December 31, 1977.

Included in the figures released by Integrity president and chief executive officer Lee Hartstone was a net income of \$881,287 or 29 cents per share, fully diluted, for the six months as compared to \$535,296 or 17 cents per share for the same period last year. The 38 percent sales increase reflects a rise from \$23,500,606 to \$32,379,251.

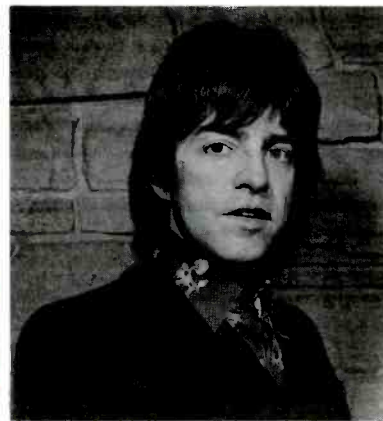
Second quarter earnings were posted at \$707,391 or 29 cents per share, fully diluted, comparing with second quarter '76 earnings of \$441,163 or 14 cents per share, fully diluted. Second quarter sales rose to \$19,393,267, as compared to \$14,201,692.

Hartstone noted that the net income for the six month period under review exceeded the net income of \$884,000 reported for the entire previous fiscal year. Although the six-month figures

(Continued on page 76)

## Xeti Names Lindsay Vice President, A&R

■ LOS ANGELES — Jerold H. Rubinstein, chairman, and Charlie Minor, president, Xeti Records, have announced the appointment of Mark Lindsay as vice president of a&r for the new label.



Mark Lindsay

Lindsay garnered his initial fame as lead singer with Paul Revere And The Raiders, responsible for such hits as "Kicks," "Hungry" and "Just Like Me." He later went on to a solo career, spotlighted by his "Arizona" and "Indian Reservation" chart hits. He has since achieved success in independent production, engineering, and songwriting for records and television commercials.

# RECORD WORLD

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

PUBLISHER BOB AUSTIN EDITOR IN CHIEF SID FARNES

VICE PRESIDENT/MANAGING EDITOR MIKE SIGMAN

HOWARD LEVITT/ASSOCIATE EDITOR  
MICHAEL SCHANZER/ART DIRECTOR  
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WEST COAST

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VICE PRESIDENT

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SAM SUTHERLAND CHRISTY WRIGHT  
WEST COAST EDITOR MARKETING DIR.

Samuel Graham/Assistant Editor

Mike Falcon/Assistant Editor

Linda Nelson/Production

Portia Giovinazzo/Research Assistant

6290 Sunset Boulevard

Hollywood, Calif. 90028

Phone: (213) 465-6126

NASHVILLE

TOM RODDEN

VICE PRESIDENT

SOUTHEASTERN MANAGER

Walter Campbell/Southeastern Editor

Mario Raliff/Research

Vicki Branson/Research

Margie Barnett/Editorial Assistant

Red O'Donnell/Nashville Report

49 Music Square West

Nashville, Tenn. 37203

Phone: (615) 329-1111

LATIN AMERICAN OFFICE

TOMAS FUNDORA

VICE PRESIDENT

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

(305) 823-8491

ENGLAND

PHILIP PALMER

Manager

Suite 22/23, Langham House

308 Regent Street

London W1

01 580 1486

JAPAN

ORIGINAL CONFIDENCE

CBON Queen Building

18-12 Roppongi 7-chome

Minato-ku, Tokyo

CANADA

ROBERT CHARLES-DUNNE

19 Yorkville Avenue

Toronto, Ontario

Canada M4W 1L1

(416) 964-8406

GERMANY

JIM SAMPSON

Liebherrstrasse 19

8000 Muenchen 22, Germany

Phone: (089) 22 77 46

FRANCE

GILLES PETARD

8, Quai de Stalingrad, Boulogne 92, France

Phone: 520-79-67

SPAIN

JOSE CLIMENT

Virgen de Lourdes 2

Madrid 27, Spain

Phone: 416-7161

Phone: 416-6686

MEXICO

VILO ARIAS SILVA

Peten 151-402 Colonia Navarre

Mexico 12, D.F.

Phone: 536-41-66

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VOL. 35, NO. 1597



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# RECORD WORLD CHART ANALYSIS

## RSO's Bee Gees, 'Sat. Night Fever' Still Top Charts ABBA LP Chartmaker

By BARRY TAYLOR

With a major snowstorm crippling most normal retail activity throughout the eastern portion of the United States last week (see separate story), the *Record World* album sales index dipped to 176.6 (a 1978 low) as the top ten albums in the country remained relatively stable. No changes at all were registered in the top eight as "Saturday Night Fever" (RSO) set the pace for the fifth consecutive week, being far and away the country's best seller. Shaun Cassidy (Warner-Curb) made the only advance in the top ten, moving up one slot to #9.

The only newcomer to the top ten this week, Neil Diamond's "I'm Glad You're Here With Me Tonight" (Columbia), is actually no newcomer at all as it has continued to flirt with the top ten for a good part of the 13 weeks since its release.

Outside of the top ten, gains were scored by Styx (A&M), which has picked up some renewed activity with the release of a second single last week; Kansas (Kirshner), which has reclaimed its bullet (one of only three in the top 20) at #14; Lynyrd Skynyrd (MCA), which eases up to #16; Eric Clapton (RSO), whose steady progress continues at #18 bullet, and Steely Dan (ABC), which becomes a top 20 album for the second time at #20 bullet and a hot single under its belt.

New in the top 100 this week is ABBA (Atlantic) at #83 bullet. The Chartmaker Of the Week includes the group's latest bulleting single, "The Name Of the Game." Also new is guitarist Ray Parker's group, Raydio (Arista), which enters at #86 bullet with solid r&b activity behind it, Herb Alpert and Hugh Masekela's (Horizon) collaboration lp at #92 bullet, and Enchantment's "Once Upon A Dream" (UA/Roadshow) at #100.

A couple of the hottest recently released albums on the chart are "Waylon & Willie" (RCA), which is picking up considerable action

### Phonodisc Registers Record Sales Month

NEW YORK—Phonodisc president John Frisoli announced last week that the company had recorded its third record sales month in a row in January. Phonodisc had \$28.3 million in sales in January.

on the rack level which has taken it to #43 bullet in its third week, and Ted Nugent's "Double Live Gonzo" (Epic) at #51 bullet after only a couple of weeks on the street. The Waylon Jennings / Willie Nelson collaboration appears to be taking off in much the same way their platinum "Outlaws" album soared two years ago. Nugent's double live album, this week's Salesmaker, jumped 32 notches and figures to be the latest in the platinum album streak of the "Motor City Madman."

Other hot new recent releases include Art Garfunkel's "Watermark" (Columbia) at #22 bullet with a trickle of rack activity; George Benson at #35 bullet with continued pop, r&b and jazz action providing support before the release of a first single from his double live set; Gordon Lightfoot's "Endless Wire" (WB) at #42 bullet; Emmylou Harris' "Quarter Moon In A Ten Cent Town" (WB) at #44 bullet; Maze's "Golden Time Of Day" (Capitol) at #46 bullet; Sea Level's "Cats On The Coast" (Capricorn) at #52 bullet; Rufus' "Street Player" (ABC) at #54 bullet; "Dr. Buzzard's Original Savannah Band Meets King Penett" (RCA) at #58 bullet, and Journey's "Infinity" (Columbia) at #66 bullet.

## Natalie Cole Single Explodes

By PAT BAIRD

The Bee Gees (RSO) and Queen (Elektra) maintained the top two spots on the RW Singles Chart for the third consecutive week and Billy Joel (Col) held onto #3 for the second week. All three continued to garner heavy sales figures and the Bee Gees also moved up 18 points to #27 bullet on the R&B Singles Chart.

Moving in the Top 10 this week were Dan Hill (20th Cent.) at #4 bullet and a #30 bullet album; Andy Gibb (RSO), still with strong airplay and sales, at #5 bullet, and Samantha Sang (Private Stock), bulleting at #64 on the r&b side, taking the biggest move in the Top 10 to #7 bullet. Rounding out the top of the chart are: Player (RSO), #6 and bulleting at #11 r&b; Chic (Atlantic) #8; Randy Newman (WB) #9, and Rod Stewart (WB) at #10.

Making good moves outside the

Top 10 were: John Williams (Arista) at #12 bullet; Lynyrd Skynyrd (MCA), working on a Top 20 album, moving to #18 bullet; Natalie Cole (Capitol), still #1 r&b and taking the biggest jump on the pop chart, up 15 points to #16 bullet; Raydio (Arista), spreading nationally with good radio moves and sales and an album debuting at #86 bullet, up 11 points to #19 bullet, and Steely Dan (ABC) at #20 bullet with the "Aja" album in the same spot on the Album Chart.

There are two Powerhouse Picks this week, both bulleting in the 30s. Barry Manilow (Arista) moved up to #36 bullet and Kansas (Kirshner) is up seven points to #39 bullet.

Other significant movers this week include: Eric Clapton (RSO), with the album bulleting at 18, at #23 bullet; Art Garfunkel (Col)

(Continued on page 76)

## Bee Gees Songs Hotter Than Ever

NEW YORK—Eileen Rothschild, publishing vice president of RSO, this week stated that Bee Gees recorded or written material now accounts for "six percent of the national pop singles chart."

Heading the list is "Stayin' Alive," recorded by the Bee Gees on RSO Records, and at the #1 position on the RW Singles Chart

for the third consecutive week. Also in the top 10 are "Love Is Thicker Than Water" by Andy Gibb on RSO at #5 bullet and Samantha Sang's "Emotion" (Private Stock) at #7 bullet. The Sang record and "Stayin' Alive" are also bulleting on the r&b chart.

The group is simultaneously represented in the #1 pop and r&b album, "Saturday Night Fever," with five songs written for the Robert Stigwood production. All of these songs including "Night Fever" by the Bee Gees at #28 bullet, "More Than A Woman" by Tavares (Capitol) at #91 and "If I Can't Have You" by Yvonne Elliman (RSO) at #78 bullet, are on the singles charts.

"We are delighted with the tremendous chart action that Barry, Robin and Maurice Gibb are receiving as writer/artists themselves and with cover records on their song," Rothschild said. "We feel that the crossover action of both their own records and cover versions is indicative of the universal appeal of their songs."

Recent crossover action has included a Connie Smith Top 20 country cover record of "I Just Want to Be Your Everything" and country artist Narvel Felt's chart record of "To Love Somebody."

The music of the Bee Gees is published exclusively by the Stigwood Group of music publishing companies and administered worldwide by Chappell.

## REGIONAL BREAKOUTS

### Singles

#### East:

Little River Band (Harvest)  
Barry Manilow (Arista)  
Bob Welch (Capitol)

#### South:

ABBA (Atlantic)  
Lou Rawls (Phila. Intl.)  
Bob Welch (Capitol)  
Jackson Browne (Asylum)

#### Midwest:

Bee Gees (Night) (RSO)  
Barry Manilow (Arista)  
Kansas (Kirshner)  
David Gates (Elektra)  
Jackson Browne (Asylum)

#### West:

Art Garfunkel (Columbia)  
Bee Gees (Night) (RSO)  
Van Halen (Warner Bros.)

### Albums

#### East:

ABBA (Atlantic)  
Starz (Capitol)  
Peabo Bryson (Capitol)  
Warren Zevon (Asylum)  
Noel Pointer (UA)

#### South:

Angel (Casablanca)  
ABBA (Atlantic)  
Raydio (Arista)  
Starz (Capitol)  
Peabo Bryson (Capitol)

#### Midwest:

ABBA (Atlantic)  
Eddie Money (Columbia)  
Starz (Capitol)  
Warren Zevon (Asylum)

#### West:

Angel (Casablanca)  
Raydio (Arista)  
Herb Alpert & Hugh Masekela (A&M)  
Warren Zevon (Asylum)



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# Atlantic's 'One Family' Approach Spearheads Recent Crossover Success

By ALAN WOLMARK

■ NEW YORK—The Atlantic Records family is currently riding a hot streak with its roster of r&b artists. At this moment, about a dozen r&b-oriented acts are experiencing *Record World* chart action—with both singles and albums, on r&b, pop, disco and jazz levels—a trend expected to continue with the impending release of new product from a number of new and established performers. A primary key to Atlantic's achievements in this area is the "one family" approach fundamental to the company's strategy, whereby the special markets and pop departments work closely together to ensure across-the-board exposure for the music.

Commenting on the simultaneous charting of so many Atlantic-affiliated artists, vice president director of special markets Hillery

## Jackson MCA VP

■ LOS ANGELES—David Jackson has been promoted to vice president/business affairs for MCA Records, Inc., announced Lou Cook, vice president/administration for the label.

Jackson, who reports directly to Cook, headed the law department of MCA Records prior to this promotion.

In making the announcement, Cook stated "With the continued increase of activity in 1978 at MCA in sales and new artist signings, a vice president of business affairs had become essential. We are pleased to have someone of David Jackson's capabilities and experience within MCA to fill this position."

## MCA Names Two In Ad Department

■ LOS ANGELES — Bob Siner, MCA Records' vice president/advertising and merchandising, has announced the restructuring of the advertising department at the label, which includes two personnel changes.

John Vana has been appointed merchandising director. He will be responsible for implementation of overall campaigns and will act as a field liaison for the advertising and merchandising department. Formerly west coast regional manager of Pickwick, Vana has been with MCA Records for one year.

Karen Vanek has been promoted to the position of advertising coordinator. She will be responsible for the trafficking of production materials, as well as the execution of placement for consumer and trade advertisement.

Johnson noted, "The whole thrust of our activity is towards unifying all phases of the Atlantic family so that there is cooperation towards achieving a shared goal. Primus Robinson, our national r&b promotion director, and Vince Faraci, our national pop promotion director, work very closely together so that the music is promoted on all possible levels. The current smash success of Chic on r&b, pop and disco charts is a prime example of this. Additionally, the crossover process works in more than one direction. For example, we are getting good reaction on Bette Midler from some of our r&b stations. By constantly cross-checking between departments, we are able to maximize the potential of our artists without being tied to arbitrary categories of music."

Michael Klennner, Atlantic's senior vice president, expounded on the label and its affiliates' attitude: "When you approach music as music and you don't strictly categorize it as pop, r&b or country and you have all the resources at your disposal, our success in r&b is really a success in music itself. Our 'hot streak' is across-the-board based on the belief and concern for our artists and the great music they make."

### Chic

Spearheading this Atlantic surge is the triple-edged success of Chic, whose single, "Dance, Dance, Dance," began as a disco hit this past fall. It is now #6 and #8 on *RW's* r&b and pop charts respectively, while the group's debut album, "Chic," is a strong crossover at #19 r&b and #53 pop. The Spinners have just rush-released "Easy Come, Easy Go,"

(Continued on page 30)

## Brooklyn Dreams in Tahoe



Millennium Records artists Brooklyn Dreams recently made their concert debut at the Sahara Tahoe. Shown celebrating after the show are, from left, T. J. Lambert, Casablanca promotion; Brooklyn Dreams members Bruce Sudano and Joe Esposito; Susan Munao, then Casablanca vice president; Record World VP Spence Berland; Brooklyn Dreams member Eddie Hekenson; Casablanca president Neil Bogart.

## RSO Signs Alvin Lee



Al Coury, president of RSO Records, has announced the signing of Alvin Lee to the label. The first album, "Rocket Fuel" by Lee and Ten Years After, will be released next month. It is the artist's first lp in three years and the release will be followed by an extensive concert tour of the U.S. Pictured here at the signing are, from left: Tom Compton of Ten Years After; Al Coury; Alvin Lee, and Mick Hawksworth of Ten Years After.

## 'Sports Classic' Talent Line-Up

■ NEW YORK — William Aucoin, president of Aucion Productions, has announced that the first group of talent has been signed to compete in the upcoming NBC-TV network special, the "First Annual Rock 'n' Roll Sports Classic."

Already set to compete in this production are Lynn Anderson, Freddie Fender, Kenny Loggins, Marilyn McCoo & Bill Davis, Jr. Anne Murray, Seals & Crofts, Aerosmith, Electric Light Orchestra, Sha-Na-Na, the Commodores, Earth Wind & Fire, the Jacksons and Gladys Knight and the Pips.

## Performers Set For Davis Tribute

■ NEW YORK — Barry Manilow, Andy Williams, and Gladys Knight have been announced as guest performers at the City of Hope testimonial dinner honoring Clive Davis, Arista Records' president, in L.A. on Feb. 24.

## UA, Far Out Suit

■ LOS ANGELES—In a civil suit filed here on January 27, Far Out Productions is seeking in excess of \$1 million in damages from United Artist Records. The focal point of the Superior Court action is a 1973 agreement between Far Out and UA, made when the label signed War, which Far Out principals and case plaintiffs Jerry Goldstein and Steve Gold claim has been violated in practice by the record company.

Among allegations made by Far Out regarding accounting and sales practices, the suit charges UA with violating the original agreement's provision for separate accounting of the proposed joint participation deal by combining monies, invoices and ledgers from the War project with general company revenues, thus preventing Far Out from making accurate accounting of the partnership. The suit also claims that certain gross revenues from the partnership were funneled to a UA subsidiary but represented to Far Out as a discount to a distributor, and that War product was supplied free to dealers in exchange for advertising discounts without Far Out's knowledge or consent.

Also cited as an infringement of the original agreement to joint participation was UA's transferral of distribution rights to War product to a third party without the act's consent.

## 1st Arista-Stiff LPs

■ NEW YORK—The first two albums under the Stiff Records-Arista distribution deal will be released later this month. "Stiffs Live," containing performances by Elvis Costello, Nick Lowe, Ian Dury, Wreckless Eric and Larry Wallis, is due, as is "New Boots and Panties!!" by Ian Dury.



# "THE VOICE" IS BORN

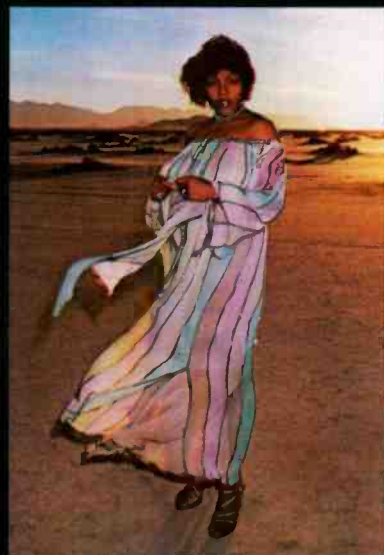


©1978 Elektra/Asylum Records.

**S**he is remembered for her performance in *The Wiz* (winning a Tony Award for the hottest five minutes in Broadway history). She's won international applause as a featured vocalist with Stanley Clarke, Norman Connors, and Roy Ayers. Now, with close friend and producer Stanley Clarke, she's created an album and a sound all her own in the great tradition of E/A female vocal artists.

## DEE DEE BRIDGEWATER "JUST FAMILY" 6E-119

An album on the bright side of the future from Elektra. Available on tape.



PRODUCED BY STANLEY CLARKE

*Wiz* Fusion  
A DIVISION OF THE FUTURE



## New Wave Getting In-Store Exposure To Counteract Limited Radio Play

By MIKE FALCON

■ LOS ANGELES—Because of the difficulties encountered by record manufacturers and independent promotion firms in establishing new wave product through traditional means, notably radio airplay, an increased emphasis has been placed on in-store merchandising, as well as print publicity and other media outlets.

Sire Records, which has The Ramones, Richard Hell, Talking Heads, The Saints and Dead Boys signed to the label, has consequently developed a more intensive merchandising profile than might otherwise be expected. Although the company has more traditional mainstream acts as well, such as the Climax Blues Band and Renaissance, the relatively high percentage of new wave acts on Seymour Stein's label make it advantageous for them to pursue in-store displays and retail merchandising cam-

## A&M To Release 'Hot Wax' Soundtrack

■ LOS ANGELES—Jerry Moss, chairman, has announced that A&M Records will release the soundtrack for the upcoming Paramount film, "American Hot Wax." The film is the story of the birth of rock'n'roll centered around the life of Alan Freed, America's number one disc jockey during the 1950s.

### Live Performances

The "American Hot Wax" soundtrack will be a two record set highlighted by the live concert performances of Jerry Lee Lewis, Screamin' Jay Hawkins and Chuck Berry, recorded during the film's "concert at the Brooklyn Paramount" which forms the film's climax. In addition, the soundtrack will feature songs by the Chesterfields, a newly formed street corner vocal group signed to A&M Records. "American Hot Wax" will also contain a selection of rock'n'roll classic hits by the best known artists of the fifties.

The "American Hot Wax" soundtrack will be released nationwide in mid-March, with the album timed for maximum exposure in conjunction with the film's release. The album was produced by Kenny Vance, a former member of Jay and the Americans.

"American Hot Wax," produced by Art Linson and directed by Floyd Mutrix, stars Tim McIntire as Alan Freed and Laraine Newman of "Saturday Nite Live." The screenplay was written by John Kaye.

paigns in an aggressive manner.

According to David Kastens, director of sales for the company, "There have been some difficulties in acceptance of new wave product. That was expected, especially in the radio end, and so we knew we would have to make some intense efforts at the retail level.

### Phone Checks

"But the problems in exposing new wave are often minimized," explained Kastens, "by many of the retail clerks we work with. There always seems to be at least one person in a store that has an active interest in new wave music." Consequently, Kastens and assistant Mary Anne Campagna make numerous phone checks to retail accounts after scouring various retail trade items and columns.

When Sire was first making contact with retail outlets on an intensive level, the store personnel were asked if there was a new wave section clearly delineated in the store. "Many times we found that the clerks or managers simply threw new wave offerings in the rock section," noted Kastens, "and at this stage of development it's important to bring as much attention to the form as possible." Kastens encouraged

(Continued on page 72)

## Musexpo '78 To Be Held in Miami Beach

■ NEW YORK—Roddy S. Shashoua, president of International Music Industries, Ltd., has announced that Musexpo '78 will be held from November 4-8, 1978 in Miami Beach, for the second consecutive year.

To accommodate the growing number of participants, the headquarters venue in 1978 has been changed from the Doral to the Konover (Hyatt) Hotel with its larger facilities, 1000 seat Theatre and several ballrooms and meeting rooms with seating capacity ranging from 50 to 2000 which will be made available for companies and managers wishing to showcase their artists at Musexpo.

Booked exclusively for Musexpo, the Konover (Hyatt) will house all the office/booths, workshop seminars, galas, showcasing and all marketplace activities as well as accommodate early registrants. An additional 3000 rooms at nearby and adjoining top Miami Beach hotels including Carriage House, Hampshire Towers, Flamingo, Doral, Eden Roc, Fountainbleau, Jockey Club and Ocean Pavillion, etc. have been booked at special reduced rates for Musexpo participants.

Tightening up the marketplace activities and traffic at Musexpo '78, open booths in the ballroom areas have been deleted and replaced by an additional 100 of-

fice/booths on the expanded five levels of exhibit room floors.

In addition, based on last year's introduction of workshop seminars, a formal workshop seminar program covering specific topics of interest and concern around the world will be offered at Musexpo '78 and will be expanded from three sessions to five.

## Grammy Show Sets Talent Line-Up

■ LOS ANGELES—Count Basie and his Orchestra, Stephen Bishop, Debby Boone, Shaun Cassidy, James Cleveland and the Southern California Community Choir, Jerry Clower, Natalie Cole, Crosby, Stills & Nash, The Dancing Machine, Roberta Flack, Crystal Gayle, Andy Gibb, Olivia Newton-John, Igor Kipnis, Steve Martin, The Mills Brothers, Ronnie Milsap, Minnie Pearl, Lou Rawls, Joe Tex, Paul Williams and Dionne Warwick are the first names announced for the all-star roster of recording artist who will appear on the "20th Annual Grammy Awards Show," it was announced jointly by Pierre Cossette, of Pierre Cossette Productions, and J. William Denny, national president of the Recording Academy.

The Grammy Awards Show will emanate live from the Shrine Auditorium in Los Angeles, over the CBS Television Network on Thursday, February 23 (9-11 p.m.).

## Integrity Files Suit

### Against Superior Music

■ LOS ANGELES—Integrity Entertainment, the parent company that operates the Warehouse Records chain, has filed a suit in Los Angeles Superior Court seeking \$2,985,000 from Superior Music, a Glendale one-stop, and Superior's corporately related Licorice Pizza, a Southern California based retail chain.

The suit charges that the defendants knowingly purchased records and tapes stolen by "booster gangs" from a fictitious distributor, Record Alley. The alleged activities are claimed to have occurred between Aug. 6, 1974 and Jan. 31, 1975. The products allegedly stolen were valued at \$985 thousand in the action.

The defendants are also accused of preparing false sales invoices and the suit further charges that the defendants told investigators from the Los Angeles District Attorney's office that the albums in question were purchased through legal channels. Integrity states that it spent several months investigating the alleged thefts.

## Capitol, EMI A&R Execs Meet



Capitol Records and EMI Records a&r executives recently held their first series of international a&r meetings at Capitol Recording Studios on the Capitol Records Tower ground floor in Hollywood. Chaired by Rupert Perry, vice president, a&r, Capitol Records, the meetings took place over a two-day period and touched on Capitol and EMI a&r activities throughout the world. The meetings, first of their kind between the Capitol and EMI family of labels, will be semi-annual affairs from now on, according to Perry, who termed the convocation "highly successful." Pictured in the accompanying photo, taken in Capitol's Studio B in Hollywood, are, from left: Roger Ames, international marketing manager for EMI Records (England); Richard Blinn, director of recording and electronic development, Capitol Studios (U.S.); Bob Young, vice president, business affairs, Capitol Records (U.S.); Ben Palmers, staff producer, EMI Sweden; John Carter, director, talent acquisition, Capitol Records (U.S.); Vinco Cosgrave, director, country a&r marketing, Capitol Records (U.S.); Arnold Holland, manager, business affairs, Capitol Records (U.S.); Frank Jones, vice president, country division, Capitol Records (U.S.); Chuck Flood, director talent acquisition, country division, Capitol Records (U.S.); Mitchell Schoenbaum, director, talent acquisition, east coast, Capitol Records (U.S.); Nick Mobbs, manager, a&r, EMI Records (England); Mike Thorne, staff producer, EMI Records (England); John Palladino, a&r recording director, Capitol Records (U.S.); Dean Cameron, manager, a&r, Capitol Records-EMI of Canada; Frank Jansen, director, a&r, EMI-EAR (Holland); John Dixon, director, international a&r, Capitol Records (U.S.); Paul White, vice president, a&r, Capitol Records-EMI of Canada; Larkin Arnold, vice president, a&r, soul division, Capitol Records (U.S.); Rupert Perry; and John Darnley, staff producer, EMI Records (England).



# IAN GILLAN BAND

## Scarabus

With 20 gold and 2 platinum albums to his credit, **Ian Gillan** former lead singer of the legendary **Deep Purple** has put together a new Band composed of John Gustafson, Ray Fenwick, Mark Nauseef and Colin Towns. Together they have recorded a classic LP "**Scarabus**." We at Island are extremely proud to present the **Ian Gillan Band**.



LP 9511



Available on 8 Track & Cassette



# CBS Registers Landmark Sales Gains in 1977

## Records Division: 21 Platinum

■ NEW YORK — CBS Records Division experienced growth in 1977 that substantially topped last year's all-time high sales volume, according to Bruce Lundvall, president, CBS Records.

"CBS Records' a&r and marketing staffs have perfected the techniques for bringing artists to their full potential," Lundvall said. "Artist development has been a constant priority at CBS Records. Last year CBS Records broke more new acts and introduced more artists to higher sales levels than any other record company." He cited the Columbia label's growth over the past year, coupled with the success of the Epic/Portrait/Associated labels. "According to our market research," said Lundvall, "E/P/A has grown to the point that total volume is now equal to that of the industry's third or fourth largest label."

### RIAA Certifications

Last year CBS Records released a long list of best-selling albums and singles by established, developing and new artists. During 1977, CBS Records garnered 67 gold and platinum RIAA certifications by 34 different artists. With 21 platinum records, CBS achieved more platinum certifications than any other company.

During the past year CBS Records catapulted many artists into best-selling status. Epic artist Ted Nugent's "Cat Scratch Fever" and "Free For All" were both certified platinum on the same day, the first such duo-award in RIAA history. Columbia's James Taylor and Portrait's Heart, both signed to CBS last year, garnered platinum awards. The British group Heatwave on Epic made a rousing debut with a platinum album and single. Engelbert Humperdinck's Epic debut was the platinum album and gold single, "After The Lovin'."

A number of established artists on the Columbia label added to their lists of platinum albums—Aerosmith, Boz Scaggs, Earth Wind & Fire, Chicago, Neil Diamond (with two platinum albums last year), and Pink Floyd.

Several artists on CBS Records were brought to new sales levels last year. Heading up the list is Kirshner Records' Kansas, awarded two platinum records and one gold. The Emotions on Columbia received their first platinum certification with "Rejoice," and Lou Rawls on Philadelphia International earned platinum with his latest release. Rounding off the CBS Records 1977 platinum roll call is the continued success of T-Neck's Isley Brothers.

Last year marked new high sales levels for such artists as

Columbia's Billy Joel and Dave Mason and Epic's Dan Fogelberg and REO Speedwagon. Many artists premiered on CBS Records with gold records during 1977—on Columbia, Deniece Williams, Kenny Loggins; on Epic, the Jacksons and Joe Tex; Portrait's Burton Cummings; and PIR's Teddy Pennergrass. Another achievement of 1977 was the gold certification of "A Chorus Line," produced by the late Goddard Lieberson.

Jazz surfaced as a top priority at CBS Records during 1977. "We are unquestionably the pioneers who opened up the expanding new jazz audience and we will continue to explore this burgeoning marketplace," Lundvall said.

Artists on the Columbia and Epic labels dominated the jazz charts, with releases by George Duke (whose "Reach For It" was certified gold last month), Bob James, Maynard Ferguson, Billy Cobham, Weather Report, V.S.O.P. Quintet, Ramsey Lewis, Dexter Gordon, Eric Gale and Tom Scott. CBS Records launched a full-fledged jazz/progressive a&r and marketing effort in 1977, signifying maximum commitment to this key area of music. One of the

*(Continued on page 29)*

## Yetnikoff Statement

*(Continued from page 3)*

by almost 100 percent and we have significantly picked up market share from our major competitors. These results are staggering considering the high base from which we started. Of all CBS groups—including broadcasting—the largest contribution to the corporation of additional earnings per share over 1976 came from the Records Group."

## RW Honors Fleetwood Mac



Record World VP Spence Berland (left) is shown presenting commemorative plaques of RW's September 17, 1977 Fleetwood Mac Special to band members Mick Fleetwood (center) and Stevie Nicks (right).

## CBS Intl. Continues Growth

■ NEW YORK — Last year CBS Records International enjoyed the best year in its 13 year history, according to president M. Richard Asher. The total number of record and tape sales far exceeded 1976's all-time high volume.

"By maintaining the enormous momentum we created during 1977, CBS Records International continues to hold its position as the largest and fastest growing U.S. based company," Asher said. "CRI has the a&r and marketing expertise to develop artists both in their home territory and in far-reaching markets around the world."

### U.S. Artists

CBS Records International's United States artists continued to broaden their international following during 1977. In response to the growing number of superstars with multimillion sales around the globe, CBS Records International established the Crystal Globe Award for CBS artists whose albums have sold in excess of 5 million copies outside the U.S. In 1977, Crystal Globes were presented to Santana, Ray Coniff, Johnny Mathis, Andy Williams, Simon and Garfunkel, Bob Dylan and Johnny Cash.

Many CRI artists had greater success in international markets during the past year, largely through extensive touring. Sales of Neil Diamond's "Love At The Greek" album were boosted by his European tour and the airing of his TV special in Canada and Mexico, the U.K. and other foreign markets. The soundtrack of "A Star Is Born" by Barbra Streisand and Kris Kristofferson topped the charts in many markets, and opened the doors to Streisand's latest "Superman" album. Boz

Scaggs, "Silk Degrees" had great success everywhere, highlighted by six-fold platinum sales and an unprecedented 18-week reign in the #1 chart spot in Australia. Chicago enjoyed a resurgence of popularity throughout Latin America, Canada and Europe. Burton Cummings reached new sales plateaus in Australia, and was named Best Male Vocalist at Canada's Juno Awards. The Manhattan's European tour last year bolstered their success, and Janis Ian's tour of Japan enhanced her following in that market.

During the past year, many American artists were established for the first time in international markets. Deniece Williams broke in the U.K. with her top single, "Free." Ted Nugent's European tour spurred new audiences, and Boston reached chart-topping success in Australia and Europe. Japan opened its doors to Aerosmith and the Jacksons made inroads into the U.K. and Latin American markets. Heart, Kansas and Wild Cherry all gained new international success during 1977, and Mexican audiences discovered Lou Rawls.

"CBS Records International's 42 foreign companies are an ex-

*(Continued on page 29)*

## CBS Inc. '77 Sales

*(Continued from page 3)*

(1) significant increases in program costs which affected the CBS Television Network and (2) weaker national spot advertising market conditions, which had a negative impact on earnings of the CBS Television Stations Division. The CBS Radio Division had substantial increases in both sales and income.

"The CBS/Records Group exceeded all previous sales and income levels by substantial margins. The greatest gains were made by the domestic CBS Records Division, and the CBS Records International Division also showed excellent growth.

"The CBS/Columbia Group also reported sales and income records. All four of the group's divisions had significant sales growth with the largest income gain posted by the Columbia House Division.

"The CBS/Publishing Group had the best year in its history, with all four of its divisions setting sales and income records. The largest sales increase came from the CBS Consumer Publishing Division, reflecting the addition of Fawcett Publications, and the greatest income gain occurred in the CBS Educational Publishing Division."



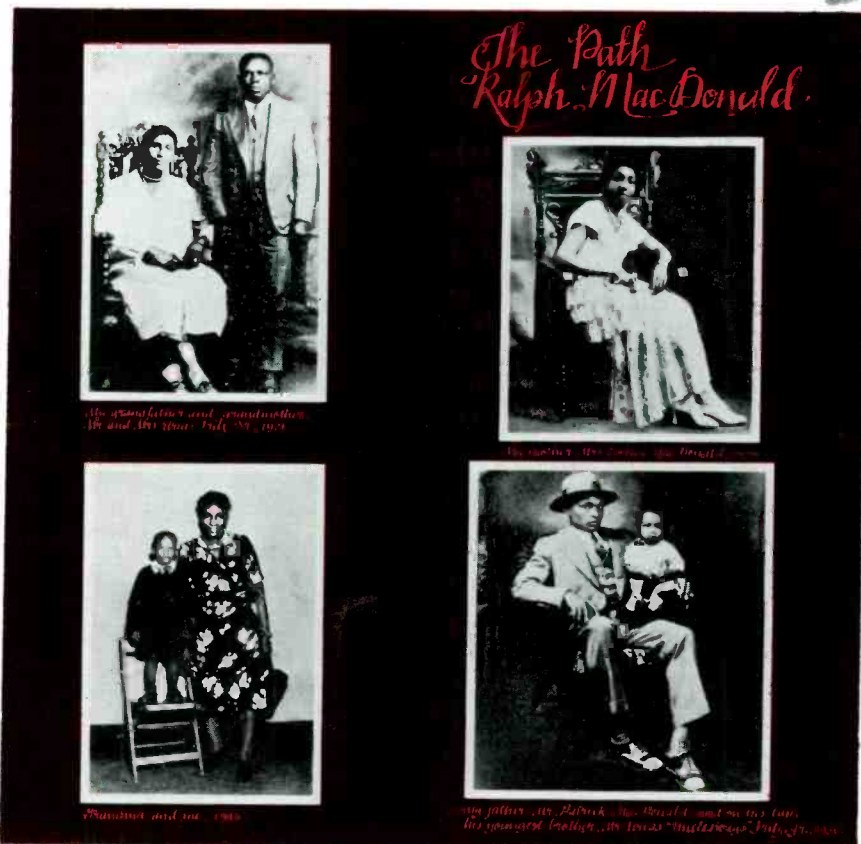
# An Artist for Today goes back to his Roots.

## RALPH M<sup>AC</sup> DONALD THE PATH

*The Path*—Ralph MacDonald's first album since the phenomenal success of *Sound of a Drum*—is the musical story of a family. It is a story that spans 150 years, two continents, three centuries, five generations and 8,000 miles. It is a story that reveals the powerful African heart beating in the body of America's music.



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# SINGLE PICKS

**DONNA SUMMER—Casablanca 916**

**RUMOUR HAS IT** (prod. by Giorgio Moroder & Pete Bellotte) (writers: Moroder-Bellotte-Summer) (Rick's/O.P.Ed. Intro/Say Yes, BMI) (3:00)

This disco favorite from Summer's "Once Upon A Time" concept album should enjoy a similar reception from pop and r&b radio; it's in her signature style.

**SWEET—Capitol 4549**

**LOVE IS LIKE OXYGEN** (prod. by group) (writers: Scott-Griffin) (Sweet/WB, ASCAP) (3:20)

Segues with "The Air That I Breathe" are probably inevitable, but this staccato-tempo Sweet rocker has its own pleasing quality pop radio should inhale.

**CAROL DOUGLAS—Midsong Intl. 40860 (MCA)**

**NIGHT FEVER** (prod. by Ed O'Loughlin) (writers: B., R. & M. Gibb) (Stigwood/Unichappell, BMI) (3:40)

Douglas jumps on the "Saturday Night Fever" bandwagon with a bright, danceable version of a Bee Gees song from that movie. R&B should respond.

**ANN PEEBLES—Hi 78509 (Cream)**

**OLD MAN WITH YOUNG IDEAS** (prod. by Willie Mitchell) (writers: Jackson-Moore) (Muscle Shoals, BMI) (3:04)

Peebles makes this interesting subject into a most appealing r&b single, in the hot Memphis-funk style she has made her own. R&B radio response is likely.

**DENNY PAUL—Millennium 611 (Casablanca)**

**DRAGGIN' THE LINE** (prod. by Skip Konte) (writers: James-King) (Big Seven, BMI) (3:11)

Paul's version of the Tommy James hit is generally faithful to the original, and should allow another generation of teens to decipher the sly lyrics.

**WILLIE ALEXANDER AND THE BOOM BOOM BAND—MCA 40861**

**YOU'VE LOST THAT LOVIN' FEELIN'** (prod. by Craig Leon) (writers: Mann-Weil-Spector) (Screen Gems-EMI, BMI) (3:15)

Alexander and company, a new band from Boston, take on an awesome task in re-making the Righteous Bros. original; the style is new, English-style pop-rock.

**ANNIE HASLAM—Sire 1016 (WB)**

**I NEVER BELIEVED IN LOVE** (prod. by Roy Wood) (writer: Wood) (Jet, BMI) (3:35)

Haslam, lead vocalist for Renaissance, could have a pop hit as a solo in this breezy, catchy pop tune penned by her husband, Roy Wood.

**RETTA YOUNG—All Platinum 2375**

**MY MAN IS ON HIS WAY** (prod. by Goodman-Morris-Ray-Lowe) (writers: same as prod.) (Gambi, BMI) (3:20)

The dance audience is the principal target of this thumping, uptempo r&b song; Young's voice carries it well, and a bright brass section helps.

**10cc—Mercury 73980**

**WALL STREET SHUFFLE** (prod. by Eric Stewart & Graham Gouldman) (writers: same as prod.) (Man-Ken, BMI) (3:58)

This live version of a track from 10cc's second lp is much less strident than the original, and may make a fine rock song into another of their pop hits.

**ROGER DALTRY—MCA 40862**

**LEON** (prod. by David Courtney & Tony Meehan) (writer: Goodhand-Tait) (Dick James, BMI) (3:39)

Daltrey brings an expressive, compassionate touch to this unusual Phillip Goodhand-Tait ballad: it's piano-dominated, with good pop prospects.

**INTERGALACTIC TOURING BAND—**

Passport 7911 (Arista)

**HEARTBREAKER** (prod. by Stephen Galfas & Marty Ccott) (writer: Malone) (Chappell/Pillow, ASCAP) (3:29)

Dave Cousins of the Strawbs sings lead on this appealing art-rocker from the ITB concept lp. A strong, Strawbs-like melody carries a pleasing lyric.

**BILLY PAUL—Phila. Intl. 8 3639 (CBS)**

**EVERYBODY'S BREAKIN' UP** (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:21)

This orchestrated ballad fits Paul's style well, and should bridge the pop-r&b gap as he has done before. The sentiments here should please many.

**COUNTRY JOE MacDONALD—**

Fantasy 814

**COYOTE** (prod. by Trevor Lawrence) (writer: MacDonald) (Alkatraz Corner, BMI) (3:49)

A thumping, tribal-drum tempo propels this story of an American Indian; a strong guitar passage midway through provides most of the instrumental interest.

**DEE DEE SHARP GAMBLE—**

Phila. Intl. 8 3638 (CBS)

**JUST AS LONG AS I KNOW YOU'RE MINE** (prod. by Kenneth Gamble & Leon Huff) (writers: Gamble-Huff-Wells-Womack) (Mighty Three/Welmon, BMI) (2:59)

A full-sounding arrangement that is also full of surprises makes this single appealing and unusual. It's uptempo and melodic, with an r&b kick.

**NILSSON—RCA 11193**

**AIN'T IT KINDA WONDERFUL** (prod. by Harry Nilsson) (writer: Wilder) (20th Century, ASCAP) (2:08)

Muted trumpets and ukeleles set the tone for Nilsson's theme from "The World's Greatest Lover," which would also sound fine sung through a megaphone.

**DAVID OLIVER—Mercury 73973**

**MS** (prod. by Wayne Henderson) (writers: Oliver-Robinson) (EleCon/Relaxed, BMI) (3:43)

Oliver's tribute to a liberated woman captures the spirit of the times and blends it with a soothing, light jazz backup. His vocals bring it home.

**ROY C—Mercury 73981**

**AFTER LOVING YOU** (prod. by Roy C. & J. Hines) (writers: Hammond-Hines) (Johnson-Hammond/Unichappell, BMI) (3:52)

The power and sincerity of this soul ballad recall the heyday of Stax, and Roy C., whose album is titled "More Sex and More Soul," offers plenty of both.

**THE JOY—Fantasy 817**

**MORNING MAN** (prod. by Michael Stewart) (writer: Brown) (Winds and Dragons, BMI) (3:20)

This sexy tribute to an a.m. disk jockey sounds like a radio natural in several formats, and musical merits weigh in along with the obvious hook.

**HOODOO RHYTHM DEVILS—**

Fantasy 815

**WORKIN' IN A COAL MINE** (prod. by Clayton Ivey & Terry Woodford) (writer: Toussaint) (Marsaint, BMI) (2:59)

The Devils' version of Lee Dorsey's '66 hit emphasizes the rock in the song, and group vocals bring out its singalong quality. It's topical as well.

**THE POINTER SISTERS—**

ABC Blue Thumb 227

**I NEED A MAN** (prod. by David Rubinson) (writers: Rubinson-Good-Cohen-Pointers) (Polo Grounds, BMI) (3:30)

This single sounds like the Pointer Sisters meet Stanley Clarke, and the sisters' trademark sexy vocals combined with a trendy bass could equal a hit.

**LEVON HELM AND THE RCO ALL STARS**

—ABC 12336

**MILK COW BOOGIE** (prod. by group) (writer: P.D.) (RCO, ASCAP) (2:22)

Helm and Co.—Dr. John, Booker T., some MGs, and others—have fun with this blues standard, and its frank rock 'n' roll could find a place on some playlists.

**BILLY FALCON'S BURNING ROSE—**

Manhattan 1105 (UA)

**FRIDAY NIGHT** (prod. by J. L. Tannenbaum & B. Falcon) (writer: Falcon) (Songs of Manhattan Island, BMI) (3:42)

Falcon owes much to a certain Asbury Park rock star, but manages to make this debut single an individual statement as well. High drama is the order.

**LEROY HUTSON—Curtom 0134 (WB)**

**WHERE DID LOVE GO** (prod. by Gil Askey) (writer: Askey) (Andrask, BMI) (3:18)

Production values are high on this danceable mood piece; Hutson's vocal is mixed above a full, swirling back-up. R&B and disco audiences should respond.

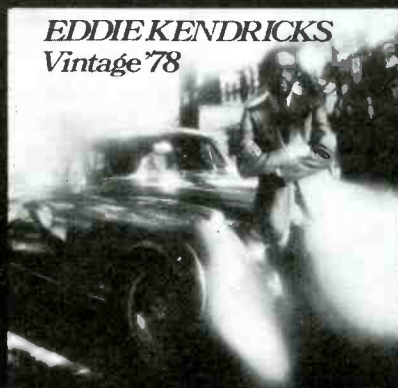
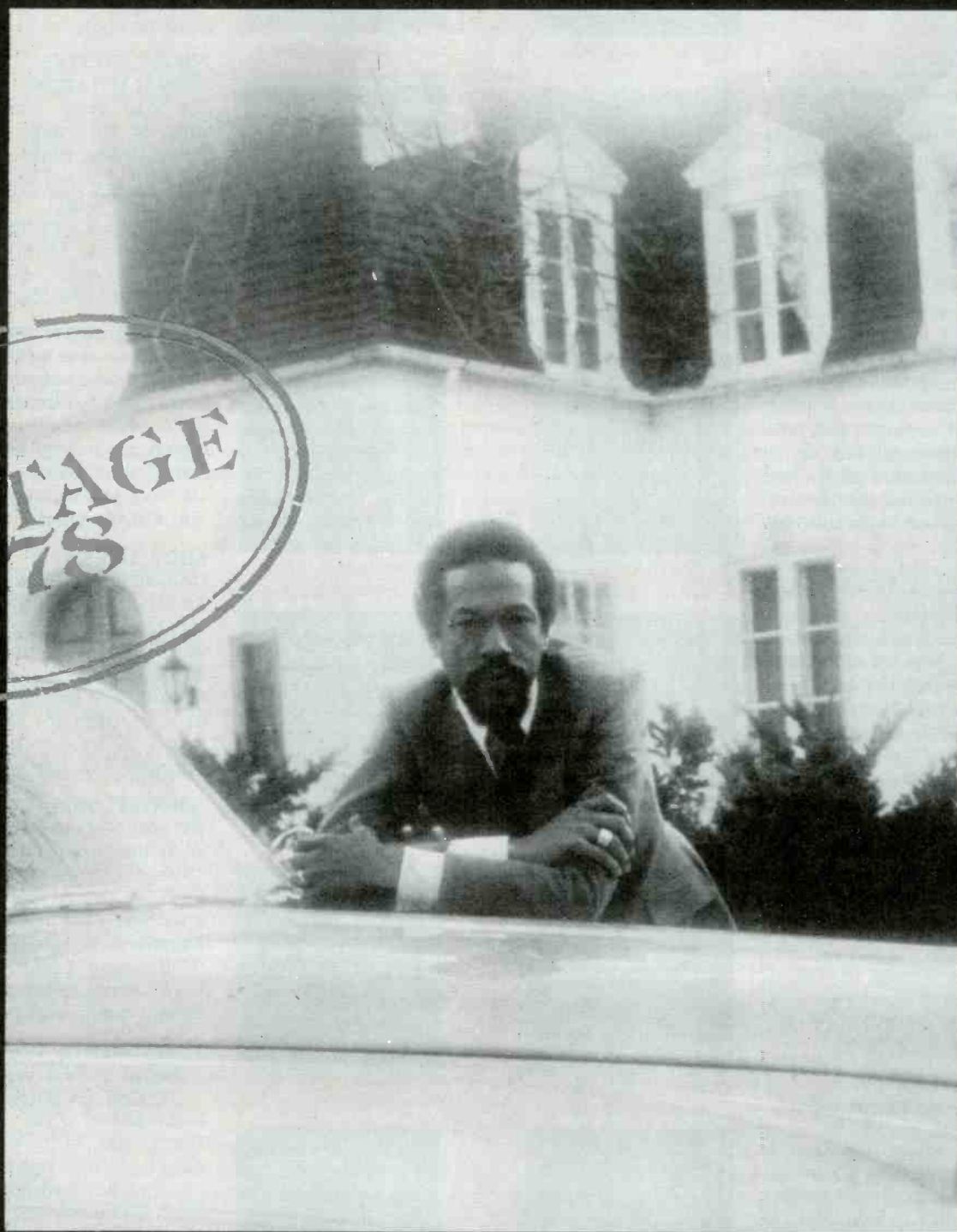
**MAC WISEMAN—Churchill 7706**

**NEVER GOING BACK AGAIN** (prod. by Bob Millsap) (writer: Buckingham) (Gentoo/Now Sound, BMI) (2:02)

Lindsey Buckingham's "strummer" from "Rumours" is a country natural, and Wiseman's cover should quickly find a place on c&w and pop charts.



# Eddie Kendricks' "Vintage '78." Rare quality at its peak.



Eddie Kendricks is a gifted artist who stands for the ultimate in performance and taste. And now his first album for Arista Records represents a landmark achievement in his distinguished career. It brings together his singular talents with a set of handpicked songs and the elegant production of Jeff Lane, whose work has shown a proven touch for gold and platinum. Vintage means quality so rare it demands celebration.

Eddie Kendricks.  
"Vintage '78." That's as good as it gets.  
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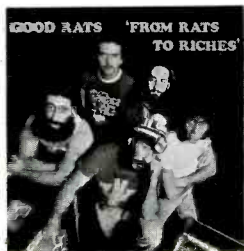




**FROM RATS TO RICHES**

**GOOD RATS**—Passport PB 9825 (Arista) (7.98)

The slightly irreverent rock and roll of this veteran quintet has finally been captured on vinyl by their new producers, Flo and Eddie. The group's already massive east coast following should be multiplied substantially with songs like "Taking It To Detroit," and "Don't Hate the Ones Who Bring You Rock & Roll."



**STORM FORCE TEN**

**STEELEYE SPAN**—Chrysalis CHR 1151 (7.98)

With Martin Carthy and John Kirkpatrick returning to the group after an absence of a couple of years, Steeleye Span seems to be returning to their roots with a more traditional English folk sound rather than branching further out into rock and pop. The vocals of Maddy Prior continue to shine through.

**MY MUSICAL BOUQUET**

**LOVE UNLIMITED ORCHESTRA**—20th Century T 554 (7.98)

Under the guidance of The Maestro, the Orchestra continues to glide through their polished soul flavored arrangements. The Love Unlimited vocal trio and even White himself make occasional appearances throughout but maintain a very mellow, even paced tone that should find a home in the discos.



**FOSTER SYLVERS**

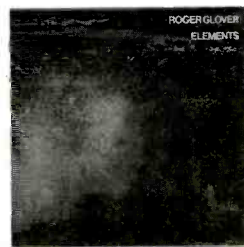
**Capital ST 11716** (7.98)

The lead voice and personality behind most of the many hits by the Sylvers should mine some of that success with this solo effort. The material ranges from classics ("Don't Be Cruel," "Goody Goody") to songs penned by various family members. An appealing undercurrent of pop pervades songs like "Knocking At Your Door" and "Super Scoop."

**ELEMENTS**

**ROGER GLOVER**—Polydor PD 1 6137 (7.98)

Glover has come a long way since his years as bass player with Deep Purple. His various production projects and solo lps ("Butterfly Ball") have all led up to this work, a mostly instrumental lp that impressively captures diverse moods and textures with the help of the multi-talented Graham Preskett.



**MESSAGE FROM THE MAGIC**

**BLUE MAGIC**—Atco SD 38-104 (7.98)

The veteran soul outfit has enlisted producer Skip Scarborough who embellishes their silken textured sound with a soft sweep of strings and muted brass. The classic style of the quintet rolls on with "If You Want Me To" and "Can't Get You Off My Mind."

**BEATLEMANIA (ORIGINAL BROADWAY CAST)**—Arista AL 8501 (11.98)

The two record set recorded live on stage at the Winter Garden Theatre is divided into eight segments tracing the history of The Beatles through simulation by these four actors and a cast of offstage musicians. Songs range from "I Want To Hold Your Hand" to "Help" and "Let It Be" in versions that are loyal to the originals.



**BODY LOVE**

**KLAUS SCHULZE**—Island ILPS 9510 (7.98)

An album by the same name from Schulze was released in Europe last year and went on to become a best selling import. This domestic release is comprised of alternate material the German electronic keyboardist composed for the movie and should rank him as one of the world's leading exponents of the genre.

**SUNRISE**

**Buddah BDS 5697** (Arista) (7.98)

The quartet, produced by former Beach Boy Bruce Johnston and Lewis Merenstein writes some exceptionally melodic tunes which are delivered with a good sense of harmony. For a change of pace, the instrumental "Saturn Rain" has an almost jazz-like flavor. The group should find pop and progressive acceptance.



**GREATEST HITS**

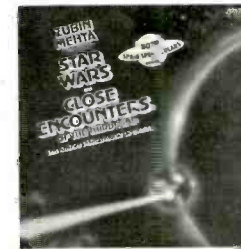
**WET WILLIE**—Capricorn CPN 0200 (Polydor) (7.98)

With the group back on the top 40 with "Street Corner Serenade," this greatest hits set should pick up some deserved attention. The group cooks on "Shout Bamalama," "Everything That 'Cha Do (Will Come Back To You)," and "Dixie Rock" while "Keep On Smilin'," their best known song, is as good as ever.

**HOME AGAIN**

**BOB MORRISON**—Monument MG 7618 (Mercury) (6.98)

Morrison's career has taken him from a degree in nuclear engineering to music. He is at least partly responsible for writing every track on this debut lp with the exception of a sparkling version of the classic "Just One Look." His country roots are apparent but are shaded with a pop sensibility.



**ZUBIN MEHTA CONDUCTS SUITES FROM "STAR WARS" AND "CLOSE ENCOUNTERS"**

**London ZM1001** (7.98)

These two John Williams compositions have been interpreted in almost every way possible but perhaps none other matches the authenticity of this Zubin Mehta recording. Mehta and the Los Angeles Philharmonic Orchestra recorded these sides at UCLA last December.

**LAWRENCE HILTON JACOBS**

**ABC AA 1045** (7.98)

Perhaps better known as an actor after his roles in "Cooley High" and "Welcome Back Kotter" Jacobs shows that he also has the pipes to make it as a singer. Lamont Dozier produced the set and supplies some of the material which is handled by Jacobs with considerable poise and maturity.



**SHOUT!**

**B.T. EXPRESS**—Columbia JC 35078 (7.98)

One of the earliest of the disco successes, B.T. is now more extensively using the talents of producer/guitarist/songwriter Billy Nichols ("Do It Til You're Satisfied") to continue their popularity. An up-date of the band's trademark chanting sound is evident throughout with "Ride On B.T." and "Shout It Out" as stand-outs.

(Continued on page 55)



**We assembled every person  
in the United States who didn't like  
NRBQ's new album and had them  
pose for this picture.**

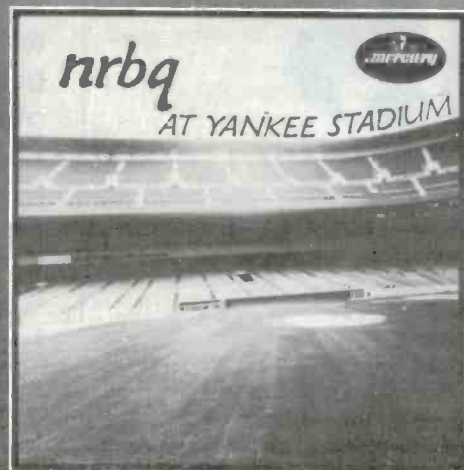


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Rod Stewart's  
new life  
without Britt

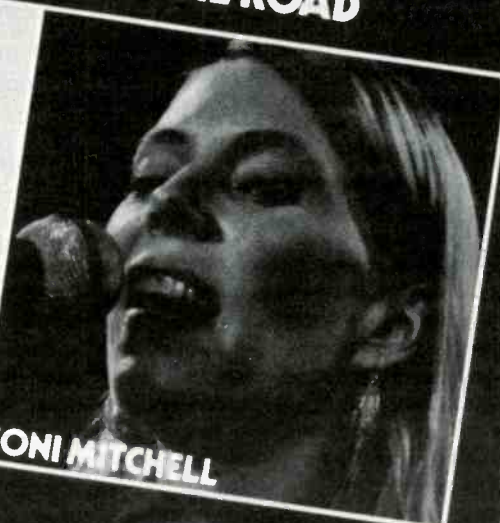
Why David Soul  
wants out of  
'Starsky & Hutch'

## THE QUEENS OF ROCK

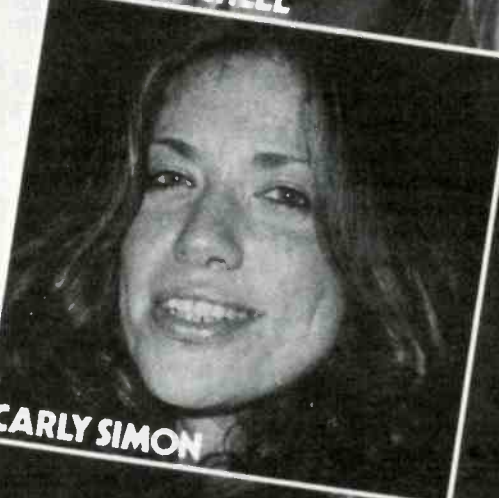
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LINDA RONSTADT



JONI MITCHELL



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14116



# ABC's Perseverance Breaks Tom Petty

By SAMUEL GRAHAM

■ LOS ANGELES — Perseverance and a successful avoidance of the strict punk/new wave categorization have been significant factors in ABC Records' campaign to break the self-titled debut album and accompanying single ("Breakdown") by Tom Petty and the Heartbreakers. This week, well over a year after both single and album were first released, *Record World's* Album Chart shows "Tom Petty and the Heartbreakers" at number 139, while the Singles Chart shows "Breakdown" at number 37.

Both the album and the single, the former first issued in October, 1976, and the latter following shortly thereafter, generated only moderate interest and airplay when originally released. Subsequent wholesale personnel shifts in the ABC promotion department brought together a virtually new staff, who have worked both records after having resericed the album in the summer of 1977 and the single in the fall of last year. National director of album promotion Jon Scott, who has been closely involved with both the album and "Breakdown," spoke with *RW* about Petty's continuing popular emergence.

Citing Petty's appearance on the album cover, with the band leader wearing a black leather jacket and a bullet necklace, Scott suggested that confusion over the

## Wellman to Casablanca

■ LOS ANGELES — Bruce Bird, vice president of promotion for Casablanca Record and Film-Works, has announced that John Wellman will now be handling national MOR promotion for the label.

Wellman comes to Casablanca having served for several years as music director of WCAR in Detroit, WCFL in Chicago and WKYC in Cleveland. He also spent three years experience as music director for a radio consulting firm, and four years in national promotion for Playboy Records.

## Cenci Exits Motown; Forms Own Company

■ LOS ANGELES — Barney Ales, president of Motown Records, and Nick Cenci, national secondary promotion for Motown have jointly announced Cenci's departure.

In announcing his plans, Cenci, who will be based out of Pittsburgh, Pa. handling the Tri-State area, indicated that he would be forming Nick Cenci & Associates, a total independent manufacturers rep., doing "whatever needs to be done." The company can be reached at (412) 885-5858.

nature of Petty's music contributed to the record's lukewarm reception after initial release. "I think a lot of people thought it was a new wave album," Scott said, "and they just tossed it in that bin." What's more, he added, Scott found that many programmers were barely aware of Petty's very existence: "I found that at FM stations around the country, nobody even knew who the guy was."

After joining ABC in 1977, Scott concentrated on securing airplay for the Petty product in Los Angeles. "I got a commitment from KWST that if Petty was as hot as I said he would be when he appeared at the Whisky, then they would go on the record. He was, and they did." KROQ-FM and AM also started programming the Petty album, and those stations formed a base from which airplay could expand across the country. Concerning the single, Gary Davis, vice president of sales/promotion, indicated that the early play received by "Breakdown" on such stations as KLIV-AM in San Jose, KRBE in Houston and KFRC in San Francisco played an influential role in breaking the single after its second release.

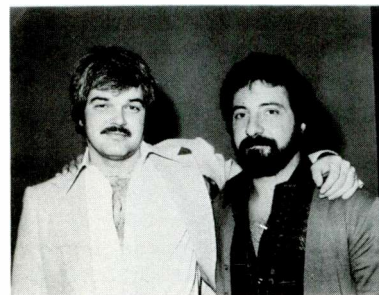
"Trying to get people to go on records that were already eight months old when I started was just incredible," Scott admitted. Yet aside from a 12-inch pressing of "Breakdown" and a "live" version of the song taken from a special KWST broadcast from Capitol studios in Hollywood (both sent to FM stations, Scott said, mentioning that the live version "gave FMs something different to play than the top 40s"), as well as several standard merchandising aids

(posters, etc.), there were no special techniques employed to garner airplay. "There was nothing that was done except for just talking, and trying to convince people," Scott said. "I tried to explain that Petty doesn't know anything about what punk is. And the people who listened to it again realized that it was just a fine rock and roll album. There were no tricks or magic involved in this—the magic was in the music."

Scott pointed to in-store appearances and radio station visits by the group, as well as Petty's appeal as a performer, as other helpful factors. In the long run, however, the current success of Petty's records is simply the end result of communication between Scott and ABC promotion department and radio programmers.

## Motown Names Tashjian Pop Promotion Director

■ LOS ANGELES—Joe Isgro, vice president of pop promotion at Motown Records, has announced the appointment of Ralph Tashjian to the post of national pop promotion director. Tashjian will be based in Motown's Hollywood offices and report directly to Isgro.



Joe Isgro, Ralph Tashjian

## ELP Hits D.C.



Atlantic recording group Emerson, Lake & Palmer is currently in the midst of their third U.S. tour since returning to the stage last May following a hiatus of several years. The immediate series of dates began on Jan. 16-17 in Montreal and hit the States on Jan. 19 (Columbus, Ohio). One of the key dates in the first portion of the tour came on Jan. 28, when ELP played Washington, D.C.'s Capitol Centre. After the show, Keith Emerson, Greg Lake and Carl Palmer were greeted backstage by a host of media representatives, followed by a post-concert celebration at The Palm restaurant. Shown at The Palm are, from left: top row—Thom from radio station WHFS, local promotion rep Pat Purcell, Greg Lake, WAVA disc jockey Steve Becker; bottom row—Atlantic northeast regional album promotion/artist development manager Steve Leeds, Weasel of WHFS, and DC-101 program director Dwight Douglas.

## Card, Record People Merger Announced

■ SILVER SPRINGS, MD. — Record People Distributors of New York City and Capitol Area Record Distributors (Card) of Washington, D.C. have announced the successful conclusion of their two-month merger negotiations. The new operation will be headed by Rob Friedman, president of Record People, and will be called Record People in all markets other than the D.C./Virginia/Maryland market, where it will be called Card/Record People.

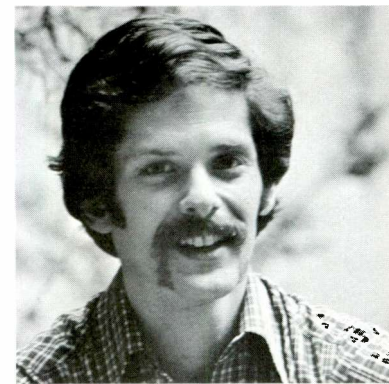
The combined operation will employ a total of 23 people including expanded sales and promotion personnel in five major marketplaces from Boston to Richmond. During the next six months, warehousing and billing will be consolidated at an enlarged central location currently being sought in northern New Jersey. In the interim, the businesses will begin to integrate their billing and shipping in a manner geared to local needs.

## Atl. Rushes Single

■ NEW YORK—Atlantic Records has announced the rush-release of England Dan & John Ford Coley's new single, "Never Have To Say Goodbye Again," from their forthcoming lp, "Some Things Don't Come Easy," to be released on February 23.

## WB Promotes Schwartz

■ LOS ANGELES—Les Schwartz has been named Los Angeles press manager for Warner Bros. Records, according to an announcement by Bob Merlis, Warners publicity director. Schwartz has been with Warner Bros. for two years and was most recently a press representative in the New York publicity department.



Les Schwartz

In his new role, Schwartz will be working closely with Veronica Brice, west coast publicity director, and Heidi Ellen Robinson, national tour media manager, concentrating on artists and events in the Los Angeles area as well as the west in general.



# The Dramatics

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*Their first gold album...*

**"Oceans Of Thoughts  
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*Their new hit single.*





# Blizzard Cripples Northeast Industry Activity

(Continued from page 3)

"There's no one on the streets," he said. "We manned our stores with whoever could get in, and ended up running with about 30 to 50 percent of our normal crew on hand. You know, in this business it's forget yesterday. It's what you do today that counts. If you don't do anything today you can't pay your bills tomorrow. But if the weather holds up we'll have a real good weekend. It's been my experience in these things that you can get back half of your business if you have a good weekend after a bad week."

"What business?" laughed Alan Sassoon of Disco-O-Mat. "We were closed Tuesday, open half a day on Monday. There's just no business at all. I guess the only ones doing any business are grocers. Everyone else must be singing the blues."

Inventory replenishment was a major problem. With shipments virtually halted, retailers were fearful of running out of stock on the major releases. Fortunately in most areas the storm passed in time for distributors' trucks to roll by the end of the week.

Most distributors contacted by RW expected a return to normalcy, with trucks running in and out, by Thursday. But some, such as John Halonka, president of Beta Record Distributors in New York City, and Ritchie Salvador, general manager of Schwartz Brothers in Bala Cynwyd, Penn-

sylvania, felt it would be awhile before they saw the light at the end of the tunnel—or beyond the drifts, as it were.

"We're waiting for shipments to come in, and we've got a problem getting shipments out," Halonko complained. "Most of our people can't make it in either. The whole week will probably be lost. But you've got to expect these things and just do the best you can with what you've got. We've got a good deal on snow. Do you know anyone who wants to buy some snow?"

Salvador termed the back to back snowstorms of late "a serious threat to the whole industry."

"There's one thing you can't control in this business," he elaborated, "and that's the elements. They say nothing can stop a hit record, but the elements can sure stop it. I can't even estimate the loss. It's a matter of thousands and thousands of dollars."

"This is disastrous," added Sol Gleit, president of Apex-Martin Record Sales in Hillside, New Jersey. "We're doing terrific, wonderful, wonderful. I anticipated this storm, left my house at five o'clock Monday morning, and sent everyone home at noon Monday. I've been here by myself ever since. But things are slowly getting back to normal. Should be business as usual by Thursday."

A spokesman for West Side Latino Records Corp., one of a

number of New York's Latin record distributors, told RW that "all the Chicano places on Tenth Avenue did about thirty dollars of business on Monday and were closed all day Tuesday."

With expressways and parkways on Long Island closed or at best barely passable, distributors there found business coming pretty much to a halt. At Polka Towne Music in Westbury, only a secretary made it to the office on Wednesday, but she believed that Thursday would be normal.

Malverne Distributors in Long Island City closed early on Monday and all day Tuesday, according to Joe Grippo. By Wednesday Malverne was back to "full blast," with a full crew.

"We expect to get everything out," Grippo said. "I don't think all the trucks are running—the ones that have to come in here, that is—but otherwise things are back to normal. I haven't even thought about how much business we lost due to the storm. I don't think anyone could really give an accurate answer to that question."

At Phonodisc in Cherry Hill, New Jersey, branch manager Ed Jarman said customers had been "drastically affected" by the storm. Caroline Burkhart, a marketing coordinator for Phonodisc in Wheaton, Maryland, said the company was a full two days behind in orders and was getting so many calls that the lines had become jammed.

JEM, in South Plainfield, New Jersey, didn't ship any product on Monday or Tuesday. Its predicament was further complicated by the closing of the local airports, where most of JEM's product had been sitting since Sunday.

## Radio

In times of disaster it's the natural tendency to turn to radio, but even some stations were severely hurt by the northeast's blizzard. Hardest hit was the Boston area where three feet of snow triggered off a series of blackouts in the Back Bay area of the city. Early in the week, WBCN-FM went off the air for 18 hours. A spokesman for the station said, "We basically don't know how or what happened," but when RW contacted the station on Wednesday a second blackout had knocked it off the air for an additional four hours. Any station personnel able to reach the site were stuck there with no heat, electricity, hot water or food since the extraordinarily heavy snow cut off most deliveries.

WCOZ-FM (another Boston AOR outlet) was the only area FM that kept broadcasting live throughout. With limited auxiliary power, battery-operated mixers and cassettes, COZ continued to play music and supply news. Even WAAF-FM, with a transmitter 50 miles out of Boston, was forced to simulcast with its AM sister station and had three jocks doing up to 10-hour shifts.

Connecticut, where two feet of snow drifted to upwards of five feet, was labelled a national disaster area. In New Haven, as in Boston, a driving ban kept cars off the roads while the AOR-formatted WPLR-FM maintained broadcasts under stress. Music director Ed Michaelson told RW that he had been trapped there for over 48 hours and that "a number of station personnel were camping out." On the brighter side, he said, "It worked out well because we had a good communication with our listeners throughout the full emergency situation." By Wednesday the disaster was under control and Michaelson added that "it's good to be like a normal person again. It was almost like being in combat."

New York and Philadelphia were hard hit, but stations remained on the air with the exception of Philadelphia's WIOQ-FM, which lost power for 10 minutes. Larry Kleinman, WLIR-FM (Long Island's music director, reported that his staff was really put to the test, living at the station and keeping it alive. "It's

(Continued on page 29)

## Capitol Taps Meyer

■ LOS ANGELES—Bruce E. Garfield, director, press and artists relations, Capitol, has announced the appointment of Marsha Meyer as editorial copywriter.



Marsha Meyer

In her new capacity, Meyer joins editorial copywriter Stephen Peebles in generating press releases, artists' biographies and promotional materials for all Capitol artists. Meyer will report to Bruce E. Garfield.

Prior to her appointment at Capitol, Meyer was a freelance writer, contributing on assignment to Warner Brothers Records, United Artists Records, Coast magazine and the Goodson-Toddman television show "Double Dare."

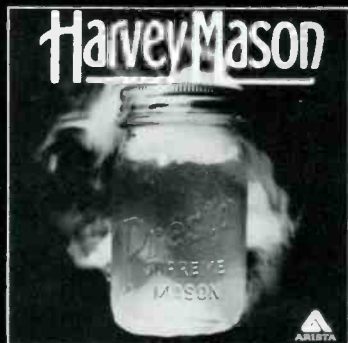
## Ubiquity/Starbooty Bows



Ubiquity/Starbooty has issued their first Elektra/Asylum album, "Roy Ayers Presents Ubiquity/Starbooty." The group has worked with Ayers for several years. The album is their first effort as an independent group, and is part of Elektra/Asylum's first batch of jazz/fusion releases. Pictured at a recent signing ceremony at Elektra/Asylum's Los Angeles offices are Ubiquity/Starbooty members: (first row) Chano O'Ferral; Greg Moore; Jimmy Haslip; (second row) John Mosley; Justo Almaria; (third row) Philip Woo; Ricky Lawson; (back row) E/A chairman Joe Smith; Ubiquity producer Roy Ayers; and E/A jazz/fusion general manager Dr. Don Mizell.

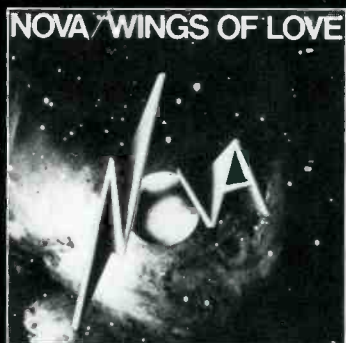


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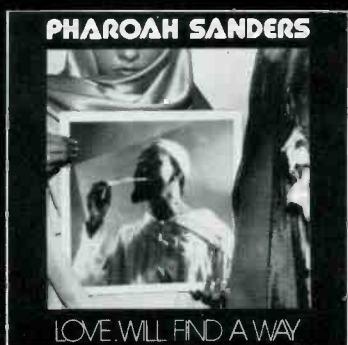
AB 4146

Famed for their work with Herbie Hancock, the Headhunters have recorded a cooking new album, driven by dynamic instrumental rhythms.



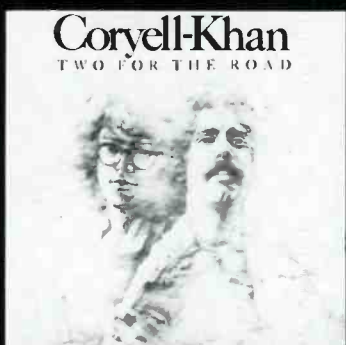
PB 9824

A first-ever live recording by the British band named "most promising jazz/rock group in the world" for 1977.



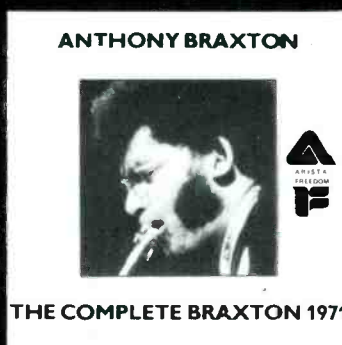
AB 4161

The renowned giant of creative jazz renews his impact on the contemporary scene with a brilliant new album produced by Norman Connors.



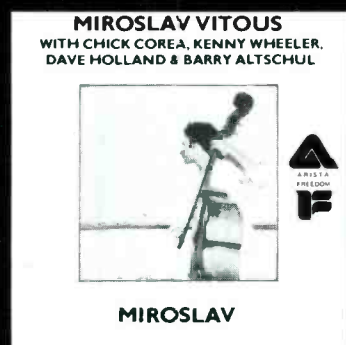
AB 4156

The very special album features two of contemporary music's finest guitarists performing together in concert.



AF 1902

Another testament to the brilliance of Anthony Braxton on his amazing double album. Includes duets with Chick Corea and breathtaking solos.



AF 1040

This remarkable solo album showcases Vitous' talents as composer, arranger and bass virtuoso.



AF 1033

The master violinist demonstrates his incomparable musicianship with material that ranges from Chopin and Jobim to Gershwin and Porter.



S.L. 1113

SJL 1113

Bassist-composer Charles Mingus here, on long-unavailable early explorations. Mingus and company reach new heights in collective improvisation.



AL 4133

The long-awaited solo album by vibes master Mainieri. A fusion tour de force.



SJL 2222

SJL 2222

This 2-LP Savoy release features Dexter Gordon, Wardell Gray, Hampton Hawes, Barney Kessell, Sonny Criss and Howard McGhee.

Progressing  
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# New York, N.Y.

By DAVID MCGEE and BARRY TAYLOR

■ **PLAY IT AGAIN, WAITS:** Back in December we were on our way to a concert one evening when we spotted **Sylvester Stallone** on West 81st Street shooting a scene from his self-written, self-directed movie "Paradise Alley," which supposedly takes place in Hell's Kitchen in the late '40s. Seeing this brought to mind a phone call we'd received late last summer from **Tom Waits**, in which Waits revealed that he'd been offered a part in this same movie. Initially Waits didn't believe it was Stallone calling ("He said, 'Hello Tom, this is Sylvester Stallone.' I said, 'F\*\*k a bunch of Sylvester Stallone!' He said, 'No really. This is Sylvester Stallone.' 'Yeah, well, f\*\*k a bunch of Sylvester Stallone!'"), but finally was convinced of the caller's identity and accepted the offer.

In the film, Waits portrays Mumbles, a piano player in an Irish bar—or as Waits more aptly described him, "A pathetic sort of guy; a guy who couldn't get laid in a women's prison with a handful of pardons, if you know what I mean."

While checking last week on Waits' progress as an actor, we learned that he had finished shooting his part and was pleased with the results. "It's a lot of standing around," he says of an actor's lot. "It's like 'On your mark, get set, take it easy. Smoke a cigar.' I don't know if I've found my niche, but it's fascinating work. I was walking on eggshells actually, keeping my eyes open and my mouth shut."

While not a major role, Mumbles figures prominently in a few scenes, and is in every scene that takes place in the bar. "I get some lines, you know. I get a little footage. It's not like I'm an extra. They even gave me my own trailer."

"Well," he corrects himself, "my own room in a trailer."

Waits also sings parts of three songs he wrote for the movie. "One's a Christmas carol," he explains. "Hello sucker, merry Christmas, happy new year, good tidings to you." Everyone is drunk, crowded around the piano, singing on Christmas Eve. Another song's called 'Annie's Back In Town.' And then I get to sing a song on a sidewalk and fall into some garbage when I finish."

"Yeah, there was nothing to it. Point me to the garbage; I'll fall into it."

Calling the part of Mumbles "a good opportunity for me," Waits adds that of late he's been receiving quite a few offers to play roles in movie and television productions—including one in which he would have been cast as a Charles Manson-type killer. "Other than that I'm getting some good bits," he laughs, "but I'm going to be real selective. This Stallone thing's real good. Real good. But I don't know if I'll follow it up with anything."

No sooner had Waits finished filming than did he go into rehearsal with his band for a two week west coast tour, to be followed by his second tour of Japan. Then it's back into the studio in May. "I'm thinking of trying a different musical direction," he says. "Something a little more driving. Actually the next album's titled 'Music To Seduce A Divorced Waitress By' and it has a Nat King Cole-flavor to it."

"I'm just going to keep writing, put out another album, see what it does, watch it crawl off the charts, and then have a clean slate going into the summer. I'm holding up okay."

As the conversation turns to the topics of home, hearth and family, Waits offers as to how he's finding it increasingly difficult to get excited about touring. "I'm getting lazy," he admits. "I used to love to leave. Now I like staying home. I'm going to get a cocker spaniel, all that stuff."

Find a wife, settle down and have a houseful of kids, right?

"No. There's one thing my dad told me that I'll always remember. He said, 'Tom, never get married, and tell your kids to do the same.'"

**WATCH OUT:** The **Tom Robinson Band** is currently one of England's hottest new groups. It's been said numerous times before—even by these columnists who like to think they know a good thing when they hear one. In the U.K., the press has already called Robinson a folk hero, as his songs expounding the plights and frustrations of gays, blacks, women or the working class hit home in an articulate manner that never belies his rock and roll sensibilities. No other artist with the possible exception of the **Sex Pistols** elicited such a strong response in 1977 with a debut single as the TRB earned for "2-4-6-8 Motorway." A straightforward celebratory pop song about the pleasures of freeway driving, it became one of the biggest singles of the year in England and has just been released in the U.S. on Harvest.

The TRB's second release, a live ep titled "Rising Free" is out in (Continued on page 69)

## Brass Gets Gold



United Artists recording artists Brass Construction were honored recently at the Roxy with a presentation marking the gold certification of their third United Artists lp, "Brass Construction III." The group was presented the award by United Artists Records president Artie Mogull on the Roxy stage prior to their performance. On hand for the award, from left to right; Joseph Wong, Brass Construction; Nick Albarano and Sid Maurer of Roadshow Records; Randy Muller of Brass Construction, Artie Mogull, Mickey Grudge and Wade Williamston of Brass Construction.

## Capitol Announces UK Restructuring

■ **LONDON**—Following the promotion of various Capitol Records' personnel to other positions within EMI, David Munns, general manager, Capitol Records UK, has announced a new marketing/promotion structure.

The Capitol team, headed by David Munns, is now set up as follows: Geoff Kempin, former label manager becomes sales and administration manager; Debbie Bennett is promoted to press officer; David Brown comes to Capitol from Polydor as national promotion manager, replacing Stuart St. Paul, who is now working on EMI's licensed product; Martyn Cox transfers from EMI's regional operation to become marketing and PR coordinator; David Pirie joins as advertising manager—he was formerly responsible for advertising and marketing within the Miss Selfridge retail operation.

## Ariola Taps Tawil

■ **LOS ANGELES** — Jay Lasker, president of Ariola Records America, has announced the election by the Board of Directors of Edward Tawil to the position of vice president of finance and administration.



Edward Tawil

Prior to joining Ariola Records, Tawil was the chief financial officer at ABC for seven years.

## Katz Named Director, Red Seal Merchandising

■ **NEW YORK**—The appointment of Irwin Katz as director, Red Seal merchandising, has been announced by Robert D. Summer, division vice president, RCA Records—U.S.A.



Irwin Katz

Katz joins RCA Records after having been vice president of marketing for C.M.S. Records. Prior to his association with C.M.S., he had spent 18 years with Discount Records, beginning as a store manager. He thereafter was promoted to regional manager, and for the last six years of his time with that chain, he served as marketing director, in which capacity he directed the marketing efforts of 65 stores, including the initiation and coordination of advertising, setting up of store sales programs, supervising display and promotions at the stores and directing marketing and merchandising functions at the stores. He had charge of all buying of product for the chain.

## Motown Lps Set

■ **LOS ANGELES** — Motown has announced the February release of three lps along with three package lps featuring various artists. Among the releases are: "Love Breeze," Smokey Robinson; "Frontiers," Jermaine Jackson; and "The 1st Cuba Gooding Album." The package lps include "Motown's Great Interpretations," "Motown Show Tunes" and "Motown Instrumentals."



# THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ CONJUGAL RITES: Last week's blizzard had most folks preoccupied with the figuring out how to transport people and/or product from one snowblind burg to the next, but there were at least a few industry types with sunnier subjects on their minds.

Of those topics, matrimony seems to be the trend of the moment, as highlighted by a call from UA's VP, promotion/reeds, **Stan Monteiro**, who announced he'll tie the knot with **Candy Tusken** on Tuesday (14). Although Stan told us the couple's Valentine's Day nuptials will be modest, the wedding party is clearly one with vinylite in its veins: Bay Area promo ace **Augie Blume** will be best man, RSO's **Janis Lundy** will be maid of honor, and **Bill Wardlow** of Billboard will give the bride away.

Meanwhile, last Saturday (4), **Terry Bassett** of Concerts West married **Lorraine Lusk** at the Chapel of the West in Las Vegas, with Front Line's **Irv Azoff** one of the witnesses and **Larry Solters** on hand to verify that Basset made the 8:48 ceremony kick-off with minutes to spare.

FAB GEAR: Lots of radio and press people have been reporting the arrival of cryptic postcards from Warner Bros. signalling the impending arrival of **The Rutles**. Not surprisingly, Der Bunny is stepping up their campaign as the projected late February release for the Rutieside beat combo's debut/farewell album approaches.

Now, COAST fills a previously undetected void by publishing the first major press glossy of the epochal quartet one label handout claims "forever changed music, culture and the rate of exchange."

Pictured from left are **Ron Nasty**, **Stig O'Hara**, **Dirk McQuickly** and **Barry Wom**. No, those are not their real names, and we'd run a contest for perceptive fans of British gonzo (often abbreviated with the phrase "Bonzo"), California surf and tongue-in-cheek scamery in general but the answer will be all too apparent soon enough: "All You Need Is Cash," the NBC-TV special slated to unveil the group, is scheduled for March 22.



BLUE PLATE CATASTROPHE: As one Epic pundit put it, **Meat Loaf**

finally overcooked it last week during an appearance at Houston's Texas Opry House. Stricken with a taste of the flu, the massive warbler insisted on hitting the stage only to collapse midway through the second song. Taken to a local hospital, he was released not long after, and is now recovering nicely . . . It's a good thing we didn't ponder why **Merv Griffin's** tribute to **Clive Davis** overlooked the label's more controversial extremes, notably **Patti Smith**, because it turns out Patti is slated to help out the competition: She was expected to arrive in L.A. on Friday (10) for an appearance on the Mike Douglas Show. That will also mark her tenth anniversary of collaborating with guitarist/protean rockitic **Lenny Kaye**, so the pair will celebrate with a poetry reading that night. Just to keep things tidy, the 1:30 a.m. performance is being given at the Fleetwood in—where else—Redondo Beach.

FURTHERMORE: Tickets are still available for this year's Grammy Awards bash, marking NARAS' 20th Anniversary. With this year's awards ceremony set to draw nearly four times as many guests as in past years, NARAS still has room for a few more. Tickets—which will include the pre-broadcast champagne reception at the Shrine Auditorium, as well as the gala party at the Biltmore Hotel afterward—are available on a first-come, first-serve basis through the NARAS office at (213) 843-8233 . . . **Thom Bell** has been signed to score a flick titled "The Fish That Saved Pittsburgh," now being filmed for Lorimar Productions. No, we couldn't figure that one out either, until we found out who the film's producers are: **Gary Stromberg**, who made the move from records to movies with "Car Wash," and disc veteran **David Dashev** . . . World's first multiple-choice artist biography is being distributed by Sire for **The Rezillos** (performers of the immortal "I Can't Stand My Baby"). . . . Members of **Cameo** (Chocolate City) narrowly escaped the final curtain in a serious bus accident last Sunday (5) while en route from a gig in Southern Illinois. Hitting a patch of ice, their tour bus skidded off the road, turning completely over before landing upright . . . Expect news of distribution plans for **Jerry Rubinstein** and **Charlie Minor's** Xeti label . . . Congratulations to Motown sales exec **Steven Ales** and wife **Terry** on the birth of their daughter, **Jaime Eileen**, born last week at Cedars of Sinai Hospital, weighing 6 lbs., 6 oz.

LEE CLAYTON  
IS  
LEE CLAYTON  
IS  
LEE CLAYTON



...A FREE SPIRIT  
NOW HEARD  
ON CAPITOL RECORDS AND TAPES





# DISCO FILE TOP 20

FEBRUARY 18, 1978

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

## ASCAP Sets Coast Meeting

■ NEW YORK—The semi-annual west coast membership meeting of the American Society of Composers, Authors and Publishers will be held at 5 p.m. on Thursday, February 23 at the Century Plaza Hotel in Beverly Hills, ASCAP president Stanley Adams has announced.

Adams and other members of the board of directors will report to the members on recent activities.

## 'Calif. Jam II'

### Sets Talent Line-Up

■ LOS ANGELES—A concert bill featuring eight headline acts was announced for California Jam II, the outdoor rock festival at the Ontario (Calif.) Motor Speedway on Saturday, March 18. Confirmed for California Jam II are Aerosmith, Foreigner, Heart, Dave Mason, Ted Nugent and Rubicon. Tickets are available through Ticketron locations exclusively.

# DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)  
By VINCE ALETTI

■ RECOMMENDED ALBUMS: Beginning with the import we touched on lightly last week—**Voyage**, recorded at London's Trident Studios, released in France on Polydor, and now scheduled for American release on TK in three weeks or less. The producer, **Roger Tokarz**, is new to us, but a number of the musicians and singers credited here, including two members of the four-man core group of composer/arranger/performers, have been involved in **Alec Costandinos** and **Cerrone** productions in the past. While not really introducing anything new into the basic vocabulary of the Eurodisco Sound (French Division), **Voyage** hits on new combinations and variations that make it feel fresh all over again, reviving our faith in the fertility of this style. And the very concept of the album enlivens things: **Voyage** is a musical world tour, swinging continent-to-continent in two full-side medleys, each cut incorporating a different native music. The sensational send-off is a breezy, irresistible "From East to West," inviting the listener along for the trip and the dance. The following cut, "Point Zero," delivers us into the heart of the jungle with a rhythmic chant of male voices and a rich, dense layering of percussion that recalls **Manu Dibango**, **Osibisa** and **Titanic**. This blends into "Orient Express," an evocation of both Indian and Japanese styles reminiscent of parts of **Sphinx**. Only on the two short tracks that open up side two does the theme tend to grate: "Scotch Machine" (bagpipes, but mercifully little of them) and "Bayou Village" (a square dance at 1:50). But things pick up again with "Latin Odyssey," a spicy cut that manages to avoid nearly all the clichés already covered by **Santa Esmeralda**, and the closing song, "Lady America," a tribute to the U.S.A. in rousing vocals (compare **Village People**) and a pounding produc-

(Continued on page 32)

## Discotheque Hit Parade

(Listings are in alphabetical order, by title)

### LEVITICUS/NEW YORK

- DJ: Porter Wynn
- DANCE WITH ME**—Peter Brown—TK (disco disc, not yet available)
- DR. DOO-DAH**—Kongas—Crococ (import lp cut)
- FROM EAST TO WEST/POINT ZERO/LATIN ODYSSEY**—Voyage—Polydor (import lp cuts)
- GIVE ME LOVE**—Cerrone—Cotillion (lp medley)
- IT'S YOU GIRL**—Universal Love—TK (disco disc)
- LOVE EXPRESS**—Michael Zager Band—Private Stock (disco disc)
- THE OTHER SIDE OF MIDNIGHT**—Marsha Hunt—Aves (import lp cut)
- PLAY WITH ME/YOU ARE MY LOVE**—Sandy Mercer—H&L (disco disc)
- ROMEO & JULIET**—Alec Costandinos & Syncophonic Orch.—Casablanca (entire lp)
- STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN**—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)

### CIRCUS DISCO/LOS ANGELES

- DJ: Mike Lewis
- A DANCE FANTASY**—Montana—Atlantic (disco disc)
- AFRICANS/GIMME SOME LOVING**—Kongas—Crococ (import lp medley)
- THE BEAT GOES ON AND ON**—Ripple—Salsoul (disco disc)
- CHATTANOOGA CHOO CHOO**—Tuxedo Junction—Butterfly (lp cut)
- COME INTO MY HEART/GOOD LOVING**—USA-European Connection—TK (lp medley, not yet available)
- GALAXY**—War—MCA (disco disc)
- I FEEL GOOD**—Al Green—Hi (lp cut)
- LET'S ALL CHANT**—Michael Zager Band—Private Stock (disco disc)
- RISKY CHANGES**—Bionic Boogie—Polydor (disco disc)
- SHAME**—Evelyn "Champagne" King—RCA (disco disc)

### HIS COMPANY/PHOENIX

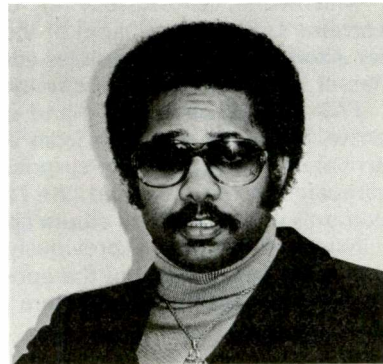
- DJ: Jack Witherby
- THE BEAT GOES ON AND ON**—Ripple—Salsoul (disco disc)
- CHATTANOOGA CHOO CHOO/VOLGA BOATMAN/MOONLIGHT SERENADE**—Tuxedo Junction—Butterfly (lp cuts)
- COME INTO MY HEART/GOOD LOVING**—USA-European Connection—TK (lp medley, not yet available)
- DANCE WITH ME**—Peter Brown—TK (disco disc, not yet available)
- HOUSE OF THE RISING SUN**—Santa Esmeralda—Casablanca (lp medley)
- I CAN'T STAND THE RAIN**—Eruption—Ariola (disco disc)
- MELODIES**—Made in USA—Delite (disco disc)
- MISTER LOVE/AUF WIEDERSEHEN, DARRIO**—Savannah Band—RCA (lp cuts)
- ROMEO & JULIET**—Alec Costandinos & Syncophonic Orch.—Casablanca (entire lp)
- WHAT DO WE DO WHEN THE DISCO'S OVER**—Richard Hewson Orchestra—AVI (disco disc)

### REGINES/NEW YORK

- DJ: Jonata Garavaglia
- AFRICANS/GIMME SOME LOVING**—Kongas—Crococ (import lp medley)
- CHANGING UP MY LIVE**—Ralph Graham—RCA (disco disc)
- HOUSE OF THE RISING SUN**—Santa Esmeralda—Casablanca (lp medley)
- LET'S ALL CHANT**—Michael Zager Band—Private Stock (disco disc)
- MACHO, A REAL, REAL ONE**—Celi Bee & the Buzzy Bunch—TK (disco disc, not yet available)
- RISKY CHANGES**—Bionic Boogie—Polydor (disco disc)
- STAYIN' ALIVE/JIVE TALKIN'/NIGHT FEVER**—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- THEME FROM CLOSE ENCOUNTERS/CRAZY RHYTHM**—Meco—Millennium (lp cuts)
- WHIP**—Eddie Kendricks—Arista (lp cut)

## Atlantic Taps Raymond St. James

■ NEW YORK — Raymond St. James has been appointed national album marketing director for special markets, it has been announced by Atlantic vice president of special markets Hillary Johnson. St. James will work closely with branch managers and key black one-stops to insure sales and exposure for Atlantic products and artists and aid in developing promotional tools and displays to suit the requirements of each market.



Raymond St. James

St. James comes to Atlantic Records with a strong background in radio. For the past five years he was the morning man on WOL, Washington, D.C., where he also served from January, 1974 to January, 1975 as music director. Before that he spent two years at WCHB, Detroit as an air personality and assistant to the program director. In addition, St. James independently promoted concerts and shows by the Spinners, Jimmy Castor Bunch, Al Green, Earth, Wind & Fire, Natalie Cole, Ashford & Simpson, and Parliament/Funkadelic.

## Salzberg To Chrysalis

■ LOS ANGELES—Rick Ambrose, director of national publicity for Chrysalis Records, has announced the appointment of Fred Salzberg to the position of press officer.

Salzberg comes to Chrysalis from Morton Wax & Associates where he served as a publicist.

In his new position as press officer, Salzberg will be responsible for all aspects of publicity concerning Chrysalis artists for the east coast. He will work out of the firm's New York office, and report directly to Linda Steiner, east coast director, artist development and publicity.

## W3 Relocates

■ LOS ANGELES—W3 Public Relations, the Los Angeles-based entertainment public relations firm, has relocated its offices to 8285 Sunset Blvd., Suite 8, Los Angeles, Calif. 90046. The phone number remains the same: (213) 650-6535.



## Mercury Re-Signs Jacky Ward



Phonogram, Inc./Mercury Records recently hosted a party in Nashville to celebrate artist Jacky Ward's resigning with the label. Jacky's last release, "Fools Fall In Love," was a top 10 country hit, and his current single, "A Lover's Question," is moving up the country charts. Joining in the festivities were (from left): Tom Rodden, Record World vice president; Charlie Fach, executive vice president/general manager, Phonogram; Jerry Kennedy, vice president/Nashville a&r, Phonogram, Inc.; Jacky Ward.

## CBS Intl. 1977 Sales

(Continued from page 12)

tremely valuable source of talent," Asher noted. "Foreign artists directly signed to the subsidiaries scored more than half of CRI's total sales in 1977." Last year many artists made substantial initial successes in markets outside their native countries. Vicky Leandros, who joined CRI last year, enjoyed European success with her debut album, "Vicky Leandros." Britain's Tina Charles' hit single "Dr. Love" sped to the top of the British, Scandinavian and Canadian charts. Italy's Rafaella Carra released a hit single and album in Spain and Latin America. Roberto Carlos's sales broadened beyond his native Brazil, and Canada's Harmonium has become a top French group.

A significant development at CBS Records International during 1977 was the "successful U.S. penetration of many CRI artists who dominated the charts in their home markets," according to Asher. Topping the list is Heatwave, whose U.S. debut album and single went platinum, Germany's Lake and Britain's Crawler generated impressive sales of their debut CBS American releases, backed by heavy touring. This was also the case for Britain's Judas Priest and the Sutherland Brothers. After touring with the CBS Jazz All Stars, Janne Schaeffer of Sweden and Thijs Van Leer of Holland were signed individually to CBS Records in the U.S. Tina Rainford performed songs from her album "Silver Bird" at the 1977 CMA and appeared at the top of the U.S. country radio charts.

Best-selling artists in Germany in 1977 were Ricky King, Tina Rainford and Costa Cordalis, whose hits have spread to Holland and Switzerland. In Denmark Gasolin' enjoys continued success, and their album sales in that country still overrun those of the

Beatles. Thijs Van Leer is still a dominant force in the Dutch charts, and Swedish charts spotlight Janne Schaeffer and Magnus Uggla.

CBS Records International had mushrooming success in Australia and New Zealand with local CBS groups Air Supply and Dragon, both of whom were signed to Portrait in the U.S. Japan's charts reflected the huge sales of Harumi Miyako and Momoe Yamaguchi. A host of top-selling artists in Spanish speaking markets emerged in 1977: Julio Iglesias in Argentina; Miguel Bose in Spain, Roberto Carlos and Claudia Tellis in Brazil, and Vincente Fernandez in Mexico.

Over the past twelve months, CBS Records International increased the breadth of its marketing force, thereby reaching a growing number of markets around the world. A fully-owned subsidiary was established in Italy, and a joint venture and tape duplicating facility was opened in Iran. The Latin American headquarters were relocated to Coral Gables, Florida, and an Artist Development Center for all of Europe was established headquartered in Paris. In addition, CBS Records International expanded its operational facilities in the U.K.

Last year hallmarked three key acquisitions for CBS Records International which immediately resulted in chart-topping success. CRI acquired GTO Records, which brought Heatwave as well as U.K. licensing of Donna Summer and the Dooleys, both top artists in that market. A licensing agreement was made with A&M Records throughout continental Europe, already bringing great success everywhere with Supertramp. Finally, CRI signed TK Records for worldwide distribution outside the U.S. and Puerto Rico. Artists include KC and George McCrae.

## CBS Records Division 1977 Sales

(Continued from page 12)

highlights of last year's jazz releases was the launching of the much-acclaimed Collectors Series.

Last year the Black Music Marketing team underwent significant expansion and strengthening, insuring total coverage of black music in markets throughout the country. Huge sales volume speak for the effectiveness of this department, with 1977 successes such as Columbia's Earth Wind & Fire, The Emotions, Deniece Williams, Bill Withers, and Pockets; Epic's Heatwave, George Duke, The Jacksons, Patti Labelle, Joe Tex, and Mother's Finest; PIR's Lou Rawls, O'Jays, Teddy Pendergrass, and Dexter Wansel; and T-Neck's Isley Brothehrs.

During the past twelve months CBS Records unfolded several new important production and distribution associations. Columbia announced a production/talent acquisition association with Jon Peters as well as a production/logo arrangement with Bob James and his Tappan Zee Records. Epic set production deals with Cleveland International and Tommy Mottola and his Champion Entertainment. Epic also acquired the Ode Records catalogue and The Associated Labels welcomed Lifesong, Nemporer, and Tabu to its family of distributed labels. In its label and distribution activities, CBS Records is committed to continued artist development. CBS artists posed to break new heights include Columbia's Journey, Karla Bonoff, Pockets, Elvis Costello, Al DiMeola and Eddie Money; and E/P/A's Meat Loaf, Wet Willie, Cheap Trick, Crawler, Johnny Paycheck, and Ram Jam.

Last year CBS Records' Nashville operation experienced its most successful year to date with a strong showing on the national country charts. Epic's Johnny Paycheck exploded with three consecutive #1 singles. Columbia's Johnny Cash garnered gold for his "Greatest Hits Volume II," Willie Nelson achieved platinum sales for his album "Red Headed Stranger," and "Songs of Kris

Kristofferson" is verging on gold status. Columbia scored chart-topping records by Willie Nelson, Johnny Duncan, Moe Bandy and Marty Robbins, as well as new sales plateaus for Lynn Anderson, Kris Kristofferson and David Allan Coe. Epic artists Tammy Wynette and Tom Jones drew #1 chart spots in 1977, while newly signed Bobby Goldsboro and Ed Bruce have already met with strong success. Artist development campaigns on behalf of Columbia's Janie Fricke and R.C. Cannon, Playboy's Bobby Borchers and Mickey Gilley, and Epic's Marshall Chapman produced strong results.

## Snowstorm

(Continued from page 22)

literally whoever is awake and has a voice goes on the radio," he said with a voice shot from three airshifts in rapid succession. Kleinman had been stuck at the station so long that he observed, "A&S (a department store) just opened across the street, I think I'll go buy some underwear."

The blizzard arrived at the beginning of a rather slow week for concerts in the Northeast, and while both classical and popular music shows were cancelled or postponed, booking agents here agreed things could have been worse.

"We're just fortunate it came at this time," said Barry Bell of Premier Talent. "If this were the first week in March we'd all be dead."

Premier lost two J. Geils Band dates in Massachusetts, and an Emerson, Lake & Palmer show in Princeton, N.J. was rescheduled. A Boston Symphony performance at Carnegie Hall, booked by CAMI for last Wednesday, was also cancelled, and other agents reported a few cancellations elsewhere.

But the digging out that enabled artists to reach their destinations did not necessarily end bookers' and promoters' woes, as ICM's Ron Cohen pointed out: "We haven't had to cancel any shows, but there are dates coming up that could be a problem, because nobody's out buying tickets for the shows."

Nightclub business in the Northeast effectively took two or three nights off between Monday and Wednesday, although one or two clubs, including The Other End here, remained open. The Bottom Line and My Father's Place (Roslyn, L.I.) were dark Monday and Tuesday, and Boston's two leading showcase venues, Paul's Mall and the Paradise, lost two and three days respectively.

## Kay McKeown Joins EMI American A&R Staff

■ LOS ANGELES—Kay McKeown has been appointed to the new post of a&r administrator, EMI America Records, announced Don Grierson, vice president, a&r, EMI America.

McKeown joined Capitol Records in October 1972. Most recently, she worked for Grierson when he was Capitol's director of merchandising & advertising, prior to his recent appointment to the new EMI America label.



# SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Rumor Has It" — Donna Summer (Casablanca). Fast moving tune sets the pace for this lyrical single. Ms. Summer has changed vocals to entice her many fans; is still very sensual and attractive.

**DEDE'S DITTIES TO WATCH:** "Night Fever" — Carol Douglas (Midsong); "Mixed Up Moods And Attitudes" — Fantastic Four (Westbound); "Love Won't Set Me Free" — Rare Gems Odyssey (Casablanca).

Cookie Amerson, who left Cashbox to go with Norman Whitfield's label, left there to handle independent promotion.

Scheduled for this month is a single on the Chi-Lites, who have re-signed with Brunswick Records. Their managers, Kessler/Grass, are responsible for this transaction.

Joining West End Records as national r&b director is Helen Taylor, who was involved with a public relations firm in Memphis, Tenn. This announcement came from Mel Cheren, president, and Ed Kushins, vice president of West End Records.

To attract visitors, Salsoul Records will release "I Love New York," produced for the state of New York. According to Joe Cayre, president of Salsoul, "We are honored to have been chosen by the State to represent them in this huge civic as well as national event by distributing this record." Tuesday, February 14th was proclaimed "I Love New York" Day with two major events. One will be a major television and print ad campaign. A Valentine's Day disco dance will be held at Studio 54 with a 12" disco disc of the record to be premiered.

A new single on the horizon is one with Deniece Williams and Johnnie Mathis. Its title is "Too Much Too Little, Too Late." This single is part of an album soon to be released on Columbia.

## North Productions Taps Ledbetter

■ **NEW YORK** — Harry (Leo) Turner, head of Pittsburgh's North Productions which does local and regional promotions, has announced the appointment of Matt Ledbetter to oversee operations and expand r&b territories to include seven states.

Ledbetter had been an on-air personality and program director at Pittsburgh's WAMO for the past 12 years in addition to having served as national program director for Sheridan Broadcasting which operates WILD (Boston), WUFO (Buffalo) and WAMO.

## That's Handy



Jazz great John Handy is the man in the middle as he is officially welcomed to Warner Bros. Firming up John's new relationship with Warners are (from left) vice president and director of business affairs David Beran, Ron Goldstein, director of jazz and progressive music, (Handy), Warner Bros. executive vice president Stan Cornyn and Clyde Bakkemo, director of product management. Handy's first for Warner Bros. will be released next month.

## Atlantic R&B Thrust

(Continued from page 8)

and came on pop this week at #99, from their album, "Spinners/8." Similarly, the Roberta Flack/Donny Hathaway duet, "The Closer I Get To You," has leapt on both the r&b at #52 bullet and pop charts at #79 bullet "out of the box." Ms. Flack recently returned to active recording with her first new album in three years, "Blue Lights In The Basement," which is already the #6 r&b item and bulleting at #41 on the pop charts as well.

Once referred to as "the Led Zeppelin of disco," the Trammps are currently represented by their third Atlantic lp, "Trammps III." In an interesting turn of events, unprecedented orders have forced the re-release of the group's early '77 single, "Disco Inferno." The track is featured in the soundtrack of "Saturday Night Fever." A pop/r&b/disco crossover hit when first released, it has re-entered the pop charts at #84 bullet.

Also Ray Charles' return to the Atlantic fold this past fall drew massive national press coverage. Ray's re-introduction came via the "True To Life" lp, which simultaneously appears on pop at #122 and jazz charts at #22 this week, and still features the #71 r&b single, "I Can See Clearly Now." Another major Atlantic signing in '77 was that of the legendary Temptations, whose label

debut, "Hear To Tempt You," is still hanging in at #182 on the RW pop charts. The lp's second single pick, "Think For Yourself," is just out.

### Cotillion

Since its reactivation nearly two years ago, the Cotillion Records arm of Atlantic has been successful with its own roster of r&b performers. Slave gave the label its first gold album last year with their crossover debut lp which hit both pop and r&b charts as did the single, "Slide". Now, Slave's second album, "Hardness Of The World," is enjoying the #137 and 30 slots on RW's charts, while its first single, "The Party Song," is bulleting at #54 r&b. Cerrone's third album for Cotillion, "Supernature," is also an r&b/pop crossover item at #39 r&b and #162 pop.

In the immediate future, Atlantic's r&b attention will focus on a battery of new releases spearheaded by Aretha Franklin's new collaboration with producer/writer/musician Curtis Mayfield, "Almighty Fire." Also new is the sixth Atlantic album from established crossover success, the Average White Band, "Warmer Communications." On the singles side will be releases from Johnny Bristol, Margie Joseph, Boney M, Blue Magic, Detroit Emeralds, Fuzzy Haskins and Montana.

## R&B PICKS OF THE WEEK

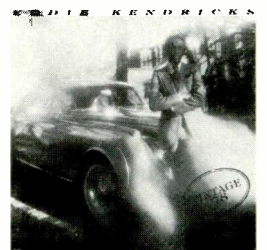
**SINGLE** THE TEMPTATIONS, "THINK FOR YOURSELF" (Six Strings / Golden Fleece Music, BMI). This veteran group has been subjected to many internal changes but has never slighted their vocals or personalities. Lyrically, Tyson, Felder and Harris deliver a melody that should give them a million seller. It definitely will garner much chart reaction. Atlantic 3461.



**SLEEPER** THE CONTROLLERS, "HEAVEN IS ONLY ONE STEP AWAY" (Every Knight Music, BMI). Producer Frederick Knight has put pen in hand and has come out with a heavy tune destined to be big in the r&b marketplace. This group can harmonize in a manner that catches the ears of many listeners and should create a strong following. Juana 3416.

Juana

**ALBUM** EDDIE KENDRICKS, "VINTAGE '78." Kendrick reflects back on the heyday of the Motown sound but brings it up to date with a production by Jeff Lane. He has not lost his touch when relaying strong melodies laced with strings. Cuts are unique in their own right including the standout "One Of The Poorest People." Arista AB 4170.





**The Chi-lites are back!**

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**And Brunswick  
proudly presents their  
newest recording**

**“THE  
FIRST  
TIME”**

BR 5546

**BRUNSWICK**

**DAKAR**





# THE R&B SINGLES CHART

FEBRUARY 18, 1978

FEB. 18	FEB. 11	
1	1	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509
2	2	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825
3	4	<b>TOO HOT TA TROT</b> COMMODORES/Motown 1432
4	7	<b>ALWAYS AND FOREVER</b> HEATWAVE/Epic 8 50490
5	5	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283
6	3	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435
7	6	<b>FFUN CON FUNK</b> SHUN/Mercury 73959
8	10	<b>LOVE ME RIGHT</b> DENISE LaSALLE/ABC 12312
9	9	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627
10	18	<b>IT'S YOU THAT I NEED</b> ENCHANTMENT/Roadshow 1124 (UA)

11	13	<b>BABY COME BACK</b> PLAYER/RSO 879
12	29	<b>FLASH LIGHT</b> PARLIAMENT/Casablanca 909
13	14	<b>AIN'T GONNA HURT NOBODY</b> BRICK/Bang 735
14	11	<b>WITH PEN IN HAND</b> DOROTHY MOORE/Melaco 1047 (TK)
15	8	<b>GALAXY</b> WAR/MCA 40820
16	16	<b>PLAYING YOUR GAME, BABY</b> BARRY WHITE/20th Century 2361
17	15	<b>BABY, BABY MY LOVE'S ALL FOR YOU</b> DENIECE WILLIAMS/Columbia 3 10648
18	12	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625
19	20	<b>YOU AND I, PT. I</b> LIVING PROOF/Ju-Par 532
20	17	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463
21	22	<b>LADY LOVE</b> LOU RAWLS/Phila. Intl. 8 03634 (CBS)
22	23	<b>LE SPANK</b> LE PAMPLEMOUSSE/AVI 153
23	26	<b>LET'S HAVE SOME FUN</b> BAR KAYS/Mercury 73971
24	25	<b>SHOUT IT OUT</b> BT EXPRESS/Columbia 3 10649
25	30	<b>REACHING FOR THE SKY</b> PEABO BRYSON/Capitol 4522
26	24	<b>SPANK YOUR BLANK BLANK</b> MORRIS JEFFERSON/Parachute 504 (Casablanca)
27	45	<b>STAYIN' ALIVE</b> BEE GEES/RSO 885
28	28	<b>I LOVE YOU</b> DONNA SUMMER/Casablanca 907
29	37	<b>AM I LOSING YOU</b> MANHATTANS/Columbia 3 10674
30	36	<b>LET ME PARTY WITH YOU</b> BUNNY SIGLER/Gold Mind 4008 (Salsoul)
31	21	<b>BELLE</b> AL GREEN/Hi 77505 (Cream)
32	43	<b>BOOTZILLA</b> BOOTSY'S RUBBER BAND/Warner Bros. 8512
33	38	<b>CLOSE ENCOUNTERS OF THE THIRD KIND</b> GENE PAGE/Arista 0300
34	19	<b>OOH BOY</b> ROSE ROYCE/Whitfield 8491 (WB)
35	33	<b>COCOMOTION</b> EL COCO/AVI 147
36	42	<b>L-O-V-E U</b> BRASS CONSTRUCTION/United Artists 1120
37	32	<b>NATIVE NEW YORKER</b> ODYSSEY/RCA 11129
38	48	<b>DON'T COST YOU NOTHING</b> ASHFORD & SIMPSON/Warner Bros. 8514
39	44	<b>INTIMATE FRIENDS</b> EDDIE KENDRICKS/Tamla 54290 (Motown)
40	40	<b>FOR YOUR LOVE, LOVE, LOVE</b> JOE SIMON/Spring 178 (Polydor)
41	41	<b>PRECIOUS, PRECIOUS</b> O.V. WRIGHT/Hi 77504 (Cream)
42	50	<b>WORKIN' TOGETHER</b> MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
43	27	<b>COME GO WITH ME</b> POCKETS/Columbia 3 10632
44	31	<b>SOFT AND EASY</b> BLACKBYRDS/Fantasy 809
45	35	<b>ON FIRE</b> T-CONNECTION/Dash 5041 (TK)
46	46	<b>BABY, YOU GOT MY NOSE OPEN</b> HAROLD MELVIN & THE BLUE NOTES/ABC 12327
47	51	<b>OUT OF THE GHETTO</b> ISAAC HAYES/Polydor 14446
48	53	<b>DO YOU LOVE SOMEBODY</b> LUTHER INGRAM/Koko 728
49	55	<b>FIND ME A GIRL</b> THE JACKSONS/Phila. Intl. 8 50496 (CBS)
50	54	<b>NEW HORIZONS</b> SYLVERS/Capitol 4532
51	52	<b>CALL MY JOB</b> ALBERT KING/Tomato 10001
52	66	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
53	60	<b>CAN YOU GET IT (SUZIE CAESAR)</b> MANDRILL/Arista 0304
54	61	<b>THE PARTY SONG</b> SLAVE/Cotillion 44231 (Atlantic)
55	57	<b>SISTER FINE</b> IMPACT/WMOOT-Fantasy 813
56	59	<b>PRIVATE PARTY</b> DELLS/Mercury 73977
57	67	<b>DANCE WITH ME</b> PETER BROWN/Drive 104 (TK)
58	58	<b>WHAT YOU GONNA DO AFTER THE PARTY</b> WILLIE HUTCH/Motown 1433
59	69	<b>EASY COME, EASY GO</b> SPINNERS/Atlantic 3462
60	64	<b>THAT'S ALL RIGHT TOO</b> BRIAN AND BRENDA/Rocket 40809 (MCA)
61	68	<b>LOVE THAT WILL NOT DIE</b> JOHNNY GUITAR WATSON/DJM 1034 (Amherst)
62	70	<b>MAKIN' LOVE IS GOOD FOR YOU</b> BROOK BENTON/Olde World 1100
63	—	<b>NEVER GET ENOUGH OF YOUR LOVE</b> LTD/A&M 2005
64	71	<b>EROTION</b> SAMANTHA SANG/Private Stock 178
65	—	<b>I COULD HAVE LOVED YOU</b> THE MOMENTS/Stang 5075 (All Platinum)
66	63	<b>THE END OF THE RAINBOW</b> MCKINLEY MITCHELL/Chimneyville 10219 (TK)
67	—	<b>FREAKY DEAKY</b> ROY AYERS/Polydor 14451
68	—	<b>TRUST ME</b> MILT MATHEWS/H&L 4692
69	73	<b>LET'S ALL CHANT</b> MICHAEL ZAGER BAND/Private Stock 1417
70	72	<b>YOU LIKE IT, WE LOVE IT</b> SOUTHBROAD CONNECTION/Mahogany 1227
71	62	<b>I CAN SEE CLEARLY NOW</b> RAY CHARLES/Atlantic 3443
72	—	<b>WE FELL IN LOVE WHILE DANCING</b> BILL BRANDON/Prelude 71102
73	65	<b>GOOD LUCK CHARM (PART I)</b> OHIO PLAYERS/Mercury 7397L 4
74	74	<b>STANDING RIGHT HERE</b> MELBA MOORE/Buddah 589 (Arista)
75	75	<b>CHEATERS NEVER WIN</b> LOVE COMMITTEE/Gold Mind 4003 (Salsoul)

## Disco File

(Continued from page 28)

tion. All together, a brilliant, beautifully-paced album, worth playing straight through or focusing in on particular cuts; the standouts: "From East to West," "Point Zero," "Latin Odyssey" and "Lady America." Already one of the strongest items on the import market—it took New York by storm the first week it was available—Voyage promises to be one of the season's major disco releases.

Another essential album that takes the listener on a musical voyage is **Ralph MacDonald's** "The Path" (Marlin), whose 17-minute title track traces MacDonald's ancestral roots from Africa to the Caribbean to America in one vibrant, propulsive sweep of sound. Beginning with just the sound of a drum (or, more precisely, a syndrum, a percussive synthesizer that MacDonald introduces here), "The Path" includes hypnotic narration and chanting in an African tongue plus a glowing range of percussion in "Part One," a bamboo steel band that picks up the "Calypso Breakdown" sound in "Part Two," and a modern jazz fusion of the two in the third segment which then returns full circle to pick up the initial chant. MacDonald's genius with all sorts of percussion gives the journey both vitality and intensity, and he's assembled a supporting cast that includes some of the finest performers in jazz and pop. Among the musicians and singers credited on the album: **Idris Muhammad, Grover Washington, Eric Gale, Patti Austin, Bob James, Mike and Randy Brecker, David Sanborn, Hugh Maskela, Miriam Makeba, Valerie Simpson and Barry Rogers.** For disco dancing, "Part One" of "The Path" may prove too leisurely but the atmosphere it creates should appeal to the more adventurous crowds; the rest of this epic piece is the finest jazz-disco fusion we've heard in some time and will have no trouble finding an enthusiastic audience in the clubs. Also check out the final cut on the album's other side, a superb female vocal called "If I'm Still Around Tomorrow" with a wonderfully catchy percussion arrangement.

And don't overlook the debut album of **21st Creation**, "Break Thru" on Gordy, which includes their previously-released "Tailgate" and an excellent, **Hal Davis**-produced version of **Marvin Gaye's** "After the Dance" (5:34) with a hot, punched-up arrangement. Another possibility: "Thanks for Saving Me" (5:33), which begins slowly but picks up beautifully; uneven but very interesting. And these kids can sing!

ONE HOT SINGLE: **Frank Wilson's** fast, sexy production for **Cheryl Barnes** called "Save and Spend" (Millennium). The message: "I've been saving it/Saving all my love for you/Now I'm gonna spend it/Spend all my love with you," sung appropriately hot by a woman who sounds like a blend of **Martha Reeves** and **Freda Payne**. Serious, especially for fans of tough, emotive female vocals.

## R&B REGIONAL BREAKOUTS

### Singles

#### East:

**Bootsy's Rubber Band** (Warner Bros.)  
**Samantha Sang** (Private Stock)  
**Roy Ayers** (Polydor)  
**Milt Mathews** (H&L)

#### South:

**Roberta Flack** (Atlantic)  
**Samantha Sang** (Private Stock)  
**The Moments** (Stang)  
**Roy Ayers** (Polydor)

#### Midwest:

**Roberta Flack** (Atlantic)  
**Samantha Sang** (Private Stock)

#### West:

**Samantha Sang** (Private Stock)

### Albums

#### East:

**Faze-O** (She)  
**Bunny Sigler** (Gold Mind)

#### South:

**Faze-O** (She)  
**Cameo** (Chocolate City)

#### Midwest:

**Faze-O** (She)  
**Cameo** (Chocolate City)  
**Bunny Sigler** (Gold Mind)  
**Wild Cherry** (Epic)

#### West:

**Dr. Buzzard** (RCA)  
**Cameo** (Chocolate City)  
**Peabo Bryson** (Capitol)





# THE R&B LP CHART

FEBRUARY 18, 1978

1. **SATURDAY NIGHT FEVER**  
BEE GEES & VARIOUS ARTISTS/RSO  
RS2 4001
2. **ALL 'N ALL**  
EARTH, WIND & FIRE/Columbia JC  
34905
3. **THANKFUL**  
NATALIE COLE/Capitol SW 11708
4. **FUNKENTELECHY VS. THE PLACEBO  
SYNDROME**  
PARLIAMENT/Casablanca NBLP 7034
5. **COMMODORES LIVE**  
Motown M9 B94 A2
6. **BLUE LIGHTS IN THE BASEMENT**  
ROBERTA FLACK/Atlantic SD 19149
7. **GOLDEN TIME OF DAY**  
MAZE FEATURING FRANKIE BEVERLY/  
Capitol ST 11710
8. **WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2 WB  
3139
9. **FLYING HIGH ON YOUR LOVE**  
BAR KAYS/Mercury SRM 1 5004
10. **STREET PLAYER**  
RUFUS/CHAKA KHAN/ABC AA 1049
11. **GALAXY**  
WAR/MCA 3030
12. **LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX  
3637 (Motown)
13. **SECRETS**  
CON FUNK SHUN/Mercury SRM 1 1180
14. **WHEN YOU HEAR LOU, YOU'VE  
HEARD IT ALL**  
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
15. **IN FULL BLOOM**  
ROSE ROYCE/Whitfield WH 3074 (WB)
16. **TOO HOT TO HANDLE**  
HEATWAVE/Epic PE 34761
17. **ONCE UPON A DREAM**  
ENCHANTMENT/Roadshow RS LA811 G  
(UA)
18. **MENAGERIE**  
BILL WITHERS/Columbia JC 34903
19. **CHIC**  
Atlantic SD 19153
20. **DR. BUZZARD'S ORIGINAL  
SAVANNAH BAND MEETS  
KING PENETT**  
RCA AFL1 2402
21. **MR. MEAN**  
OHIO PLAYERS/Mercury SRM 1 3707
22. **BRICK**  
Bang BLP 409
23. **FANTASY LOVE AFFAIR**  
PETER BROWN/Drive 104 (TK)
24. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
25. **ONCE UPON A TIME**  
DONNA SUMMER/Casablanca NBLP 7078
26. **RAYDIO**  
Arista AB 4163
27. **SHOUT!**  
BT EXPRESS/Columbia JC 35078
28. **FEELIN' BITCHY**  
MILLIE JACKSON/Spring SP 1 6715  
(Polydor)
29. **SEND IT**  
ASHFORD & SIMPSON/Warner Bros. 3088
30. **THE HARDNESS OF THE WORLD**  
SLAVE/Cotillion 5201 (Atlantic)
31. **FUNK BEYOND THE CALL OF DUTY**  
JOHNNY GUITAR WATSON/DJM  
DJLPA7 14 (Amherst)
32. **BARRY WHITE SINGS FOR  
SOMEONE YOU LOVE**  
20th Century T 543
33. **RIDING HIGH**  
FAZE-O/She SH 740 (Atlantic)
34. **WE ALL KNOW WHO WE ARE**  
CAMEO/Chocolate City CCLP 2004  
(Casablanca)
35. **ACTION**  
BLACKBYRDS/Fantasy F 9535
36. **PEABO**  
PEABO BRYSON/Capitol ST 11729
37. **SOMETHING TO LOVE**  
LTD/A&M SP 4646
38. **LET ME PARTY WITH YOU**  
BUNNY SIGLER/Gold Mind GZS 7502  
(Salsoul)
39. **SUPERNATURE**  
CERRONE/Cotillion 5202 (Atlantic)
40. **I LOVE MY MUSIC**  
WILD CHERRY/Epic/Sweet City JE  
35011

RECORD WORLD FEBRUARY 18, 1978



# JAZZ

By ROBERT PALMER

■ Atlantic is to be commended for recording the great Kansas City blues and jazz pianist **Jay McShann** in a swinging, sympathetic setting, with **Paul Quinnette** and **Buddy Tate** featured on tenor saxophone. The album is called "The Last of the Blue Devils" and should be required listening . . . Things have been jumping at Arista. Among the recent releases are "Two For The Road" by guitarists **Larry Coryell** and **Steve Khan**, playing as a duo; "Raydio" by a band fronted by ace studio guitarist **Ray Parker, Jr.**; "Straight From The Gate," by an expanded version of the **Headhunters** with **Bennie Maupin** still prominently featured; and "Funk in a Mason Jar" by drummer **Harvey Mason** and an all-star cast, e.g. **George Benson** and **Tom Scott**. Arista/Freedom has released six new albums. "The Complete Braxton 1971" is an **Anthony Braxton** classic, previously available only in Europe and Japan, featuring two Braxton-**Chick Corea** duets. "Miroslav" is a new lp by bassist **Miroslav Vitous**, who also plays keyboards here. The French jazz violinist **Stephane Grappelli** made "Parisian Thoroughfare" in 1973, with **Roland Hanna**, **George Mraz** and **Mel Lewis** from the Jones-Lewis big band as his sympathetic rhythm section. "Diamond Express," by South African saxophonist **Dudu Pukwana**, synthesizes African and Caribbean music with soul and jazz. "Signals" is a solo album by pianist **Mal Waldron**. And "Whisper of Dharma" was previously available in a limited edition published by the Human Arts Ensemble of drummer **Charles Bobo Shaw**.

Speaking of Arista, Freedom and related matters, **Michael Cuscuna**, who produces for both labels, writes with lots of news. Saxophonist **Oliver Lake** has signed exclusively with Arista and is recording an album this month for May release. Excerpts from Lake's Freedom album "Heavy Spirits" are being featured in the hit drama "For Colored Girls Who Considered Suicide . . ." The telepathic trio **Air** is also recording for Arista this month. The first Air release in America is coming soon from Nessa Records of Chicago; the group already has two excellent lps out in Japan, the second, "Air Raid," having become a much sought-after item in certain circles. In addition to these projects, which would seem to indicate a firm new commitment to solid jazz on the part of Arista, the busy Cuscuna is also working on **John Coltrane** releases with Impulse records. He says that 1978 will see the release of a double album of Coltrane quartet material from 1965, most of it previously unissued, plus a double album of both takes of Trane's "Ascension" (the first is now a collector's item), and a double album of Trane's recordings with drummer **Roy Haynes**, half of it previously unissued. And finally, Cuscuna has produced an album for Tomato called "Homage to Bird and Monk," featuring arrangements by **Heiner Stadler** and playing by **Thad Jones**, **George Adams**, **George Lewis**, **Stanley Cowell**, **Reggie Workman** and **Lennie White**. Allright Michael, that's enough. Producers demanding equal time should write c/o Record World.

It's an ironic commentary on the current state of jazz that Fantasy/Milestone/Prestige, a conglomerate virtually built on jazz, has had to reactivate an old logo in order to give its straight-ahead jazz product a distinct identity. Oh well, it's what's inside that counts, and the four new Galaxy releases, produced by **Ed Michel**, are just fine. They are "Essence" by drummer **Shelly Manne**; "Just For Fun" by pianist **Hank Jones**; "Thank You Thank You" by drummer **Roy Haynes**, with top-flight support from the likes of **Bobby Hutcherson** and **George Cables** and surprisingly biting work from saxophonist **John Klemmer**; and "Waiting for the Moment," a solo album by pianist **Stanley Cowell**, with acoustic piano and African thumb piano on side one and various electronic keyboards on side two . . . The latest Inner City releases include "Biting The Apple," a splendid **Dexter Gordon** quartet album cut in November, 1976, just before Dexter's Columbia signing; "Tabackin" by tenor saxophonist **Lew Tabackin**, supported only by bass and drums and blowing up a storm; "One-Upmanship" by a **Mal Waldron** quintet featuring **Randy** and **Michael Brecker**; and on Inner City's Classic Jazz subsidiary, two albums featuring drummer **Jim Chapin**, father of singer-songwriter Harry Chapin: "Skin Tight" and "The Jim Chapin Sextet," both featuring **Phil Woods** on alto sax . . . "Axis," a solo album by pianist **Paul Bley** recorded live at New York's new Axis in Soho club, is new from Improvising Artists Incorporated . . . Pianist **Barbara Carroll** has a new album, "From The Beginning," on United Artists . . . Reedman **Keshavan Maslak**, known in downtown New York for his work in both classical and jazz contexts, has released his first album on Atman Records, simply titled "Keshavan Maslak."



# THE JAZZ LP CHART

FEBRUARY 18, 1978

1. **WEEKEND IN L.A.**  
GEORGE BENSON/Warner Bros. 2WB  
3139
2. **LIVE AT THE BIJOU**  
GROVER WASHINGTON, JR./Kudu KUX  
3637 (Motown)
3. **HEADS**  
BOB JAMES/Columbia JC 34896
4. **FEELS SO GOOD**  
CHUCK MANGIONE/A&M SP 4658
5. **REACH FOR IT**  
GEORGE DUKE/Epic JE 34883
6. **TEQUILA MOCKINGBIRD**  
RAMSEY LEWIS/Columbia JC 35018
7. **HAVANA CANDY**  
PATTI AUSTIN/CTI 7 5006
8. **ENIGMATIC OCEAN**  
JEAN-LUC PONTY/Atlantic SD 19110
9. **INNER VOICES**  
MCCOY TYNER/Milestone M 9079  
(Fantasy)
10. **WINDOW OF A CHILD**  
SEA WIND/CTI 7 5007
11. **MULTIPLICATION**  
ERIC GALE/Columbia JC 34938
12. **RUBY, RUBY**  
GATO BARBIERI/A&M 4655
13. **HERB ALPERT-HUGH MASEKELA**  
Horizon SP 728 (A&M)
14. **MONTREUX SUMMIT, VOL. 1**  
VARIOUS ARTISTS/Columbia JG 35005
15. **ACTION**  
BLACKBYRDS/Fantasy F 9535
16. **NEW VINTAGE**  
MAYNARD FERGUSON/Columbia JC  
34977
17. **HOLD ON**  
NOEL POINTER/United Artists UA  
LA 848 H
18. **FUNK IN A MASON JAR**  
HARVEY MASON/Arista AB 4157
19. **EASY LIVING**  
SONNY ROLLINS/Milestone M 9080  
(Fantasy)
20. **TIGHTROPE**  
STEVE KHAN/Columbia JC 34857
21. **I CRY, I SMILE**  
NARADA MICHAEL WALDEN/Atlantic  
SD 19141
22. **TRUE TO LIFE**  
RAY CHARLES/Atlantic SD 19142
23. **BLOW IT OUT**  
TOM SCOTT/Epic/Ode PE 34966
24. **THE QUINTET**  
V.S.O.P./Columbia C2 34976
25. **NIGHTWINGS**  
STANLEY TURRENTINE/Fantasy F 9534
26. **ONE OF A KIND**  
DAVE GRUSIN/Polydor PD 1 6118
27. **FREE AS THE WIND**  
CRUSADERS/ABC Blue Thumb BT 6029
28. **MAGIC**  
BILLY COBHAM/Columbia JC 34939
29. **SKY ISLANDS**  
CALDERA/Capitol 11658
30. **RAINBOW SEEKER**  
JOE SAMPLE/ABC AA 1050
31. **BREEZIN'**  
GEORGE BENSON/Warner Bros. BSK  
3111
32. **OXYGENE**  
JEAN-MICHEL JARRE/Polydor PD 1 6112
33. **ALONE AGAIN**  
BILL EVANS/Fantasy F 9542
34. **SOPHISTICATED GIANT**  
DEXTER GORDON/Columbia JC 34989
35. **URBANIAC**  
MICHAL URBANIAC/Inner City 1036
36. **TWO FOR THE ROAD**  
CORYELL-KHAN/Arista AB 4156
37. **LIFELINE**  
ROY AYERS UBIQUITY/Polydor PD 1  
6108
38. **LIVE IN MUNICH**  
THAD JONES & MEL LEWIS/Horizon SP  
724 (A&M)
39. **LIFESTYLE (LIVING AND LOVING)**  
JOHN KLEMMER/ABC AB 1007
40. **FRIENDS AND STRANGERS**  
RONNIE LAWS/Blue Note BN LA7308  
(UA)



## Who In The World:

# Dan Hill's Time Has Come

■ With his third album release, "Longer Fuse," Canadian-born Dan Hill (20th Century) has graduated into the upper ranks of Pop. This week his album is a bulleted #30 on *Record World's* chart while the single, "Sometimes When We Touch," is solidly implanted in the top ten at a bulleted #4.

### American Dates

Hill's songwriting career began at 14 and by the age of 17 he had secured professional coffee house and club dates. A year later Hill negotiated a short-lived deal with the Canadian RCA, but quickly decided to legally extricate himself and hit the American club circuit.

Things began to gel for the singer/songwriter when he returned to Toronto after a year on the road. With a number of his tunes being recorded by other artists, bookings became more plentiful culminating in an ap-

## Varese Intl.

### Forms New Label

■ LOS ANGELES — Varese International is introducing a new label, Varese-Sarabande, to feature material from a variety of sources, including Victor Records of Japan and Remington Records. Varese and J.V.C. have signed a contract granting exclusive U.S. and Canadian rights to the Victor classical catalogue. First J.V.C.-derived releases will be out in the spring. Featured will be an album conducted by Seiji Ozawa.

Most of the material licensed from J.V.C. will be mastered and pressed in Japan. Packaging will be in the U.S. To be issued on the Varese-Sarabande "VX" series, the imported pressings are slated to have an \$8.98 list.

## ABC Taps Three

■ LOS ANGELES—Dino and John Barbis, directors of national promotion, ABC Records, have firmed up the label's promotion staff in the south with three appointments.

Bud Samuels becomes local promotion manager and will cover the New Orleans territory. Dan Mooney becomes Dallas' local promotion manager. He replaces Billy Smith, who has assumed the position of local promotion manager of the Atlanta area.

## Elliman Tour Set

■ LOS ANGELES—RSO recording artist Yvonne Elliman is embarking on her first major concert tour of the United States, it was announced by Shep Gordon of Alive Enterprises, Inc.

pearance at Toronto's famous "Riverboat," a spawning ground for serious talent.

### Juno Award

A subsequent tour as the support for Murray McLauchlan solidified Hill's stage presence and he was soon thereafter awarded Canada's Juno for best new singer.

Hill's first lp, "Dan Hill," featured his characteristic gentle melodies played with rolling guitar arrangements and became a Canadian gold disc. The album was distributed in the U.S. by 20th Century while its single, "You Make Me Want To Be," climbed the Canadian charts.

To support his current album and single success, Hill will be touring the States later this month. He hopes to appear as a solo onstage as the headliner in small venues.

## AVI Relocates

■ LOS ANGELES — In an expansion move, AVI Records and parent company American Variety International has opened new and larger headquarters taking over the 12th floor of the Hollywood Sycamore Building at 7060 Hollywood Boulevard according to company president Ray Harris.

## Buxton Bows Firm

■ LOS ANGELES — West Coast Public Relations/Concerts/Management has been formed by Glenn Buxton, former head of Decadent Enterprises and West Coast Concerts.

Buxton has been involved in the promotion of several local hard rock and punk rock bands in and around the Los Angeles area. His new company allows him to expand into two previously untouched areas — management and public relations. Mailing address: P.O. Box 3134 Beverly Hills, Ca. 92012; phone: (213) 278-4700.

## Belwin-Mills Gathering



Burton L. Litwin, vice president of Belwin-Mills Publishing Corp., hosted a luncheon at the recent MIDEAM for all overseas agents and affiliates of the Company. The luncheon/meeting opened at an extensive coordination of Belwin-Mills' world-wide activities. Pictured here are, from left: Ruth Gee and Cyril Gee (England), Litwin, Andy Budde (Germany), Ivan Mogull (South America) and Mario Cantini (Italy).

## 'Star' Treatment



MCA recording artists, Stargard, were given the "star" treatment at a disco party given in their honor by VIP Records in Los Angeles. In addition to all VIP store managers, the disco party was attended by MCA Records' staff including president, J. K. Maitland, Richard Bibby, Jeff Scheible, David Jackson, Stan Bly, Bob Siner, Paul Lambert, Des Moines Green, Arthur Patterson, Santo Russo and Wayne McManners.

## WEA Names Gamache Special Projects Manager

■ Los Angeles — Tom Gamache has been appointed national manager of special projects for the Warner-Elektra-Atlantic Corp., Vic Faraci, executive vice president for the company has announced.

For the past two and a half years Gamache has been working closely with WEA as an independent agent furnishing a variety of creative services.

In Arnold Passman's history of radio, "The Deejays," published by The Macmillan Company, the author stated in acknowledging Gamache's contributions to contemporary radio as an AOR pioneer, "... in 1969 Metromedia... turned over its L.A. FM facility, KMET, to 'free form' programming and its evening deejay, Tom Gamache, who is generally recognized as the first of the underground rock jocks, having begun on Boston FM stations in 1965."

Since leaving radio as an on-the-air personality and music director, Gamache has been involved in radio syndication and in album and video production for numerous record companies.

Gamache will be headquar-

tered at WEA's national headquarters in Burbank and report directly to Rich Lionetti, vice president/sales.

## Prodigal Plans Fresh, Fantasy Hill Campaign

■ LOS ANGELES—Prodigal Records, Motown's pop label, will be launching an extensive marketing, promotional and publicity campaign to support the release of Fresh's "Feelin' Fresh" and Fantasy Hill's "First Step."

As part of the push, Derek Church, Motown's director of creative services, is readying a new edition of the Prodigal Sun, a four page tabloid featuring stories on both acts that will be serviced to retailers, radio and press across the nation in an effort to gain even greater visibility for the artists.

Additionally, Prodigal's "total concept" merchandising push will include in-store displays, mobiles, posters, buttons, radio and print ads, as well as coordinated store tie-ins.

## Campbell Tourney Set

■ LOS ANGELES — Capitol Records artist Glen Campbell and the Los Angeles Junior Chamber of Commerce will host the 52nd Glen Campbell Los Angeles Open Golf Tournament, scheduled to open Monday (13) at the Riviera Country Club, Pacific Palisades.

After two practice rounds, the Pro-Am portion of the tourney will begin Wednesday and will feature a foursome of Campbell, former President Gerald R. Ford, Bob Hope and L.A. Open defending champion Tom Purtzer.

The Professional phase, scheduled to begin Thursday, will feature such well-known golfers as Billy Casper, Ben Crenshaw, Dave Stockton, Roger Maltbie and Hale Irwin, among others.



# ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

# 101 THE SINGLES CHART 150

FEBRUARY 18, 1978

FEB. 18	FEB. 11	
101	101	HOME BOUND TED NUGENT/Epic 8 50493 (Magicland, ASCAP)
102	103	THE ONE AND ONLY MAGGIE MacNEAL/Warner Bros. 8524 (Famous, ASCAP/Ensign, BMI)
103	106	YOU BROUGHT THE WOMAN OUT OF ME HOT/Big Tree 16108 (Atlantic) (ABC Dunhill, BMI)
104	102	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
105	107	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)
106	128	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971 (Barkay/Warner-Tamerlane, BMI)
107	—	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498 (Owepar, BMI)
108	—	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522 (PB, ASCAP)
109	110	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI)
110	114	LE SPANK LE PAMPLEMOUSSE/AVI 153 (Equinox, BMI)
111	109	ON FIRE T-CONNECTION/DASH 5041 (TK) (Sherlyn/Decibel, BMI)
112	105	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
113	111	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prima Linea-S.D.R.M., ASCAP)
114	117	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)
115	119	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION/Buddah 582 (Arista) (Dick James/Chriswood, BMI)
116	115	SOFT & EASY BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)
117	113	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
118	116	GOD ONLY KNOWS MARILYN SCOTT/Big Tree BT 16105 (Atlantic) (Irving, BMI)
119	—	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/20th Century 2362 (Fox Fanfare/Nocibur, BMI)
120	124	SHOUTING OUT LOVE EMOTIONS/Stax 3200 (Fantasy) (East Memphis, BMI)
121	125	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512 (Rubber Band, MI)
122	122	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca) (Skydiver/Lu-cor, ASCAP)
123	118	I'VE FOUND LOVE (NOW THAT I'VE FOUND YOU) LOVE & KISSES/Casablanca NB 894 (Welbeck, ASCAP)
124	126	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA 11036 (Chess, ASCAP)
125	127	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City 8 5500 (Bema, ASCAP)
126	—	AM I LOSING YOU MANHATTANS/Columbia 3 10674 (Sumac/Scorpion, BMI)
127	129	I DO GEILS/Atlantic 3454 (ABC/Dunhill/Yvonne, BMI)
128	130	DON'T COST YOU NOTHING ASHFORD SIMPSON/Warner Bros. 8514 (Nick-o-Val, ASCAP)
129	131	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/12327 (Horse Hairs, BMI)
130	138	LET'S ALL CHANT THE MICHAEL ZAGER BAND/Private Stock 1417 (Sumac, BMI)
131	133	FOR YOUR LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor) (Teddy Randazzo, BMI)
132	135	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billee, B.T., BMI)
133	136	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)
134	137	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)
135	120	WOOLY WOOLY P.J. & BOBBY/Butterfly 1203 (Danick/Careers, BMI)
136	140	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
137	139	STARLIGHT CORY WELLS/A&M 2013 (Jade Eye, BMI)
138	123	THE MIGHTY ARMY NEW BIRTH/Warner Bros. 8499 (Irving, Screen Gems; Traco, BMI/Colgems, ASCAP)
139	143	SAVE ME, SAVE ME NETWORK/Epic 8 50489 (Barry Gibb/Stigwood/Unichappell, BMI)
140	—	SHOT ME DOWN NAZARETH/A&M 2009 (MT3, Sesac)
141	142	CLOSER TO THE HEART RUSH/Mercury 73958 (Core, ASCAP)
142	—	MY REASON TO BE IS YOU MARILYN MCCOO & BILLY DAVIS, JR./ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O-Lite, ASCAP)
143	134	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/Capitol 4515 (Warner-Tamerlane/Marsaint, BMI)
144	146	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/TK 1024 (Sherlyn, BMI)
145	—	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown) (Gab, ASCAP)
146	—	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728 (Klondike, BMI)
147	132	DON'T YOU WISH YOU COULD BE THERE CRACKIN'/Warner Bros. 8505 (Big Ears/Crackin', ASCAP)
148	—	DOWN THE ROAD DOUCETTE/Mushroom M 7029
149	147	THE CHRISTMAS SONG ANGEL/Casablanca NB 903 (White Angel/Hudson, BMI)
150	—	RAINSTORM FRANKIE VALLI/Private Stock 180 (Chrysalis, ASCAP)

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



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an album full of hits

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IN LIMITED  
QUANTITIES



# THE SINGLES CHART

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

FEB. 18	FEB. 11		WKS. ON CHART
1	1	<b>STAYIN' ALIVE</b> BEE GEES RSO 885 (3rd Week)	11
2	2	<b>WE ARE THE CHAMPIONS/WE WILL ROCK YOU</b> QUEEN/ Elektra 45441	18
3	3	<b>JUST THE WAY YOU ARE</b> BILLY JOEL/Columbia 3 10646	15
4	5	<b>SOMETIMES WHEN WE TOUCH</b> DAN HILL/20th Century 2355	13
5	7	<b>(LOVE IS) THICKER THAN WATER</b> ANDY GIBB/RSO 883	17
6	4	<b>BABY COME BACK PLAYER</b> /RSO 879	21
7	10	<b>EMOTION</b> SAMANTHA SANG/Private Stock 178	15
8	8	<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435	14
9	6	<b>SHORT PEOPLE</b> RANDY NEWMAN/Warner Bros. 8492	15
10	9	<b>YOU'RE IN MY HEART (THE FINAL ACCLAIM)</b> ROD STEWART/Warner Bros. 8475	17
11	11	<b>DESIREE</b> NEIL DIAMOND/Columbia 3 10657	12
12	14	<b>THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"</b> JOHN WILLIAMS/Arista 0300	9
13	12	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA 11123	19
14	13	<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625	19
15	16	<b>I GO CRAZY</b> PAUL DAVIS/Bang 733	26
16	31	<b>OUR LOVE</b> NATALIE COLE/Capitol 4509	9
17	19	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/ Casablanca 902	15
18	21	<b>WHAT'S YOUR NAME</b> LYNRYD SKYNYRD/MCA 40819	12
19	30	<b>JACK &amp; JILL</b> RAYDIO/Arista 0283	10
20	24	<b>PEG STEELY</b> DAN/ABC 12320	13
21	22	<b>STREET CORNER SERENADE</b> WET WILLIE/Epic 8 50478	14
22	26	<b>THUNDER ISLAND</b> JAY FERGUSON/Asylum 45444	10
23	27	<b>LAY DOWN</b> SALLY ERIC CLAPTON/RSO 886	8
24	25	<b>THEME FROM "CLOSE ENCOUNTERS"</b> MECO/Millennium 608 (Casablanca)	8
25	28	<b>FALLING</b> LeBLANC & CARR/Big Tree 16101 (Atlantic)	12
26	29	<b>(WHAT A) WONDERFUL WORLD</b> ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	4
27	17	<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882	21
28	35	<b>NIGHT FEVER</b> BEE GEES/RSO 889	3
29	33	<b>ALWAYS AND FOREVER</b> HEATWAVE/Epic 8 50490	8
30	15	<b>HEY DEANIE</b> SHAUN CASSIDY/Warner/Curb 8488 (WB)	15
31	34	<b>THE WAY YOU DO THE THINGS YOU DO</b> RITA COOLIDGE/ A&M 2004	5
32	20	<b>NATIVE NEW YORKER</b> ODYSSEY/RCA 11129	17
33	36	<b>THE NAME OF THE GAME</b> ABBA/Atlantic 3449	6
34	18	<b>FFUN CON FUNK</b> SHUN/Mercury 73959	14
35	38	<b>HAPPY ANNIVERSARY</b> LITTLE RIVER BAND/Harvest 4524 (Capitol)	8
36	42	<b>CAN'T SMILE WITHOUT YOU</b> BARRY MANILOW/Arista 0305	3
37	37	<b>BREAKDOWN</b> TOM PETTY & THE HEARTBREAKERS/Shelter 62008 (ABC)	11
38	23	<b>SLIP SLIDIN' AWAY</b> PAUL SIMON/Columbia 3 10630	19
39	46	<b>DUST IN THE WIND</b> KANSAS/Kirshner 8 4274 (CBS)	4
40	48	<b>POOR POOR PITIFUL ME</b> LINDA RONSTADT/Asylum 45462	4
41	45	<b>LADY LOVE</b> LOU RAWLS/Phila. Intl. 8 03634 (CBS)	9
42	32	<b>LONG, LONG WAY FROM HOME</b> FOREIGNER/Atlantic 3439	10
43	44	<b>TOO HOT TA TROT</b> COMMODORES/Motown 1432	9
44	39	<b>CURIOUS MIND (UM, UM, UM, UM, UM, UM)</b> JOHNNY RIVERS/ Big Tree 16106 (Atlantic)	9
45	40	<b>TURN TO STONE</b> ELO/Jet JT 1099 (UA)	14
46	47	<b>GALAXY WAR</b> /MCA 40820	10
47	41	<b>COME SAIL AWAY</b> STYX/A&M 1977	20
48	43	<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627	14



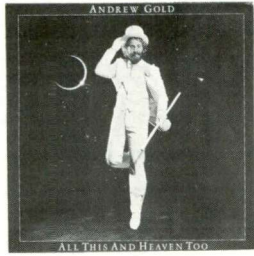
49	54	<b>GOODBYE GIRL</b> DAVID GATES/Elektra 45450	10
50	57	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825	5
51	59	<b>EBONY EYES</b> BOB WELCH/Capitol 4543	4
52	49	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb 8455 (WB)	26
53	50	<b>I LOVE YOU</b> DONNA SUMMER/Casablanca 907	10
54	64	<b>RUNNING ON EMPTY</b> JACKSON BROWNE/Asylum 45460	2
55	56	<b>SWEET MUSIC MAN</b> KENNY ROGERS/United Artists 1095	8
56	62	<b>IT'S YOU THAT I NEED</b> ENCHANTMENT/Roadshow 1124 (UA)	5
57	60	<b>LET IT GO, LET IT FLOW</b> DAVE MASON/Columbia 3 10662	6
58	55	<b>COCOMOTION</b> EL COCO/AVI 147	6
59	52	<b>EASY TO LOVE</b> LEO SAYER/Warner Bros. 8502	12

**CHARTMAKER OF THE WEEK**

50	—	<b>HOT LEGS</b> ROD STEWART Warner Bros. 8535	1
61	74	<b>FLASH LIGHT</b> PARLIAMENT/Casablanca NB 909	3
62	51	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	23
63	71	<b>BOOGIE SHOES</b> KC & THE SUNSHINE BAND/TK 1025	3
64	76	<b>YOU REALLY GOT ME</b> VAN HALEN/Warner Bros. 8515	3
65	75	<b>THANK YOU FOR BEING A FRIEND</b> ANDREW GOLD/Asylum 45456	2
66	73	<b>TAKE ME TO THE KAPTAIN</b> PRISM/Ariola America 7678 (Capitol)	5
67	70	<b>EVERYBODY LOVES A RAIN SONG</b> B. J. THOMAS/MCA 40854	5
68	72	<b>SILVER DREAMS</b> THE BABYS/Chrysalis 2201	3
69	80	<b>BEFORE MY HEART FINDS OUT</b> GENE COTTON/Ariola 7675	2
70	78	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001	4
71	53	<b>HEAVEN ON THE SEVENTH FLOOR</b> PAUL NICHOLAS/RSO 878	27
72	82	<b>BABY HOLD ON</b> EDDIE MONEY/Columbia 3 10663	4
73	83	<b>THE CIRCLE IS SMALL</b> GORDON LIGHTFOOT/Warner Bros. 8518	2
74	—	<b>SWEET TALKIN' WOMAN</b> ELO/Jet 1145 (UA)	1
75	58	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner 8 4273 (CBS)	16
76	63	<b>SENTIMENTAL LADY</b> BOB WELCH/Capitol 4479	20
78	—	<b>IF I CAN'T HAVE YOU</b> YVONNE ELLIMAN/RSO 884	1
79	—	<b>THE CLOSER I GET TO YOU</b> ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	1
80	85	<b>DAYBREAK (STORYBOOK CHILDREN)</b> BETTE MIDLER/ Atlantic 3431	3
81	—	<b>FOOLING YOURSELF</b> STYX/A&M 2007	1
82	77	<b>CRAZY ON YOU HEART</b> /Mushroom 7021	5
83	84	<b>SECOND AVENUE</b> TIM MOORE/Asylum 45427	6
84	—	<b>DISCO INFERNO</b> TRAMMPS/Atlantic 3389	1
85	—	<b>HOLLYWOOD BOZ</b> SCAGGS/Columbia 3 10679	1
86	90	<b>I CAN'T HOLD ON</b> KARLA BONOFF/Columbia 3 10618	3
87	91	<b>SWEET, SWEET SMILE</b> CARPENTERS/A&M 2008	2
88	89	<b>NEVER HAD A LOVE</b> PABLO CRUISE/A&M 1999	4
89	93	<b>SO LONG</b> FIREFALL/Atlantic 3452	3
90	95	<b>LOVE ME RIGHT</b> DENIECE LaSALLE/ABC 12312	4
91	98	<b>MORE THAN A WOMAN</b> TAVARES/Capitol 4500	2
92	—	<b>CALIFORNIA</b> DEBBY BOONE/Warner/Curb 8511 (WB)	1
93	—	<b>MAMMAS DON'T LET YOUR BABIES GROW UP TO BE</b> COWBOYS WAYLON & WILLIE/RCA 11198	1
94	94	<b>BABY, BABY MY LOVE'S ALL FOR YOU</b> DENIECE WILLIAMS/ Columbia 3 10648	4
95	97	<b>AIN'T GONNA HURT NOBODY</b> BRICK/Bang 735	3
96	96	<b>PLAYING YOUR GAME, BABY</b> BARRY WHITE/20th Century 2361	3
97	61	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE/ United Artists 1016	30
98	99	<b>YOU AND I, PT. 1</b> LIVING PROOF/Ju-Par 532	2
99	—	<b>EASY COME, EASY GO</b> SPINNERS/Atlantic 3462	1
100	69	<b>SHOUT IT OUT LOUD</b> KISS/Casablanca 906	8



**FLASHMAKER**



**ALL THIS & HEAVEN TOO**  
Andrew Gold  
Asylum

**MOST ADDED:**

- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
- EXCITABLE BOY**—Warren Zevon—Asylum
- JAN AKKERMAN**—Atlantic
- OPEN FIRE**—Ronnie Montrose—Asylum
- STARLIGHT DANCER**—Kayak—Janus
- PLASTIC LETTERS**—Blondie—Chrysalis
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- FROM RATS TO RICHES**—Good Rats—Passport

**WLIR-FM/LONG ISLAND**

- ADDS:**
- COYOTE** (single)—Country Joe McDonald—Fantsy
  - IMAGINARY LOVER** (single)—Atlanta Rhythm Section—Polydor
  - LIVE AGAIN**—REO Speedwagon—Epic
  - ONE NIGHT LATE**—Dr. John—Karate
- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
  - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
  - MY AIM IS TRUE**—Elvis Costello—Col
  - BILLY FALCON'S BURNING ROSE**—UA
  - EDDIE MONEY**—Col
  - ROOMFUL OF BLUES**—Island
  - STARLIGHT DANCER**—Kayak—Janus
  - THE STRANGER**—Billy Joel—Col
  - HEAVEN HELP THE FOOL**—Bob Weir—Arista
  - SLOWHAND**—Eric Clapton—RSO

**WCOZ-FM/BOSTON**

- ADDS:**
- JAN AKKERMAN**—Atlantic
  - ONE OF A KIND**—Dave Grusin—Polydor
  - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
  - THANK YOU FOR BEING A FRIEND** (single)—Andrew Gold—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
- THE STRANGER**—Billy Joel—Col
  - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.

- OUT OF THE BLUE**—ELO—Jet
- AJA**—Steely Dan—ABC
- FRENCH KISS**—Bob Welch—Capitol
- SLOWHAND**—Eric Clapton—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- MY AIM IS TRUE**—Elvis Costello—Col

**WPLR-FM/NEW HAVEN**

- ADDS:**
- ALIENS**—Horslips—DJM
  - ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - BEST OF STYX**—RCA
  - DOUBLE LIVE GONZO**—Ted Nugent—Epic
  - FROM RATS TO RICHES**—Good Rats—Passport
  - LEVEL HEADED**—Sweet—Capitol
  - STARLIGHT DANCER**—Kayak—Janus
  - THE NIELSEN PEARSON BAND**—Epic
  - TOO MUCH IS NOT ENOUGH**—Charlie Ainley—Nemperor
  - VAN HALEN** (ep)—WB

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

- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- AJA**—Steely Dan—ABC
- THE STRANGER**—Billy Joel—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- NEWS OF THE WORLD**—Queen—Elektra
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- SPECTRES**—Blue Oyster Cult—Col
- SLOWHAND**—Eric Clapton—RSO
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- CATS ON THE COAST**—Sea Level—Capricorn

**WIOQ-FM/PHILADELPHIA**

- HEAVY ACTION (airplay, sales, phones in descending order):**
- EDDIE MONEY**—Col
  - GONE TO EARTH**—Barclay James Harvest—MCA
  - EXCITABLE BOY**—Warren Zevon—Asylum
  - SLOWHAND**—Eric Clapton—RSO
  - FANDANGO**—RCA
  - WHITE HOT**—Angel—Casablanca
  - DUO GLIDE**—Sanford & Townsend—WB
  - CATS ON THE COAST**—Sea Level—Capricorn
  - SAFETY IN NUMBERS**—Crack The Sky—Lifesong
  - MY AIM IS TRUE**—Elvis Costello—Col

**WBLM-FM/MAINE**

- ADDS:**
- OPEN FIRE**—Ronnie Montrose—WB
  - THE NIELSEN PEARSON BAND**—Epic
- HEAVY ACTION (airplay in descending order):**
- ADJOINING SUITES**—Aztec Two-Step—RCA
  - STARLIGHT DANCER**—Kayak—Janus
  - MY AIM IS TRUE**—Elvis Costello—Col
  - RUNNING ON EMPTY**—Jackson Browne—Asylum

- DUO GLIDE**—Sanford & Townsend—WB
- ALIENS**—Horslips—DJM
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- EVOLUTION**—Taj Mahal—WB
- I'M READY**—Muddy Waters—Blue Sky

**WKLS-FM/ATLANTA**

- ADDS:**
- EXCITABLE BOY**—Warren Zevon—Asylum
  - LEVEL HEADED**—Sweet—Capitol

**HEAVY ACTION (airplay, sales, phones):**

- AJA**—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- 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

**WOUR-FM/UTICA**

- ADDS:**
- FROM RATS TO RICHES**—Good Rats—Passport
  - HERB ALPERT & HUGH MASEKELA**—Horizon
  - INFINITY**—Journey—Col
  - OPEN FIRE**—Ronnie Montrose—WB
  - PLASTIC LETTERS**—Blondie—Chrysalis
  - STORM FORCE TEN**—Steeleye Span—Chrysalis
  - THE SPY**—Bat McGrath—Amherst
  - VAN HALEN** (ep)—WB
  - WILLIE ALEXANDER & BOOM BOOM BAND**—MCA
  - YACHTLESS**—Tyla Gang—Beserkley (import)

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

- MY AIM IS TRUE**—Elvis Costello—Col
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- ALIENS**—Horslips—DJM
- A CRAZY STEAL**—Hollies—CBS (import)
- LOVE ON THE WIRE**—Clover—Mercury
- SLOWHAND**—Eric Clapton—RSO
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- EXCITABLE BOY**—Warren Zevon—Asylum
- EDDIE MONEY**—Col

**WYDD-FM/PITTSBURGH**

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum

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

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

**WORJ-FM/ORLANDO**

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - OPEN FIRE**—Ronnie Montrose—WB
- HEAVY ACTION (airplay, sales, phones in descending order):**
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
  - OUT OF THE BLUE**—ELO—Jet
  - FRENCH KISS**—Bob Welch—Capitol
  - MANORISMS**—Wet Willie—Epic
  - MY AIM IS TRUE**—Elvis Costello—Col
  - TOM PETTY & HEARTBREAKERS**—Shelter

**WQSR-FM/TAMPA**

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - EASY LIVING**—Sonny Rollins—Milestone
  - FRANKLIN MICARE**—Private Stock
  - LIVE**—Burning Spear—Island
  - NIGHT PEOPLE**—Lee Dorsey—ABC
  - STREET PLAYER**—Rufus—ABC
  - THE HOUSE OF THE RISING SUN**—Santa Esmeralda—Casablanca
  - URBANIAC**—Inner City
  - WATERSHIP DOWN**—Bo Hansson—Sire
  - WINGS OF LOVE**—Nova—Arista

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

- MY AIM IS TRUE**—Elvis Costello—Col
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- WEEKEND IN L.A.**—George Benson—WB
- CATS ON THE COAST**—Sea Level—Capricorn
- ALL 'N ALL**—Earth, Wind & Fire—Col
- FRENCH KISS**—Bob Welch—Capitol
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

**WMMS-FM/CLEVELAND**

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum

- FIRST STEP**—Fantasy Hill—Prodigal
- KILL CITY**—Iggy Pop & James Williamson—Bomp
- PLASTIC LETTERS**—Blondie—Chrysalis
- STREET ACTION**—BTO—Mercury
- VAN HALEN**—WB

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

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- NEWS OF THE WORLD**—Queen—Elektra
- FRENCH KISS**—Bob Welch—Capitol
- EDDIE MONEY**—Col
- THE GODZ**—Millennium
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

**M105-FM/CLEVELAND**

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - I LOVE MY MUSIC**—Wild Cherry—Sweet City
  - WHITE HOT**—Angel—Casablanca

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

- SATURDAY NIGHT FEVER** (soundtrack)—RSO
- NEWS OF THE WORLD**—Queen—Elektra
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- DRAW THE LINE**—Aerosmith—Col
- THE STRANGER**—Billy Joel—Col
- OUT OF THE BLUE**—ELO—Jet
- AJA**—Steely Dan—ABC
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- FRENCH KISS**—Bob Welch—Capitol

**WCOL-FM/COLUMBUS**

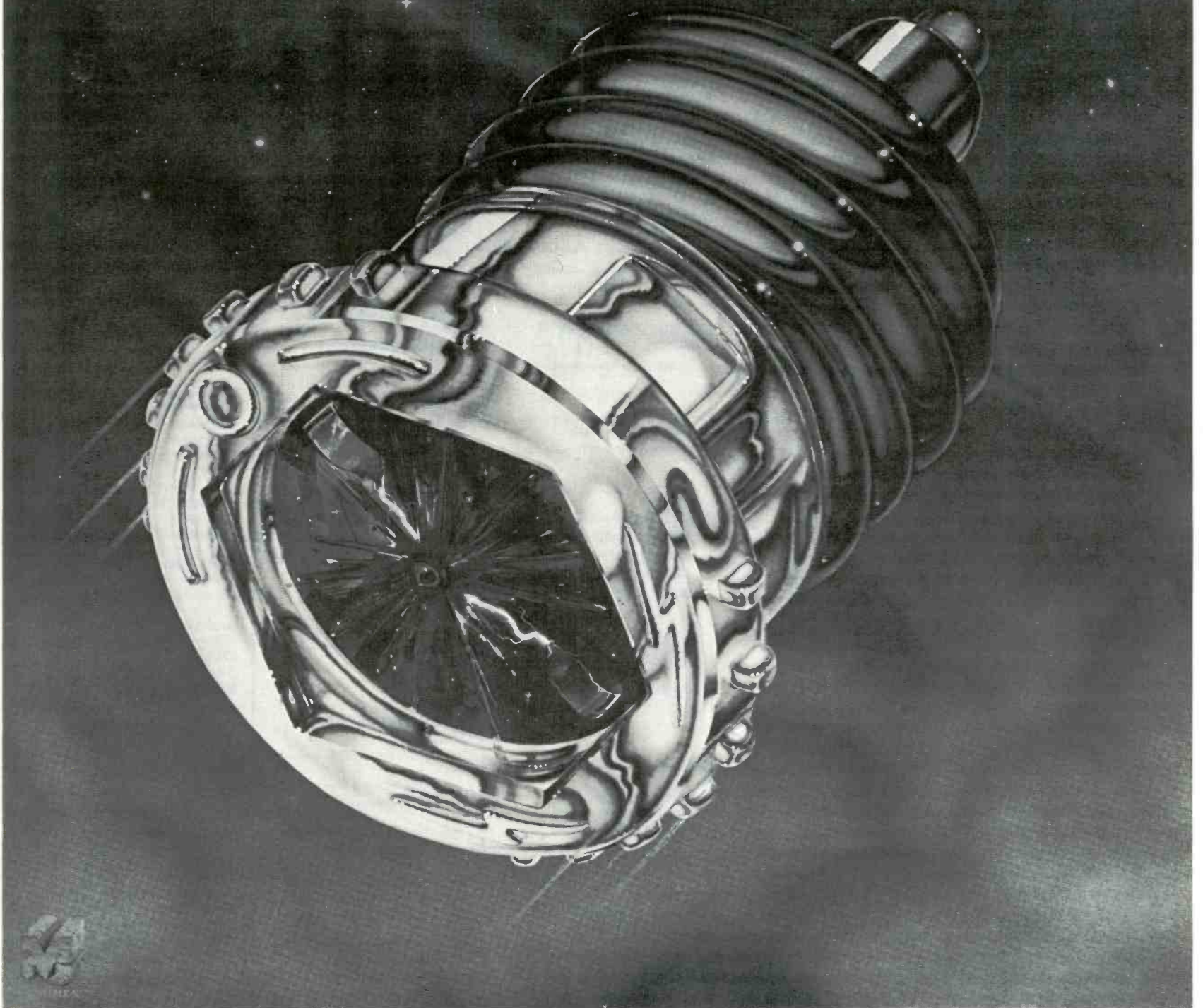
- ADDS:**
- DUO GLIDE**—Sanford & Townsend—WB
  - HAPPY ANNIVERSARY** (single)—Little River Band—Capitol
  - HEAVEN HELP THE FOOL**—Bob Weir—Arista
  - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
  - STARLIGHT DANCER**—Kayak—Janus
  - YOU REALLY GOT ME** (single)—Van Halen—WB

**HEAVY ACTION (airplay, sales):**

- AJA**—Steely Dan—ABC
- BROKEN HEART**—The Babys—Chrysalis
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- MAMA LET HIM PLAY**—Doucette—Mushroom
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- THE GODZ**—Millennium



dennis linde  
under the eye



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## TOP AIRPLAY



**RUNNING ON EMPTY**  
JACKSON BROWNE  
Asylum

### MOST AIRPLAY:

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- NEWS OF THE WORLD**—Queen—Elektra
- AJA**—Steely Dan—ABC
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- MY AIM IS TRUE**—Elvis Costello—Col
- OUT OF THE BLUE**—ELO—Jet
- THE STRANGER**—Billy Joel—Col
- FRENCH KISS**—Bob Welch—Capitol
- HEAVEN HELP THE FOOL**—Bob Weir—Arista

### WABX-FM/DETROIT

- ADDS:**
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
  - JAN AKKERMAN**—Atlantic
  - STARLIGHT DANCER**—Kayak—Janus
  - THE GODZ**—Millennium

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

- SATURDAY NIGHT FEVER** (soundtrack)—RSO
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- THE STRANGER**—Billy Joel—Col
- NEWS OF THE WORLD**—Queen—Elektra
- AJA**—Steely Dan—ABC
- GRAND ILLUSION**—Styx—A&M

### WXRT-FM/CHICAGO

- ADDS:**
- EXCITABLE BOY**—Warren Zevon—Asylum
  - LAST OF THE BLUE DEVILS**—Jay McShann—Atlantic
  - PUTTIN' ON THE STYLE**—Lonnie Donegan—UA
  - WINGS OF LOVE**—Nova—Arista

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

- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- I'M READY**—Muddy Waters—Blue Sky

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- AJA**—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- THE STRANGER**—Billy Joel—Col
- INFINITY**—Journey—Col
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

### KSHE-FM/ST. LOUIS

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - FEELIN' FRESH**—Fresh—Motown
  - FROM RATS TO RICHES**—Good Rats—Passport
  - KRAAN**—Capitol
  - SAFETY IN NUMBERS**—Crack The Sky—Lifesong

### 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
- TOUCH & GONE**—Gary Wright—WB
- THE MEN IN THE MOON**—Full Moon Consort—Midwest

### WKDF-FM/NASHVILLE

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - EXCITABLE BOY**—Warren Zevon—Asylum
  - HEAVEN HELP THE FOOL**—Bob Weir—Arista
  - JAN AKKERMAN**—Atlantic
  - THE GODZ**—Millennium
  - UNDER THE EYE**—Dennis Linde—Monument

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

- THE STRANGER**—Billy Joel—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- NEWS OF THE WORLD**—Queen—Elektra
- POINT OF KNOW RETURN**—Kansas—Kirshner
- AJA**—Steely Dan—ABC
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- WATERMARK**—Art Garfunkel—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- LONGER FUSE**—Dan Hill—20th Century

### WQFM-FM/MILWAUKEE

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum

- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- VAN HALEN**—WB

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

- AJA**—Steely Dan—ABC
- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- THE STRANGER**—Billy Joel—Col
- NEWS OF THE WORLD**—Queen—Elektra
- POINT OF KNOW RETURN**—Kansas—Kirshner
- GRAND ILLUSION**—Styx—A&M
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- SLOWHAND**—Eric Clapton—RSO
- INFINITY**—Journey—Col

### CHUM-FM/TORONTO

- ADDS:**
- WEEKEND IN L.A.**—George Benson—WB

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

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- ALL 'N ALL**—Earth, Wind & Fire—Col
- THE STRANGER**—Billy Joel—Col
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- SLOWHAND**—Eric Clapton—RSO
- AJA**—Steely Dan—ABC
- GALAXY**—War—MCA
- OUT OF THE BLUE**—ELO—Jet
- LITTLE CRIMINALS**—Randy Newman—WB
- ENDLESS WIRE**—Gordon Lightfoot—WB

### KLOL-FM/HOUSTON

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - EXCITABLE BOY**—Warren Zevon—Asylum
  - GRAND TETONS**—Patterson & Pults—Patterson & Pults Prod.

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

- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- OUT OF THE BLUE**—ELO—Jet
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- KARLA BONOFF**—Col
- ONE WORLD**—John Martyn—Island (import)
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- EVOLUTION**—Taj Mahal—WB
- JAN AKKERMAN**—Atlantic
- WATERMARK**—Art Garfunkel—Col

### KGB-FM/SAN DIEGO

- ADDS:**
- ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - DOUBLE LIVE GONZO**—Ted Nugent—Epic
  - HEAVEN HELP THE FOOL**—Bob Weir—Arista
  - INFINITY**—Journey—Col
  - JAN AKKERMAN**—Atlantic
  - LEVEL HEADED**—Sweet—Capitol
  - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB

- SAFETY IN NUMBERS**—Crack The Sky—Lifesong
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.**—George Benson—WB

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

- NEWS OF THE WORLD**—Queen—Elektra
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- AJA**—Steely Dan—ABC
- THE STRANGER**—Billy Joel—Col
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- OUT OF THE BLUE**—ELO—Jet
- POINT OF KNOW RETURN**—Kansas—Kirshner
- LITTLE CRIMINALS**—Randy Newman—WB

### KWST-FM/LOS ANGELES

- ADDS:**
- STARLIGHT DANCER**—Kayak

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

- NEWS OF THE WORLD**—Queen—Elektra
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- GRAND ILLUSION**—Styx—A&M
- SLOWHAND**—Eric Clapton—RSO
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- DRAW THE LINE**—Aerosmith—Col
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- MY AIM IS TRUE**—Elvis Costello—Col
- FRENCH KISS**—Bob Welch—Capitol
- INFINITY**—Journey—Col

### KMET-FM/LOS ANGELES

- ADDS:**
- ATTENTION SHOPPERS!**—Starz—Capitol
  - OPEN FIRE**—Ronnie Montrose—WB
  - WHITE HOT**—Angel—Casablanca

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

- DOUBLE LIVE GONZO**—Ted Nugent—Epic
- NEWS OF THE WORLD**—Queen—Elektra
- DRAW THE LINE**—Aerosmith—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- EDDIE MONEY**—Col
- OUT OF THE BLUE**—ELO—Jet
- BEST OF STYX**—RCA
- SLOWHAND**—Eric Clapton—RSO
- FRENCH KISS**—Bob Welch—Capitol
- YOU REALLY GOT ME** (single)—Van Halen—WB

### KZAP-FM/SACRAMENTO

- ADDS:**
- PLASTIC LETTERS**—Blondie—Chrysalis
  - STORM FORCE TEN**—Steeleye Span—Chrysalis
  - STRIKER**—Arista

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

- EXCITABLE BOY**—Warren Zevon—Asylum
- OPEN FIRE**—Ronnie Montrose—WB
- HEAVEN HELP THE FOOL**—Bob Weir—Arista

- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- MY AIM IS TRUE**—Elvis Costello—Col
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- THE NIELSEN PEARSON BAND**—Epic
- JAN AKKERMAN**—Atlantic
- SLOWHAND**—Eric Clapton—RSO

### KSAN-FM/SAN FRANCISCO

- ADDS:**
- LEVEL HEADED**—Sweet—Capitol
  - PINK FLAG**—Wire—EMI (import)
  - PLASTIC LETTERS**—Blondie—Chrysalis
  - PUTTIN' ON THE STYLE**—Lonnie Donegan—UA
  - THE DIODES**—CBS (import)
  - WHIRLWIND**—Chiswick (import)

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

- EXCITABLE BOY**—Warren Zevon—Asylum
- ROCKET TO RUSSIA**—Ramoness—Sire
- OPEN FIRE**—Ronnie Montrose—WB
- PLASTIC LETTERS**—Blondie—Chrysalis
- YACHTLESS**—Tyla Gang—Beserkley (import)
- NEVER MIND THE BOLLOCKS**—Sex Pistols—WB
- MY AIM IS TRUE**—Elvis Costello—Col
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- EDDIE MONEY**—Col

### KZAM-FM/SEATTLE

- ADDS:**
- ALIVE**—Reilly & Maloney—Freckle
  - ALL THIS & HEAVEN TOO**—Andrew Gold—Asylum
  - BERKSHIRE**—Wha-Koo—ABC
  - FRESH AIR 2**—Mannheim Steamroller—American Gramophone
  - HOLD ON**—Noel Pointer—UA
  - HUBRIS**—Richie Beirach—ECM
  - PASTICHE**—Manhattan Transfer—Atlantic
  - RAINBOW SEEKER**—Joe Sample—ABC
  - STRIKER**—Arista
  - THE MAD HATTER**—Chick Corea—Polydor

### HEAVY ACTION (airplay):

- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- EXCITABLE BOY**—Warren Zevon—Asylum
- HEAVEN HELP THE FOOL**—Bob Weir—Arista
- KARLA BONOFF**—Col
- LEVON HELM & RCO ALL-STARS**—ABC
- ONE WORLD**—John Martyn—Island (import)
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- THE STRANGER**—Billy Joel—Col

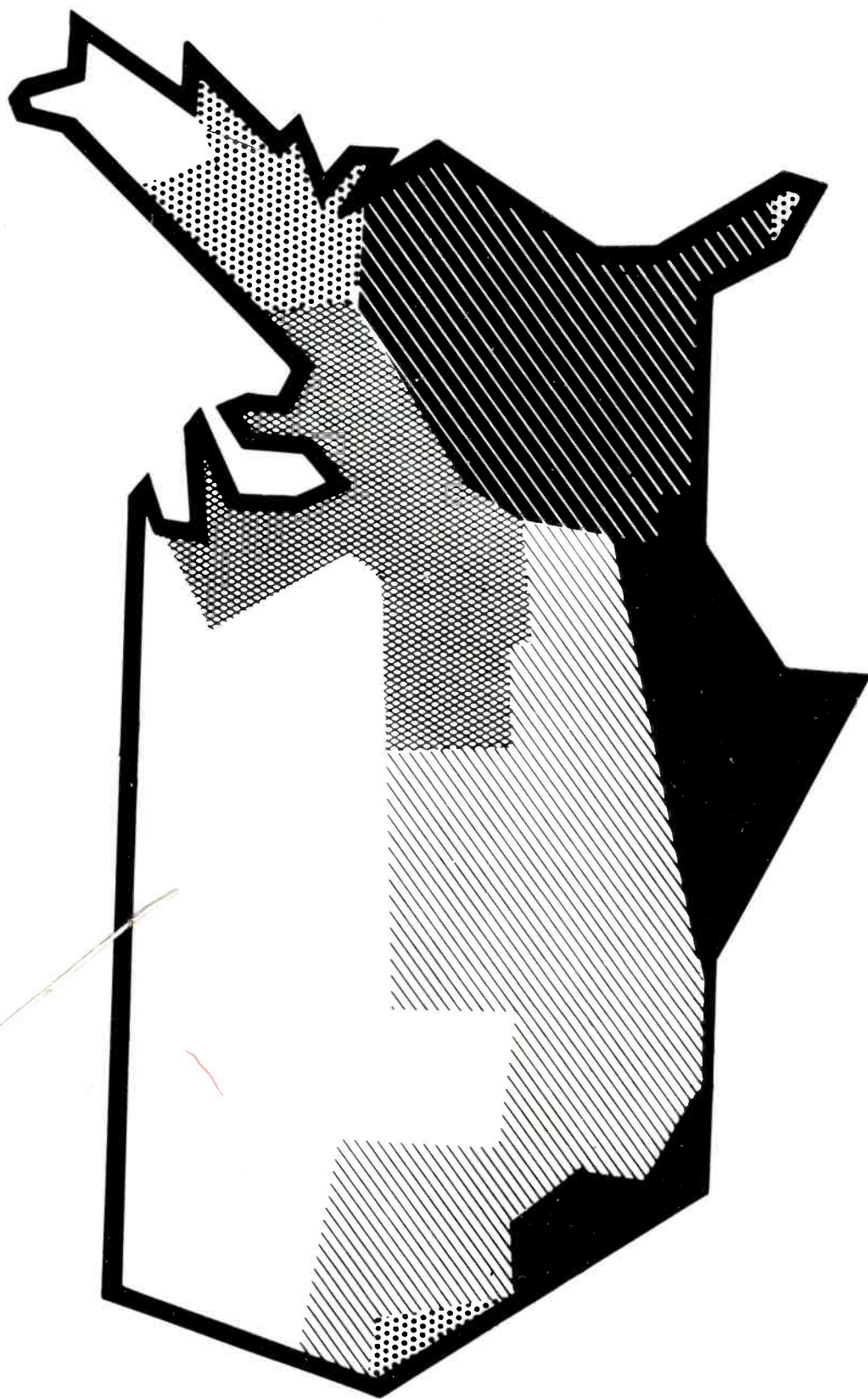


February 18, 1978  
Pullout Section

# RECORD WORLD

## THE RADIO MARKETPLACE

### Featuring Suggested Market Playlists





# THE RADIO MARKE

## Record World Suggested Mar

Based on airplay and sales in similar behavioral

### Stations:

#### RW I

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

#### RW II

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

#### RW III

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

### Tendency:

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

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

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

#### Last Week: This Week:

1	1	Bee Gees (Alive)
6	2	Andy Gibb
3	3	Dan Hill
4	4	Samantha Sang
2	5	Billy Joel
7	6	Chic
5	7	Queen
11	8	Jay Ferguson
8	9	Randy Newman
9	10	Rod Stewart
10	11	Player
16	12	John Williams
23	13	Heatwave
15	14	Meco
29	15	Art Garfunkel
21	16	Steely Dan
17	17	Lynyrd Skynyrd
13	18	Bee Gees (Deep)
20	19	Paul Davis
Add	20	Bee Gees (Night)
Add	21	Kansas
30	22	Rita Coolidge
26	23	Abba
Add	24	Linda Ronstadt
31	25	Eric Clapton
27	26	LRB
25	27	Foreigner
Add	28	Barry Manilow
19	29	Santa Esmeralda
18	30	Odyssey

**Adds:** Raydio  
 Bob Welch  
 Rod Stewart  
 Jackson Browne

**Extras:** Natalie Cole

**LP Cuts:** Bee Gees (More Than A Woman)

**Also Possible:** KC & The Sunshine Band

#### Last Week: This Week:

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

**Adds:** Andrew Gold  
 Rod Stewart  
 Jackson Browne  
 Bob Welch

**Extras:** Abba  
 Stargard

**LP Cuts:** None

**Also Possible:** Gordon Lightfoot  
 ELO

#### Last Week: This Week:

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

**Adds:** Barry Manilow  
 Linda Ronstadt  
 Rod Stewart (Hot Legs)

**Extras:** Raydio  
 Abba

**LP Cuts:** None

**Also Possible:** Con Funk Shun  
 Wet Willie  
 Gene Cotton  
 Stargard

### Hottest:

#### Rock 'n' Roll:

Kansas

#### Adult:

Jackson Browne

#### R&B Crossovers:

Stargard



**IF YOU DON'T  
THINK THE NEW  
STYX SINGLE IS  
A HIT, YOU'RE  
FOOLING YOURSELF.**



**"FOOLING YOURSELF" THE NEW STYX SINGLE ON A&M RECORDS** 

AM 2007 From the near-double platinum album, "The Grand Illusion" SP 4637 Produced by Styx



RELEASED YESTERDAY

# THE ORIGINAL

“We’ll Never Have to Say Goodbye Again”

by England Dan/John Ford Coley

from their forthcoming album

“Some Things Don’t Come Easy”

BT16110

Produced by Kyle Lehning  
for Twin Trumpets Management

Big Tree Records & Tapes  
Distributed by Atlantic Recording Corporation



# HOT ADDS

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

## Most Added Records at Major Markets:

Bee Gees (Night) (RSO) .....	20
Barry Manilow (Arista) .....	19
Kansas (Kirshner) .....	16
Bob Welch (Capitol) .....	13
Linda Ronstadt (Asylum) .....	12
Rita Coolidge (A&M) .....	11

## Most Added Records at Secondary Markets:

Barry Manilow (Arista) .....	27
Andrew Gold (Asylum) .....	21
Bob Welch (Capitol) .....	20
Bee Gees (Night) (RSO) .....	19
Rod Stewart (Warner Bros.) .....	17
David Gates (Elektra) .....	14

## Most Added R&B:

Roberta Flack (Atlantic) .....	9
LTD (A&M) .....	7
Moments (Stang) .....	7
Bee Gees (Stayin') (RSO) .....	7
Bootsy's Rubber Band (Warner Bros.) .....	7
Roy Ayers (Polydor) .....	6

## Most Added Country:

Charley Pride (RCA) .....	48
Crystal Gayle (United Artists) .....	44
The Kendalls (Ovation) .....	43
Don Williams (ABC) .....	37
Eddie Rabbitt (Elektra) .....	32
Billy Crash Craddock (Capitol) .....	31

# AM ACTION

By CHRISTY WRIGHT

■ **Barry Manilow** (Arista). It looks as though he has another hit on his hands. The first week it was released radio stations all over the country added it and now this song is coming in with good upward moves on those stations. This week's adds include WCOL, WZZP, WLS, WMET, KXOK, Q102, WTI, KILT, KING, KHFI, K100, KNOE-FM, KNDE, KAA, KYNO, WNDE, KKLS, WGSV, WABB, WRJZ, WORD. It is going up on these stations: 26-23 Y100, 39-33 WQAM, 30-27 96X, 29-25 13Q, HB-37 WPEZ, 20-14 WPGC, 28-21 WHBQ, 25-17 WQXI, 26-18 Z93, 27-20 WMAK, HB-33 WDRQ, 27-17 CKLW, 27-22 KSLQ, HB-24 KJR, 30-28 KHJ, 29-27 KLIF, 17-14 KFI, 29-23 10Q, 28-22 KAFY, 22-19 KTFX, 29-22 KRIZ, HB-28 WIFI, 26-15 WCAO, 26-20 14ZYQ, HB-20 WICC, HB-29 KDON, 23-20 WAVZ, HB-29 KBEQ, 36-32 98Q, HB-28 WISE, 26-19 WBBQ, 29-22 WHHY, 35-31 WAIR, 29-26 WRFC, HB-28 WCGO, 26-19 WAA, 31-19 WFLB, 24-21 WSGA, 39-35 WLOF, HB-29 WANS, 32-26 WSGN.

**Bob Welch** (Capitol). Welch's second solo single looks more and more like a follow-up hit to "Sentimental Lady." This song was added this week to radio stations KFRC, WMAK, WTI, KHJ, 10Q, K100, KNOE-FM, KNDE, WIFI, KYA, 14ZYQ, KTOQ, KKLS, KCPK, WJON, WISE, WCGQ, WSGA, WANS. Moves include, 28-27 13Q, HB-39 WLAC, 31-28 WZZP, 37-28 KXOK, 11-7 WSAI, 22-15 Q102, HB-26 KSTP, HB-22 KJR, 21-15 B100, 30-29 KTLK, 29-26 96KX, 25-20 KTFX, 30-26 WICC, 18-14 WAVZ, 34-30 WTIC-FM, 18-15 WZUU, 25-18 WQXI-FM, 30-26 KXX106, HB-34 98Q, 28-24 WORD, HB-40 WLOF, HB-35 WSGN.



Barry Manilow

**Rod Stewart** (Warner Bros.) "Hot Legs." The last two years have shown that Rod Stewart is an artist who can consistently generate songs to which the contemporary radio audience will respond. This, our Chartmaker of the Week, builds from a base of stations that went with this cut directly from the album. The stations on it are WZZP, WDRQ, KSLY, 14ZYQ, WICC, KYNO, WZUU, KKLS, KCPX, KXX106, WRFC, WGLF, WAUG, WRKO, 10Q, KCBO, KFRC, WTI, WPGC, WCAO, KING, 99X, WAVZ, WTIC-FM, WBBQ, WAIR, WFLB, and WANS.

**Raydio** (Arista). An impressive crossover record: wherever this one has been played it has gotten strong acceptance and very good jumps. It should go all the way. Adds this week are 13Q, WRKO, WPGC, WGCL, WMET, 10Q, KKLS, WCAO, KSLY, and KCBQ. Moves include 20-12 Q100, 38-31, WQAM, 16-12 96X, 36-32 WZZP, 6-6 WDRQ, 24-19 KXOK, 27-25 99X, HB-29, WQXI, HB-30 KYNO, 27-25 WAVZ, HB-27 KCPX, HB-30 WGUJ, 30-25 KTOQ, 10-6 98Q, 8-8 WISE, 10-8 WBBQ, 24-19 WGSV, 22-18 WAJR, 15-9 WRFC, HB-29 WABB, 4-3 WCGO, HB-29 WAA, 34-30 WFLB, 5-4 WAUG, 10-7 WORD, and 3-2 WANS.



Natalie Cole

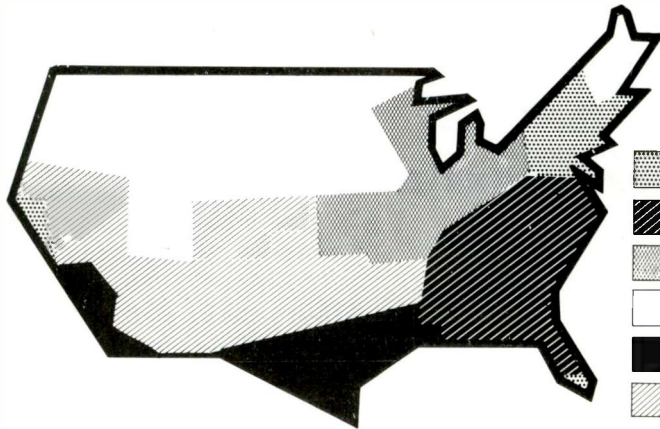
**Natalie Cole** (Capitol). She really has the spirit with this song which is crossing over strongly from R&B with adds and great moves everywhere. This week's adds were WQAM, 13Q, KJR, WCAO, KNOE-FM, WGSV, WAIR. Good jumps at Y100 28-25, 96X 23-19, WPGC 21-18, WHBQ 5-1, WQXI 10-6, Z93 21-13, WLAC 29-12, WZZP 12-6, WGCL, 18-12, WDRQ 19-17, CKLW 12-8, KSLQ 28-25, KXOK 26-24, KRBE 22-13, KILT 19-13, 98Q 25-21, WBBQ 28-23,

(Continued on page 49)



# TOP PLACE Market Playlists

reas.



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

## Stations:

### RW IV

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

### RW V

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

### RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK  
KXXK Z97

## Tendency:

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

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

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

### Last Week: This Week:

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

**Adds:** Bob Welch  
Linda Ronstadt  
Andrew Gold

**Extras:** Heatwave  
Tom Petty  
Meco

**LP Cuts:** None

**Also Possible:** Raydio  
Rod Stewart (Hot Legs)  
Barry Manilow  
LeBlanc & Carr

### Last Week: This Week:

1	1	Bee Gees (Alive)
5	2	Dan Hill
4	3	Samantha Sang
6	4	Andy Gibb
2	5	Billy Joel
3	6	Queen
7	7	Player
12	8	John Williams
11	9	Chic
8	10	ELO
9	11	Rod Stewart (old)
16	12	Steely Dan
13	13	Lynyrd Skynyrd
Add	14	Bee Gees (Night)
10	15	Randy Newman
19	16	LRB
23	17	Paul Davis
27	18	Eric Clapton
26	19	Art Garfunkel
15	20	Santa Esmeralda
14	21	Neil Diamond
22	22	Tom Petty
28	23	Kansas
24	24	Wet Willie
29	25	Linda Ronstadt
25	26	Meco
—	27	Rita Coolidge
Ex	28	LeBlanc & Carr
Add	29	Jackson Browne

**Adds:** Bob Welch  
Barry Manilow

**Extras:** Jay Ferguson  
Natalie Cole

**LP Cuts:** None

**Also Possible:** Heatwave  
Dave Mason  
Waylon & Willie

### Last Week: This Week:

1	1	Bee Gees (Alive)
5	2	Dan Hill
3	3	Billy Joel
4	4	Samantha Sang
10	5	Steely Dan
2	6	Player
13	7	Queen
6	8	Rod Stewart
7	9	Randy Newman
11	10	John Williams
8	11	ELO
18	12	Art Garfunkel
15	13	Paul Davis
16	14	Jay Ferguson
23	15	Eric Clapton
Add	16	Barry Manilow
Add	17	Bee Gees (Night)
19	18	Bob Welch
21	19	Chic
Ex	20	Rita Coolidge
22	21	Bill Withers
9	22	Paul Simon
12	23	Dolly Parton
Ex	24	Linda Ronstadt
14	25	Neil Diamond

**Adds:** Kansas  
ELO

**Extras:** Bob Welch

**LP Cuts:** None

**Also Possible:** Meco

## Hottest:

### Country Crossovers:

Waylon & Willie

### Teen:

None

### LP Cuts:

None



# "RUNNING ON EMPTY"

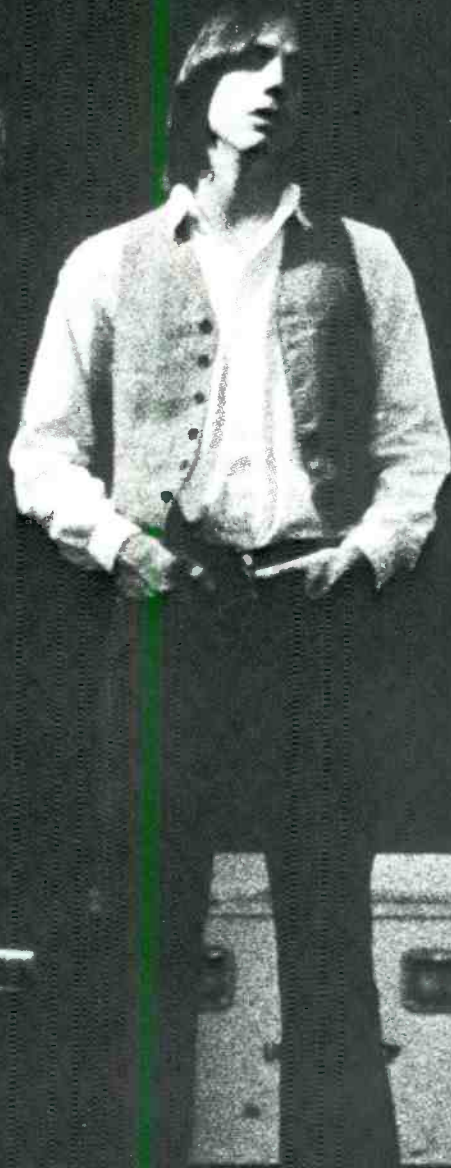
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THE FIRST SINGLE FROM JACKSON BROWNE'S

## "RUNNING ON EMPTY"

(6E-113)

AVAILABLE FROM ASYLUM.



Produced by Jackson Browne.  
Engineered by Greg Ladanyi.

©1976 Elektra/Asylum Records



**Some Got It.**



**Van Halen's got it.  
Got the rockin'.  
Got the airplay.  
Got a powerful smash hit  
on their hands,  
*You Really Got Me.***

(WBS 8515)

**from  
VAN HALEN,  
their alarming debut album.**

(BSK 3075)

**On Warner Bros. records  
and tapes.**

**Produced by  
Ted Templeman.**





# RADIO WORLD

## Secondary Radio Meet Draws 400

By MIKE VALLONE

■ BIRMINGHAM, ALA. — The second annual Southeast Secondary Radio Conference was held here February 3-4 at the Birmingham Hyatt. The conference drew a large turnout with more than 400 people in attendance. Representatives of the radio and record industry from outside the southeast along with a majority of southeastern industryites gathered together to discuss national and local issues.

The two-day schedule opened Friday (3) with an engineering meeting where a panel of chief engineers and emergency consultants discussed the mechanical aspects of radio. This was followed by an AOR meeting designed to discuss and outline the direction AOR radio is heading for in the near future. Mid-afternoon saw a discussion of sales and research which focused on call-out research among other pertinent topics. Questions were varied, with many programmers interested in finding out how it works, how accurate it is and how to get a call-out system started, while record people inquired about the ways to interpret and use it. A closed programming

meeting and a promotion meeting rounded out the first day's activity.

Saturday featured a GM's meeting and a small markets meeting where the topics of record service and trade reporting were discussed. Third on the day's agenda was a career builders' meeting at which a panel of varied professionals vocalized their methods of advancing themselves in the industry and took questions on the subject. The final meeting of the day was a general admission radio and record meeting. Here numerous industry topics and how they applied to the southeast were discussed.

This conference, like others held in various other regions, was sponsored by the independent promotion team of Don Anti and Tony Muscolo. The conferences are meant to allow radio and record people of a localized region the opportunity to get together, talk about current industry issues and apply them to local situations. Thus problems characteristic of the southeast can be focused on and give much more attention than they might have in a much larger national convention.

## DIR Sets 'Ringo' TVer

■ NEW YORK — DIR Broadcasting will expand into television with a network, prime-time TV special starring Ringo Starr.

"Ringo," which will mark the artist's first live television appearance since The Beatles performed together on the Ed Sullivan show in 1965, will be presented on the NBC-TV network April 26.

Joining Starr as narrator and performer on the show will be George Harrison.

## RKO Names Sholin Music Coordinator

■ LOS ANGELES — Dave Sholin, music director for KFRC, the RKO station in San Francisco, has been promoted to the post of national music coordinator for the entire chain of stations, it was announced by Dwight Case, president, RKO Radio.

For the past four years he has served as music director at KFRC.

## RKO Radio Hosts Awards Meetings



RKO Radio held its annual awards meetings from January 17-19 in Los Angeles. The meetings' primary purpose is to acknowledge achievements of the outstanding performers at the station and staff levels of RKO Radio. Shown receiving his award as the General Manager of the Year, Superior Achiever, is Pat Norman (right) of San Francisco's KFRC. Congratulating him is RKO Radio president Dwight Case.

## FCC Spokesman Cites Enthusiasm For AM Stereo B'cast Possibilities

By BILL HOLLAND

■ WASHINGTON — An FCC spokesman said this week that broadcaster response to future possible AM stereo "has been enthusiastic."

John Reiser, of the policy and rules division in the broadcast bureau of the FCC, said that the response came primarily from two types of broadcasters: the smaller AM market owners, who would like to provide stereo listening without the increased costs of building an FM station, and also from larger AM stations who are "feeling the pinch" of the larger share of the listening market that FM stereo stations have gained.

The FCC response, which

Reiser said is still in the "comment and reply stage," is not a policy ruling or opinion, but comes after a National Association of Broadcasters statement to the FCC last month favoring AM stereo broadcasting as a "top priority item" for the Commission.

The problem facing the FCC at this point is to make a decision on the different systems of broadcasting AM stereo. Currently, there are five different technologies, "each with their own advantages and disadvantages," Reiser pointed out. The Commission will review the systems during the year before moving on any national standards, he said.

## Hagar's Dollar Concert



Capitol recording artist Sammy Hagar kicked off a national tour with a sold-out Dollar Concert, presented in conjunction with the John Bauer Concert Company's "Catch A Rising Star" series and radio stations KISW-FM/Seattle and KGON-FM/Portland, in the Seattle-Portland area. Pictured above at a reception following one of the concerts are, from left: Bruce Garfield, Capitol's director, press & artist relations; Bob Bingham, KISW-FM general manager; Bill Leahy, Capitol territory manager, San Francisco; Ken Benson, Capitol's western AOR promotion coordinator; Hagar; John Bauer; Gary Crow, KISW music director; Ivy Bauer of the John Bauer Concert Co.; and Stan Foreman, Capitol's Pacific Northwest promotion manager.

## AM Action (Continued from page 48)

WHYY 28-20, WRFC 32-22, WABB HB-30, WFLB 26-22, WAUG 28-22, WSGA 17-9, WORD 22-15, WLOF 38-31, WANS 24-16, WAVZ 6-6, and KNDE 22-19.

**Heatwave (Epic).** After having one of the biggest songs of the year in 1977, this British outfit appears to have another big one. This week it was added at WQAM, KFRC, KJR, 10Q, WZUJ, KNOE-FM, KXX-106. Great moves at 13Q 15-9, WPEZ 11-8, WQXI 12-8, WLAC 19-5, WZZP 15-10, 29-24 Y100, 26-20 96X, 17-14 WHBQ, 29-20 Z93, 16-14 WMAK, 12-3 98Q, 13-9 WBBQ, 16-14 WGSV, 20-10 WHHY, 9-7 WAIR, 19-10 WRFC, 10-7 WABB, 21-17 WCGQ, 32-30 WGLF, HB-16 WAUG, 5-4 WSGA, 20-18 WRJZ, HB-29 WORD, 4-3 WANS, 21-17 WSGN, 25-22 KJRB, 27-23 WGUY, 16-14 KTOQ, 26-23 KEWI, 8-7 14ZYQ, 19-14 KDON, 2-1 WAVZ, 33-30 KCBQ, 13-9 KNDE, 29-25 KTFX.

**Electric Light Orchestra (Jet) "Sweet Talkin' Woman."** On the tail end of one big hit they are rising with another. This record brought in a lot of stations this week including KFRC, CKLW, KHJ, KSLY, KRIZ, KHFI, 96KX, K100, KCBQ, KKLS, KCPX, 98Q, WFLB, WHHY, WCGO, WRJZ, KRBE, WTIK, WNOE, KSLQ, WGCL.



# The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

## Most Adds

**CAN'T SMILE WITHOUT YOU**—Barry Manilow—Arista (4)  
**DUST IN THE WIND**—Kansas—Kirshner (4)  
**IF I CAN'T HAVE YOU**—Yvonne Elliman—RSO (4)  
**POOR POOR PITIFUL ME**—Linda Ronstadt—Asylum (4)  
**THE CIRCLE IS SMALL**—Gordon Lightfoot—WB (4)  
**THANK YOU FOR BEING A FRIEND**—Andrew Gold—Asylum (3)

## WBZ/BOSTON

**CAN'T SMILE WITHOUT YOU**—Barry Manilow—Arista  
**NIGHT FEVER**—Bee Gees—RSO  
**POOR POOR PITIFUL ME**—Linda Ronstadt—Asylum

## WKBC-FM/ WINSTON-SALEM

**I CAN'T HOLD ON**—Karla Bonoff—Col  
**MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS**—Waylon & Willie—RCA  
**THANK YOU FOR BEING A FRIEND**—Andrew Gold—Asylum  
**THE CIRCLE IS SMALL**—Gordon Lightfoot—WB

## WSM/NASHVILLE

**DUST IN THE WIND**—Kansas—Kirshner  
**LOVELY DAY**—Bill Withers—Col  
**PUT YOUR HEAD ON MY SHOULDER**—Leif Garrett—Atlantic  
**THANK YOU FOR BEING A FRIEND**—Andrew Gold—Asylum

## WMPS/MEMPHIS

**LAY DOWN SALLY**—Eric Clapton—RSO  
**READY FOR THE TIMES TO GET BETTER**—Crystal Gayle—UA  
**SILVER DREAMS**—The Babys—Chrysalis  
**SWEET, SWEET SMILE**—Carpenters—A&M

## WJBC/BATON ROUGE

**BEFORE MY HEART FINDS OUT**—Gene Cotton—Ariola  
**TAKE MY HAND**—Randy Edelman—Arista  
**UNTIL NOW**—Bobby Arvon—First Artists

## WIP/PHILADELPHIA

**DUST IN THE WIND**—Kansas—Kirshner  
**IF I CAN'T HAVE YOU**—Yvonne Elliman—RSO  
**JACK & JILL**—Raydio—Arista (p.m.)  
**LAY DOWN SALLY**—Eric Clapton—RSO

## WGAR/CLEVELAND

**GOODBYE GIRL**—David Gates—Elektra  
**JACK & JILL**—Raydio—Arista  
**OUR LOVE**—Natalie Cole—Capitol

## WLW/CINCINNATI

**BEFORE MY HEART FINDS OUT**—Gene Cotton—Ariola  
**READY FOR THE TIMES TO GET BETTER**—Crystal Gayle—UA  
**SWEET, SWEET SMILE**—Carpenters—A&M

## KMOX/ST. LOUIS

**IT AMAZES ME**—John Denver—RCA  
**JUST FOR YOU**—Alan Price—UA  
**NIGHT MUSIC**—Younger Bros.—Cream  
**SUNSHINE**—The Overtones—MH  
**THANK YOU FOR BEING A FRIEND**—Andrew Gold—Asylum  
**THE CIRCLE IS SMALL**—Gordon Lightfoot—WB  
**THE MAGIC IS YOU**—Flower—UA  
**TO LOVE SOMEBODY**—Jackie DeShannon—Amherst

## KULF/HOUSTON

**CAN'T SMILE WITHOUT YOU**—Barry Manilow—Arista  
**FALLING**—LeBlanc & Carr—Big Tree  
**LADY LOVE**—Lou Rawls—Phila. Intl.  
**LOVER'S QUESTION**—Jackie Ward—Mercury  
**THE WAY YOU DO THE THINGS YOU DO**—Rita Coolidge—A&M

## KOY/PHOENIX

**LADY LOVE**—Lou Rawls—Phila. Intl.  
**LOVE IS THICKER THAN WATER**—Andy Gibb—RSO  
**THE ONE AND ONLY**—Maggie MacNeal—WB

## KSFO/SAN FRANCISCO

**CAN'T SMILE WITHOUT YOU**—Barry Manilow—Arista  
**POOR, POOR PITIFUL ME**—Linda Ronstadt—Asylum  
**THE CIRCLE IS SMALL**—Gordon Lightfoot—WB

## KPNW/EUGENE

**CAN'T SMILE WITHOUT YOU**—Barry Manilow—Arista  
**DANCE WITH ME**—Earl Klugh—Blue Note  
**DUST IN THE WIND**—Kansas—Kirshner  
**FEELS SO GOOD**—Chuck Mangione—A&M  
**IT AMAZES ME**—John Denver—RCA  
**MULL OF KINTYRE**—Wings—Capitol

## KVI/SEATTLE

**DUST IN THE WIND**—Kansas—Kirshner  
**IF I CAN'T HAVE YOU**—Yvonne Elliman—RSO  
**IT AMAZES ME**—John Denver—RCA  
**NATIVE NEW YORKER**—Odyssey—RCA

Also reporting this week: WBAL, WSB, WTMJ, WIOD, WMBZ, KIIS

# RETAIL RAP

By MIKE FALCON

■ Lemme Have An Order Of A Dozen Day Glo Razorblades And A Travel Poster From Rockaway Beach . . . Those of you who have had problems in obtaining merchandising aids will be happy to have another direct dial source in Sire Records. **David Kastens**, sales honcho at the label, suggests that you first ask your WEA branch for the materials if you're serviced directly by the company. But if that doesn't work, or if you purchase from a one-stop or local distributor of some sort, then you can obtain the in-store stuff by dialing (213) 846-9090, and asking for **Mary Anne Campagna** at extension 121 or 122. Both of these people take the retail scene very seriously and we think they'll welcome your input and requests.

Don't Quote Me . . . While our west coast editor **Sam Sutherland** and RSO director of national publicity **Ronnie Lippin** were addressing **Ben Irwin's** UCLA seminar in entertainment publicity, we noticed a man in a Peaches T-shirt scribbling madly on his notepad. Reflecting a trend in the larger chains towards an organized publicity department, Peaches has a national director of public relations and publicity in **Don Borchard**. But while Don was taking notes his Peaches sidekick was earnestly explaining the finer points of retail publicity rap to UCLA coed **Roberta Griefer**, the 5'10" beauty who handles a number of office and press chores for Insight Dynamics Corporation (which runs, in addition to a number of growth groups, the American Sexual Freedom Movement). "He seemed to want to add the personal touch," commented the 20-year-old former model, "but I buy my records there anyhow." Letters, We Get Letters . . . Some of the comments we received have been helpful, but we're still looking for more of your input in this column. While the world waits for a valentine from Pickwick's **Sue McDougall** (although, sadly, only her husband will receive one), we'll settle for only a little more than those hastily scrawled death threats complaining that the entire stock of Boston Pops march records in Butte, Montana have been subjected to sex rays from an iron curtain country. Thanks, guys; I'm looking for my baton.

On The Other Hand . . . Newsletters from retailers seem to be increasing. Two that we receive with clocklike regularity are The Amplifier from Lieberman Enterprises and Everybody's Newsletter from those rowdies up North. The editorial content and production values are from opposite ends of the earth, but they both serve a valuable function in letting the employees know what's going on. LE's four-page slick offset job from **Clystene Wilson** is full of journalistic and in-house tidbits. Usually there's a major news story (like the recent coverage of their computerized inventory systems with diagram showing how to read the computer inventory cards), some human interest photos (their St. Louis Lunatics softball team; six members wearing caps, four without, and one in cowboy hat), and a number of columns dealing with new employees, promotions and the like. At Everybody's the four or five page sheet is somewhat more proletarian in production values (a mimeographed job that looks much like the multiple choice test you probably took in junior high health, which helped you develop migraines), but the content is decidedly upbeat. **Micheal Reff** encourages the entire gang to chip in on reviews and notes. The most recent edition featured the results of their 1977 employee poll. **Linda Ronstadt** was predictably their favorite female performer, but it was in keeping with their unpredictable happy-go-lucky crew that Worst Trend In Music winners were: 1. Punk 2. Disco; and that Best Trend In Music award winners were: 1. New Wave/Good Ol' R&R 2. Punk. We were somewhat disappointed to see there was no Best Dance category, since the managers who toured our offices (at historic Sunset and Vine) were deeply into the pogo.

Why Don't You Give Me A Call Sometime? . . . Unfortunately, it's all in the nature of business, but A&M's **Jane Neches**, who heads their new national sales research department, wants your gripes, opinions and suggestions as the company seeks ways to effectively duplicate its promotion successes in the sales area. There has been much industry speculation concerning this department, simply because we could not report with any degree of certainty what it was all about. But as Jane makes her way around various NARM regional meetings, it becomes apparent the company is simply trying to interfere more effectively with the guys who sell the goods. You can reach her at (213) 469-2411, extension 537.



**SALESMAKER OF THE WEEK**



**DOUBLE LIVE GONZO**  
TED NUGENT  
Epic

**TOP SALES**

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- STREETPLAYER—Rufus and Chaka Khan—ABC
- GOLDEN TIME OF DAY—Maze—Capitol
- WEEKEND IN L.A.—George Benson—WB

**CAMELOT/NATIONAL**

- AJA—Steely Dan—ABC
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- GRAND ILLUSION—Slyx—A&M
- HERE AT LAST... BEE GEES LIVE—RSO
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SLOWHAND—Eric Clapton—RSO

**HANDLEMAN/NATIONAL**

- ATTENTION SHOPPERS—Starz—Capitol
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOLDEN TIME OF DAY—Maze—Capitol
- INFINITY—Journey—Col
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- LONGER FUSE—Dan Hill—20th Century
- LOOKING BACK—Stevie Wonder—Motown
- ONCE UPON A DREAM—Enchantment—Roadshow
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

**MUSICLAND/NATIONAL**

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- ENDLESS FLIGHT—Gordon Lightfoot—WB
- FEELS SO GOOD—Chuck Mangione—A&M
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- LONGER FUSE—Dan Hill—20th Century
- ODYSSEY—RCA
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- WATERMARK—Art Garfunkel—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WHITE HOT—Angel—Casablanca

**RECORD BAR/NATIONAL**

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

**KING KAROL/NEW YORK**

- AJA—Steely Dan—ABC
- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
- LITTLE CRIMINALS—Randy Newman—WB
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE STRANGER—Billy Joel—Col
- WATERMARK—Art Garfunkel—Col

**WAXIE MAXIE/**

**WASH., D.C.**

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOLDEN TIME OF DAY—Maze—Capitol
- RAYDIO—Arista
- RIDING HIGH—Faze-O—SHE
- STREETPLAYER—Rufus—ABC
- WE ALL KNOW WHO WE ARE—Cameo—Chocolate City
- WEEKEND IN L.A.—George Benson—WB

**FOR THE RECORD/**

**BALTIMORE**

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOLDEN TIME OF DAY—Maze—Capitol
- HOLD ON—Noel Pointer—UA
- RAYDIO—Arista
- REACHING FOR THE SKY—Peabo Bryson—Capitol
- SHOUT—B. T. Express—Col
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WE ALL KNOW WHO WE ARE—Cameo—Chocolate City
- WEEKEND IN L.A.—George Benson—WB

**RADIO 437/PHILADELPHIA**

- EXCITABLE BOY—Warren Zevon—Asylum
- FLOWER—UA
- GOLDEN TIME OF DAY—Maze—Capitol
- HALF & HALF—Vicki Sue Robinson—RCA
- HOLD ON—Noel Pointer—UA
- KILL CITY—Iggy Pop & James Williamson—Bomp
- MESSAGE FROM THE MAGIC—Blue Magic—Atco
- PLASTIC LETTERS—Blondie—Chrysalis
- ROMEO & JULIET—Alec Costandinos—Casablanca
- TUXEDO JUNCTION—Butterfly

**FATHER'S & SUN'S/**

**MIDWEST**

- CATS ON THE COAST—Sea Level—Capricorn
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- I LOVE MY MUSIC—Wild Cherry—Epic/Sweet City
- INFINITY—Journey—Col
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- ROCKIN' ALL OVER THE WORLD—Status Quo—Capitol
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.—George Benson—WB

**NATL. RECORD MART/**

**MIDWEST**

- CATS ON THE COAST—Sea Level—Capricorn
- DOUBLE LIVE GONZO—Ted Nugent—Epic

- ENDLESS WIRE—Gordon Lightfoot—WB
- GOLDEN TIME OF DAY—Maze—Capitol
- I LOVE MY MUSIC—Wild Cherry—Epic/Sweet City
- STREETPLAYER—Rufus and Chaka Khan—ABC
- TEN YEARS OF GOLD—Kenny Rogers—UA
- WATERMARK—Art Garfunkel—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.—George Benson—WB

**MUSIC STOP/DETROIT**

- CATS ON THE COAST—Sea Level—Capricorn
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- ENDLESS WIRE—Gordon Lightfoot—WB
- EVEN NOW—Barry Manilow—Arista
- FEELS SO GOOD—Chuck Mangione—A&M
- GOLDEN TIME OF DAY—Maze—Capitol
- INFINITY—Journey—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.—George Benson—WB

**RECORD RENDEZVOUS/**

**CLEVELAND**

- EDDIE MONEY—Col
- FUNKENTELECHY VS. THE PLACEBO SYNDROME—Parliament—Casablanca
- ONCE UPON A DREAM—Enchantment—Roadshow
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THANKFUL—Natalie Cole—Capitol
- THE STRANGER—Billy Joel—Col
- WATERMARK—Art Garfunkel—Col
- WEEKEND IN L.A.—George Benson—WB

**RECORD REVOLUTION/**

**CLEVELAND**

- ATTENTION SHOPPERS—Starz—Capitol
- BODY LOVE—Klaus Schulze—Island
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EXCITABLE BOY—Warren Zevon—Asylum
- I LOVE MY MUSIC—Wild Cherry—Epic/Sweet City
- INFINITY—Journey—Col
- MIROUSLAV—Miroslav Vitous—Arista
- PLASTIC LETTERS—Blondie—Chrysalis
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE GODZ—Millennium

**ROSE RECORDS/CHICAGO**

- BROKEN HEART—The Babys—Chrysalis
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- EVEN NOW—Barry Manilow—Arista
- FANTASY LOVE AFFAIR—Peter Brown—Drive
- GOLDEN TIME OF DAY—Maze—Capitol
- INFINITY—Journey—Col
- SLOWHAND—Eric Clapton—RSO
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic
- WEEKEND IN L.A.—George Benson—WB

**RADIO DOCTORS/**

**MILWAUKEE**

- ALIENS—Horslips—DJM
- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- EXCITABLE BOY—Warren Zevon—Asylum
- HOLD ON—Noel Pointer—UA
- JAMERICAN MAN—David Oliver—Mercury
- RIDING HIGH—Faze-O—SHE
- SEND IT—Ashford & Simpson—WB
- SHOUT—B. T. Express—Col

- STARLIGHT DANCER—Kayak—Janus
- VILLAGE PEOPLE—Casablanca

**LIEBERMAN/**

**MINNEAPOLIS**

- DAISY DILLMAN BAND—UA
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- GOLDEN TIME OF DAY—Maze—Capitol
- INFINITY—Journey—Col
- PASTICHE—Manhattan Transfer—Atlantic
- LITTLE CRIMINALS—Randy Newman—WB
- MY AIM IS TRUE—Elvis Costello—Col
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.—George Benson—WB

**EAST-WEST RECORDS/**

**CENTRAL FLORIDA**

- BROKEN HEART—The Babys—Chrysalis
- CHASING RAINBOWS—Jane Oliver—Col
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- GOLDEN TIME OF DAY—Maze—Capitol
- JAMERICAN MAN—David Oliver—Mercury
- LONGER FUSE—Dan Hill—20th Century
- PUTTIN' IT STRAIGHT—Pat Travers—Polydor
- SHOUT—B. T. Express—Col
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WEEKEND IN L.A.—George Benson—WB

**MUSHROOM/**

**NEW ORLEANS**

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- GOIN' BANANAS—Side Effect—Fantasy
- GOLDEN TIME OF DAY—Maze—Capitol
- HOLD ON—Noel Pointer—UA
- INFINITY—Journey—Col
- MONTREUX SUMMIT, VOL. I—Various Artists—Col
- RIDING HIGH—Faze-O—SHE
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- STREETPLAYER—Rufus and Chaka Khan—ABC
- WEEKEND IN L.A.—George Benson—WB

**TAPE CITY/NEW ORLEANS**

- FLOWING RIVERS—Andy Gibb—RSO
- GALAXY—War—MCA
- GOLDEN TIME OF DAY—Maze—Capitol
- KISS ALIVE II—Casablanca
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- LONGER FUSE—Dan Hill—20th Century
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THANKFUL—Natalie Cole—Capitol
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- WEEKEND IN L.A.—George Benson—WB

**INDEPENDENT RECORDS/**

**DENVER**

- AFRICAN VIOLET—Blue Mitchell—Impulse
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- NEW TRAIN, SAME RIDER—Tom T. Hall—RCA
- NO PLACE TO FALL—Steve Young—RCA
- OPEN FIRE—Montrrose—WB
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic
- TWO FOR THE ROAD—Larry Coryell/Steve Khan—Arista
- WEEKEND IN L.A.—George Benson—WB
- WINGS OF LOVE—Nova—Arista
- CIRCLES/ARIZONA
- CATS ON THE COAST—Sea Level—Capricorn
- DOUBLE LIVE GONZO—Ted Nugent—Epic

- HEAVEN HELP THE FOOL—Bob Weir—Arista
- INFINITY—Journey—Col
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- RAYDIO—Arista
- STREETPLAYER—Rufus and Chaka Khan—ABC
- THE ALBUM—ABBA—Atlantic
- THE BELLE ALBUM—Al Green—Hi
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

**ODYSSEY/SOUTHWEST & WEST**

- DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT—RCA
- GOLDEN TIME OF DAY—Maze—Capitol
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HERB ALPERT-HUGH MASEKELA—A&M
- HOLD ON—Noel Pointer—UA
- HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
- MAMA LET HIM PLAY—Doucette—Mushroom
- PURE MANIA—Vibrators—Col
- RAYDIO—Arista
- WINDOW OF A CHILD—Seawind—CTI

**MUSIC PLUS/LOS ANGELES**

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- EASY LIVIN'—Sunny Rollins—Milestone
- EXCITABLE BOY—Warren Zevon—Asylum
- FORMERLY OF THE HARLETTES—Sharon Reed, Ula Hedwig, Charlotte Crossley—Col
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca
- SPACE SPECTACULAR—Zubin Mehta—London
- TEN YEARS OF GOLD—Kenny Rogers—UA
- TOO HOT TO HANDLE—Heatwave—Epic

**TOWER/LOS ANGELES**

- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- ELOISE—Eloise Laws—ABC
- EXCITABLE BOY—Warren Zevon—Asylum
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- HERB ALPERT-HUGH MASEKELA—A&M
- JAY BOY ADAMS—Atlantic
- NIGHT PEOPLE—Lee Dorsey—ABC
- RAINBOW SEEKER—Joe Sample—ABC
- RAYDIO—Arista
- WHITE HOT—Angel—Casablanca

**EUCALYPTUS RECORDS/ NORTHWEST**

- ACTION—Blackbyrds—Fantasy
- CATS ON THE COAST—Sea Level—Capricorn
- EDDIE MONEY—Col
- GOIN' BANANAS—Side Effect—Fantasy
- GOLDEN TIME OF DAY—Maze—Capitol
- HAVANA CANDY—Patti Austin—CTI
- INFINITY—Journey—Col
- STREETPLAYER—Rufus and Chaka Khan—ABC
- STRIKER—Arista
- WINDOW OF A CHILD—Seawind—CTI

**EVERYBODY'S RECORDS/ NORTHWEST**

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- FREE SAILIN'—Hoyt Axton—MCA
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- INFINITY—Journey—Col
- KOSMOS—Tomita—RCA
- OPEN FIRE—Montrrose—WB
- ROUGH MIX—Pete Townshend & Ronnie Lane—MCA
- SLOWHAND—Eric Clapton—RCA
- STRIKER—Arista
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA



# 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)

FEB. 18	FEB. 11	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	<b>SATURDAY NIGHT FEVER</b> BEE GEES AND VARIOUS ARTISTS RSO RS2 4001 (5th Week)	9	J
2	2	<b>NEWS OF THE WORLD</b> QUEEN/Elektra 6E 112	13	G
3	3	<b>RUMOURS</b> FLEETWOOD MAC/Warner Bros. BSK 3010	52	G
4	4	<b>FOOT LOOSE &amp; FANCY FREE</b> ROD STEWART/Warner Bros. BSK 3092	14	G
5	5	<b>ALL 'N ALL EARTH, WIND &amp; FIRE</b> /Columbia JC 34905	12	G
6	6	<b>RUNNING ON EMPTY</b> JACKSON BROWNE/Asylum 6E 113	8	G
7	7	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 104	23	G
8	8	<b>THE STRANGER</b> BILLY JOEL/Columbia JC 34987	20	G
9	10	<b>BORN LATE</b> SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	13	G
10	11	<b>I'M GLAD YOU'RE HERE WITH ME TONIGHT</b> NEIL DIAMOND/Columbia JC 34990	13	G
11	9	<b>KISS ALIVE II</b> /Casablanca NBLP 7076	14	I
12	12	<b>CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)</b> /Arista AL 9500	8	G
13	14	<b>THE GRAND ILLUSION</b> STYX/A&M SP 4637	30	G
14	16	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner JZ 34929 (CBS)	18	G
15	15	<b>SHAUN CASSIDY</b> /Warner/Curb BS 3067 (WB)	34	F
16	17	<b>STREET SURVIVORS</b> LYNRYD SKYNYRD/MCA 3029	16	G
17	13	<b>DRAW THE LINE</b> AEROSMITH/Columbia JC 34856	9	G
18	20	<b>SLOWHAND</b> ERIC CLAPTON/RSO RS 1 3030	13	G
19	19	<b>OUT OF THE BLUE</b> ELO/Jet JTLA 823 L2 (UA)	13	I
20	23	<b>AJA</b> STEELY DAN/ABC AA 1006	20	G
21	21	<b>COMMODORES LIVE</b> /Motown M9 894A2	16	I
22	25	<b>WATERMARK</b> ART GARFUNKEL/Columbia JC 34975	4	G
23	24	<b>FUNKENTELECHY VS. THE PLACEBO SYNDROME</b> PARLIAMENT/Casablanca NBLP 7034	10	G
24	18	<b>DOWN TWO THEN LEFT</b> BOZ SCAGGS/Columbia JC 34729	7	G
25	22	<b>STAR WARS (ORIGINAL SOUNDTRACK)</b> /20th Century 2T 541	36	H
26	26	<b>GREATEST HITS, ETC.</b> PAUL SIMON/Columbia JC 34032	13	G
27	27	<b>THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)</b> /20th Century T 550	9	G
28	23	<b>GALAXY WAR</b> /MCA 3030	12	G
29	30	<b>THANKFUL</b> NATALIE COLE/Capitol SW 11708	11	G
30	34	<b>LONGER FUSE</b> DAN HILL/20th Century T 547	8	G
31	32	<b>LIVE AT THE BIJOU</b> GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	9	G
32	29	<b>FOREIGNER</b> /Atlantic SD 19109	47	G
33	31	<b>LITTLE CRIMINALS</b> RANDY NEWMAN/Warner Bros. BSK 3079	18	G
34	36	<b>FRENCH KISS</b> BOB WELCH/Capitol ST 11663	20	G
35	44	<b>WEEKEND IN L.A.</b> GEORGE BENSON/Warner Bros. 2WB 3139	3	X
36	35	<b>BOOK OF DREAMS</b> STEVE MILLER BAND/Capitol SO 11630	39	G
37	33	<b>DON JUAN'S RECKLESS DAUGHTER</b> JONI MITCHELL/Asylum BB 701	8	G
38	39	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2587	18	K
39	40	<b>BOSTON</b> /Epic JE 34188	73	G
40	38	<b>LET'S GET SMALL</b> STEVE MARTIN/Warner Bros. BSK 3090	21	G
41	45	<b>BLUE LIGHTS IN THE BASEMENT</b> ROBERTA FLACK/Atlantic SD 19149	6	G
42	46	<b>ENDLESS WIRE</b> GORDON LIGHTFOOT/Warner Bros. BSK 3149	4	G
43	67	<b>WAYLON &amp; WILLIE</b> WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	3	G
44	52	<b>QUARTER MOON IN A TEN CENT TOWN</b> EMMYLOU HARRIS/Warner Bros. BSK 3141	4	G
45	41	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb BS 3118 (WB)	17	F
46	57	<b>GOLDEN TIME OF DAY</b> MAZE/Capitol ST 11710	3	G
47	42	<b>BARRY MANILOW LIVE</b> /Arista AL 8500	38	I
48	51	<b>MY AIM IS TRUE</b> ELVIS COSTELLO/Columbia JC 35037	6	G



49	37	<b>LEIF GARRETT</b> /Atlantic SD 19152	8	G
50	55	<b>PLAYER</b> /RSO RS 1 3026	5	G
51	83	<b>DOUBLE LIVE GONZO!</b> TED NUGENT/Epic KE 2 35069	2	I
52	61	<b>CATS ON THE COAST</b> SEA LEVEL/Capricorn CPN 0198	4	G
53	54	<b>CHIC</b> /Atlantic SD 19153	7	G
54	68	<b>STREET PLAYER</b> RUFUS/CHAKA KHAN/ABC AA 1049	2	G
55	43	<b>OLIVIA NEWTON-JOHN'S GREATEST HITS</b> /MCA 3028	16	G
56	47	<b>HOTEL CALIFORNIA</b> EAGLES/Asylum 6E 103	61	G
57	62	<b>HERE AT LAST—BEE GEES LIVE</b> /RSO RS 2 3901	38	I
58	65	<b>DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT</b> /RCA AFL1 2402	3	G
59	49	<b>GREATEST HITS BAY CITY ROLLERS</b> /Arista AB 4158	10	G
60	60	<b>ONCE UPON A TIME</b> DONNA SUMMER/Casablanca NBLP 7078	13	I
61	50	<b>GREATEST HITS, VOL. II</b> ELTON JOHN/MCA 3027	19	G
62	53	<b>LOOKING BACK</b> STEVIE WONDER/Motown M 804 LP3	8	I
63	48	<b>IN FULL BLOOM</b> ROSE ROYCE/Whitfield WH 3074 (WB)	26	F
64	66	<b>ENCOUNTERS OF EVERY KIND</b> MECO/Millennium MNLP 8004 (Casablanca)	6	G
65	56	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA AFL1 2544	12	G
66	77	<b>INFINITY JOURNEY</b> /Columbia JC 34912	3	G
67	58	<b>SECRETS</b> CON FUNK SHUN/Mercury SRM 1 1180	12	G
68	59	<b>FLYING HIGH ON YOUR LOVE</b> BAR KAYS/Mercury SRM 1 5004	12	F
69	69	<b>PART 3</b> KC & THE SUNSHINE BAND/TK 605	41	G
70	70	<b>A FANTASY LOVE AFFAIR</b> PETER BROWN/Drive 104 (TK)	6	G
71	71	<b>WORKS, VOL. II</b> EMERSON, LAKE & PALMER/Atlantic SD 19147	12	G
72	78	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M SP 4658	16	G
73	74	<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/Casablanca NBLP 7080	8	G
74	76	<b>REACH FOR IT</b> GEORGE DUKE/Epic PE 34883	16	F
75	63	<b>I ROBOT</b> ALAN PARSONS PROJECT/Arista AL 7002	33	G
76	73	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428	32	G
77	79	<b>WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL</b> LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	6	G
78	75	<b>GREATEST HITS</b> LINDA RONSTADT/Asylum 6E 106	15	F
79	80	<b>BAT OUT OF HELL</b> MEATLOAF/Epic/Cleveland Intl. PE 34974	10	G
80	81	<b>MENAGERIE</b> BILL WITHERS/Columbia JC 34903	5	G
81	90	<b>WHITE HOT ANGEL</b> /Casablanca NBLP 7085	3	G
82	91	<b>HEAVEN HELP THE FOOL</b> BOB WEIR/Arista AB 4155	2	G

**CHARTMAKER OF THE WEEK**

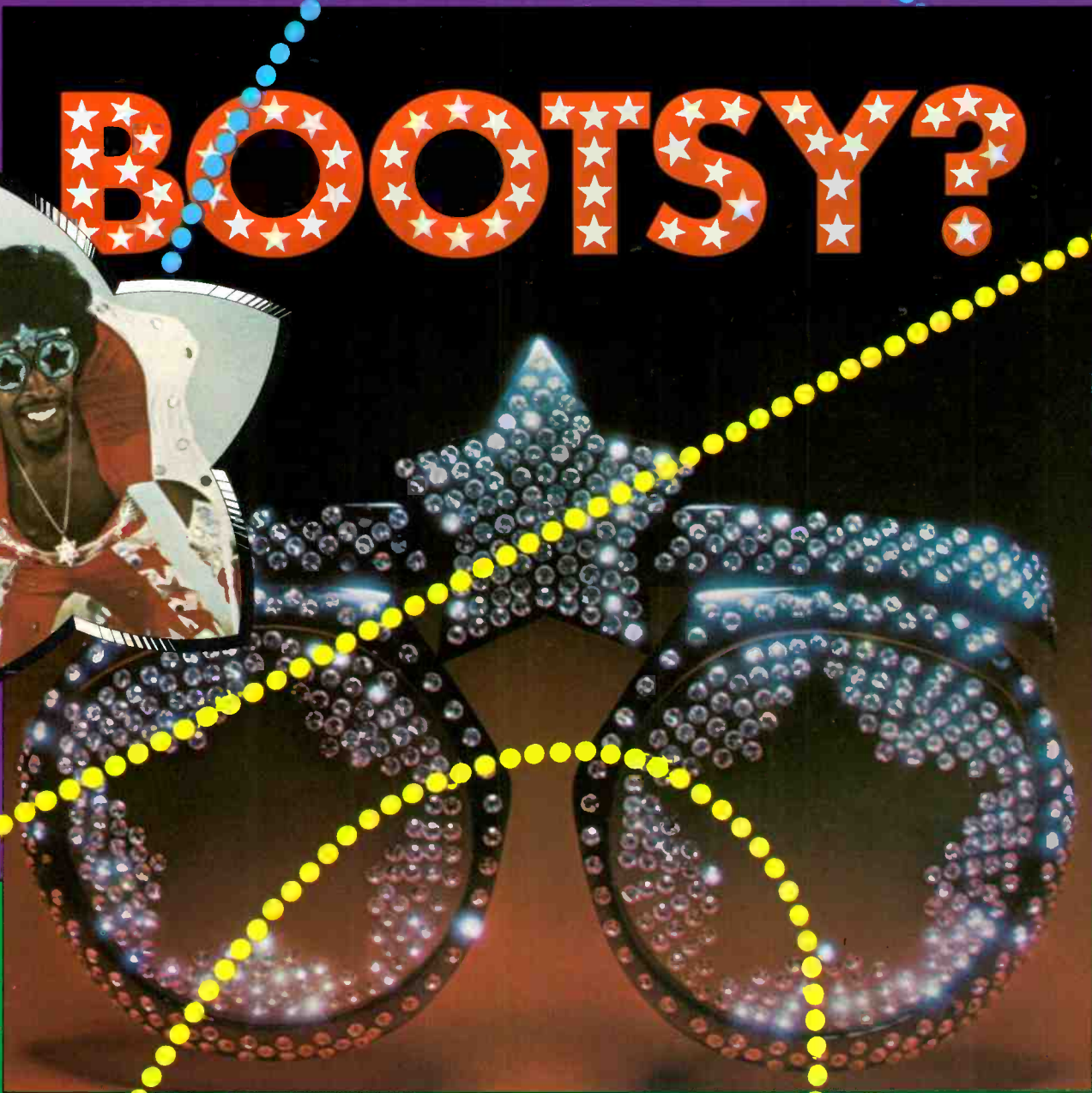
83	102	<b>THE ALBUM</b> ABBA Atlantic SD 19164	1	G
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84	87	<b>TOO HOT TO HANDLE</b> HEATWAVE/Epic PE 34761	28	F
85	92	<b>10 YEARS OF GOLD</b> KENNY ROGERS/United Artists UA LA 835 H	2	G
86	104	<b>RAYDIO</b> /Arista AB 4163	1	G
87	85	<b>TURNIN' ON</b> HIGH INERGY/Gordy G 978 (Motown)	16	F
88	89	<b>KARLA BONOFF</b> /Columbia PC 34672	20	F
89	94	<b>GOIN' BANANAS</b> SIDE EFFECT/Fantasy F 9537	3	G
90	97	<b>WINDOW OF A CHILD</b> SEAWIND/CTI 7 5007	2	G
91	98	<b>OPEN FIRE</b> RONNIE MONTRÖSE/Warner Bros. BSK 3134	2	F
92	109	<b>HERB ALPERT-HUGH MASEKELA</b> /Horizon SP 728 (A&M)	1	G
93	93	<b>SECONDS OUT</b> GENESIS/Atlantic SD 2 9002	11	G
94	95	<b>BROKEN HEART</b> THE BABYS/Chrysalis CHR 1150	15	G
95	76	<b>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</b> 20th Century T 543	23	G
96	84	<b>HEADS</b> BOB JAMES/Columbia JC 34896	12	G
97	88	<b>A PAUPER IN PARADISE</b> GINO VANNELLI/A&M SP 4664	15	G
98	99	<b>THEIR GREATEST HITS: 1971-1975</b> EAGLES/Asylum 6E 105	103	G
99	100	<b>DIFFERENT MOODS OF ME</b> LONNIE JORDAN/MCA 2329	2	G
100	103	<b>ONCE UPON A DREAM</b> ENCHANTMENT/Roadshow RS LA811 G (UA)	1	F



# BOOTSY?



Check the stats. Led the National Funk League in hits, total space basses, silly serious slugging to all fields.

The young man some call Bewtski; others, the Booted One; still others, Bootzilla; and even others, Bootsy!, has been proclaimed by a consensus of geepies, rubber fans and funkateers to be **PLAYER OF THE YEAR**.

To celebrate, Bootsy's lowered the flaps on his star-shades, pitched his voice toward the ionosphere and come out bumpin'.

Features the single *"Bootzilla"* (WBS 8512).

Produced by George Clinton and William Collins.   
On Warner Bros. records and tapes. BSK 3093.



# 101 THE ALBUM CHART 150

FEBRUARY 18, 1978

FEB. 18	FEB. 11	
101	101	MOONFLOWER SANTANA/Columbia C2 34914
102	86	LOVE SONGS THE BEATLES/Capitol SKBL 11711
<b>103</b>	113	EDDIE MONEY/Columbia PC 34909
104	72	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521
105	82	WINNING COMBINATION DONNY & MARIE/Polydor PD 1 6127
<b>106</b>	126	ATTENTION SHOPPERS STARZ/Capitol ST 11730
107	96	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists UA LA 771 G
108	105	MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707
109	108	FOGHAT LIVE/Bearsville BSK 6971 (WB)
110	110	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/DJM DJLPA 714 (Amherst)
111	107	COMMODORES/Motown M7 884
112	106	BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151
113	116	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616
<b>114</b>	125	PEABO PEABO BRYSON/Capitol ST 11729
115	115	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/Warner/Virgin BSK 3147 (WB)
116	117	DUO-GLIDE SANFORD & TOWNSEND/Warner Bros. BSK 3081
117	111	CAPTAIN & TENNILLE'S GREATEST HITS/A&M SP 4667
118	122	PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704
119	120	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
120	112	JT JAMES TAYLOR/Columbia CJ 34811
121	114	SOMETHING TO LOVE LTD/A&M SP 4646
122	118	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
123	124	THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream)
124	127	ODYSSEY/RCA AFL1 2004
125	129	KOSMOS TOMITA/RCA ARL1 2616
<b>126</b>	—	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118
127	123	I'M IN YOU PETER FRAMPTON/A&M SP 4704
128	132	PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121
<b>129</b>	—	HOLD ON NOEL POINTER/United Artists UA LA848 H
130	136	PASTICHE MANHATTAN TRANSFER/Atlantic SD 19163
131	134	FLOWING RIVERS ANDY GIBB/RSO 1 3019
132	133	SILK DEGREES BOZ SCAGGS/Columbia JC 33920
133	119	RICK DANKO/Arista AB 4141
134	128	LOVE GUN KISS/Casablanca NBLP 7051
135	130	TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 35018
136	131	SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)
137	121	THE HARDNESS OF THE WORLD SLAVE/Cotillion 5201 (Atlantic)
138	135	BRICK/Bang BLP 409
139	141	TOM PETTY AND THE HEARTBREAKERS/ABC SRL 52006
140	139	FEELIN' BITCHY MILLIE JACKSON/Spring SP1 6715 (Polydor)
141	137	THE FORCE KOOL & THE GANG/De-Lite DSR 9501 (Mercury)
142	142	ACTION BLACKBYRDS/Fantasy F 9535
143	140	COME GO WITH US POCKETS/Columbia PC 34879
144	149	JAMERICAN MAN DAVID OLIVOR/Mercury SRM 1 1183
145	—	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca NBLP 7088
146	146	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
147	144	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911
148	148	OXYGENE JEAN-MICHEL JARRE/Polydor PD 1 6112
149	147	DECADE NEIL YOUNG/Reprise 3RS 2257 (WB)
150	—	HALF AND HALF VICKI SUE ROBINSON/RCA AFL1 2294

## 151-200 ALBUM CHART

151	WE ALL KNOW WHO WE ARE CAMEO/Chocolate City CCLP 2004 (Casablanca)	174	SINGER OF SONGS-TELLER OF TALES PAUL DAVIS/Bang BLP 410
152	INNER VOICES McCOY TYNER/ Milestone M 9079	175	TWO HOT FOR LOVE THP ORCHESTRA/Butterfly FLY 005
153	MANORISMS WET WILLIE/Epic JE 34983	176	OUTSIDE HELP JOHNNY RIVERS/ Big Tree BT 7 6004 (Atlantic)
154	DIAMANTINA COCKTAIL LITTLE RIVER BAND/Harvest SW 11645 (Capitol)	177	96° IN THE SHADE THIRD WORLD/ Island 1LPS 9443
155	LEVON HELM & THE RCO ALL-STARS ABC AA 1017	178	COWBOY/Capricorn CPN 0194
156	IT TAKES ONE TO KNOW ONE DETECTIVE/Swan Song SS 8504 (Atlantic)	179	ELOISE ELOISE LAWS/ABC AB 12313
157	A STAR IS BORN (ORIGINAL SOUNDTRACK) Columbia JS 34403	180	FUNK IN A MASON JAR HARVEY MASON/Arista AB 4157
158	SHOUT! BT EXPRESS/Columbia JC 35078	181	MONTEUX SUMMIT VARIOUS ARTISTS/Columbia JG 45005
159	DREAMBOAT ANNIE HEART/ Mushroom MRS 5005	182	HERE TO TEMPT YOU TEMPTATIONS/ Atlantic SD 19143
160	HAVING A PARTY POINTER SISTERS/ABC BT 6023	183	KISSIN' IN THE CALIFORNIA SUN KATY MOFFAT/Columbia JC 34774
161	ROCKET TO RUSSIA RAMONES/ Sire SR 6042 (WB)	184	EVOLUTION (MOST RECENT) TAJ MAHAL/Warner Bros. BSK 3094
162	SUPERNATURE CERRONE/Cotillion 5202 (Atlantic)	185	EQUINOX STYX/A&M SP 4559
163	FORMERLY OF THE HARLETTES SHARON REED, ULA HEDWIG, CHARLOTTE CROSSLEY/ Columbia JC 35250	186	LEVEL HEADED SWEET/Capitol SKAO 11744
164	NEW HORIZON ISAAC HAYES/ Polydor PD 16120	187	TALKING HEADS '77/Sire SR 6036 (WB)
165	MAGIC BILLY COBHAM/Columbia JC 34939	188	MESSAGE FROM THE MAGIC BLUE MAGIC/Atco SD 34 104
166	RIDING HIGH FAZE-O/SHE SH 740 (Atlantic)	189	ALL THIS AND HEAVEN TOO ANDREW GOLD/Asylum 6E 116
167	SAFETY IN NUMBERS CRACK THE SKY/Lifesong JZ 35041 (CBS)	190	RAINBOW SEEKER JOE SAMPLE/ ABC AA 1050
168	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	191	STRIKER/Arista AB 4165
169	I LOVE MY MUSIC WILD CHERRY/ Epic/Sweet City JE 35011	192	LE SPANK LE PAMPLEMOUSSE/AVI AVI 6032
170	PLASTIC LETTERS BLONDIE/ Chrysalis CHR 1168	193	MAMA LET HIM PLAY DOUCETTE/ Mushroom MRS 5009
171	FREE SAILIN' HOYT AXTON/ MCA 2319	194	ALL FOR A REASON ALESSI/ A&M SP 4657
172	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029	195	THE GODZ/Millennium 8003 (Casablanca)
173	ON FIRE T CONNECTION/ Dash 30008 (TK)	196	PUTTIN' ON THE STYLE LONNIE DONNEGAN/United Artists LA 827 H
		197	BIONIC BOOGIE/Polydor PD 1 6123
		198	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540
		199	THE DAISY DILLMAN BAND United Artists UA LA 838
		200	ZUBIN MEHTA CONDUCTS SUITES FROM STAR WARS AND CLOSE ENCOUNTERS OF THE THIRD KIND ZUBIN MEHTA/London ZM 1001

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ABBA	83	MANHATTAN TRANSFER	130
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GEORGE BENSON	35	RONNIE MONTROSE	91
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PETER FRAMPTON	127	SEX PISTOLS	115
ART GARFUNKEL	22	SIDE EFFECT	89
LEIF GARRETT	49	PAUL SIMON	26
CRYSTAL GAYLE	107	SLAVE	137
GENESIS	93	STARZ	106
ANDY GIBB	131	STEELY DAN	20
AL GREEN	123	ROD STEWART	4
EMMYLOU HARRIS	44	STYX	13
HEATWAVE	84	DONNA SUMMER	60
HERB ALPERT-HUGH MASEKELA	92	JAMES TAYLOR	120
HIGH INERGY	87	THE STORY OF STAR WARS	27
DAN HILL	30	TOMITA	125
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BOB JAMES	96	GINO VANNELLI	97
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GORDON LIGHTFOOT	42	NEIL YOUNG	149
LTD	121	WARREN ZEVON	126
LYNYRD SKYNYRD	16		
CHUCK MANGIONE	72		



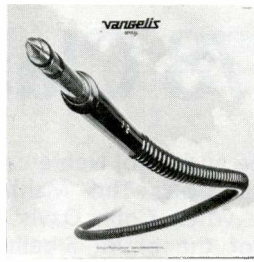
# Album Picks

(Continued from page 16)

## SPIRAL

**VANGELIS—RCA AFL1-2627 (7.98)**

The Greek keyboard maestro has composed, arranged, performed (all instruments) and produced his latest album, marking the latest step in his musical evolution. Vangelis' music has been getting more melodic as he continues to meld electronic, acoustic and percussive instrumentation.



## WE ALL KNOW WHO WE ARE

**CAMEO—Chocolate City CCLP 2004 (7.98)**  
(Casablanca)

The second album from the group is again in the high energy funk/outrage vein that has come to typify their music. The music is loose and geared for parties and/or dancing with whistles and lots of extraneous background noise adding to their distinctive flavor. Standouts are "Inflation" and "We All Know Who We Are."



## NIGHT PEOPLE

**LEE DORSEY—ABC AA 1048 (7.98)**

The combination of Dorsey and producer Allen Toussaint, remembered for classics like "Working In A Coal Mine," "Ya Ya" and "Holy Cow" in the mid-sixties has once again hit upon a scintillating groove. The title track, with its distinctive syncopations is what could put Dorsey back on the charts.



## ONE NIGHT LATE

**DR. JOHN—Karate KSD 5404 (AFE)**

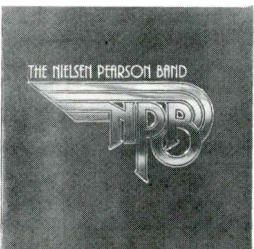
Mardi Gras season in New Orleans is the best time of year to listen to Dr. John as he captures the essential qualities of that city's roots music as well as anyone. Songs like "Shoo-Ria," "Tipatina" and "In The Night" best illustrate his distinctive approach.



## THE NIELSEN PEARSON BAND

**Epic JE 34984 (7.98)**

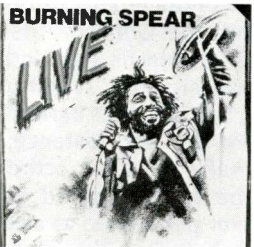
A self-described "songwriter's album," the group led by Reed Nielsen and Mark Pearson is a vocally oriented outfit that gets the most out of a melody with their arrangements. Mark Jordan, Lenny Pickett and Norton Buffalo lend their talents to the group's easygoing, supple sound.



## LIVE

**BURNING SPEAR—Island ILPS 9513 (7.98)**

Through their three Island albums, Burning Spear has come up with some of the most sinuous and emotive reggae music released in this country. With this set, the group, under singer Winston Rodney, has collected some of their best songs and gives them a heightened intensity in their live reading.



## FIRST STEP

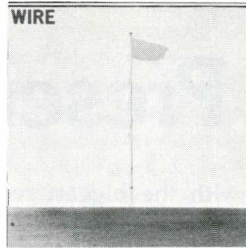
**FANTASY HILL—Prodigal P7 10022R1 (7.98)**

Good, tight hard rock from this group with its second lp. Their heavy fuzz-toned guitar and melodic hooks with solid back-up vocal support sounds reminiscent of a young Uriah Heep in spots. The quintet displays a good sense of dynamics with material like "Aphrodite," "Red Headed Woman" and "Any Way You Wanna."



# Import Reviews

## WIRE



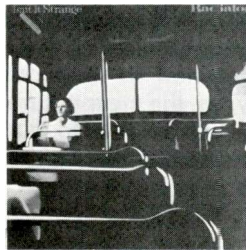
## PINK FLAG

**WIRE—Harvest SHSP 4076 (U.K.)**

The group made a favorable impression on last year's "Live at the Roxy" album and follows it up in style with their first lp. The quartet thunders through 21 songs on two sides including "Lowdown" and "12XU" which have been re-recorded. This lp is already shaping up as one of the bigger punk sets yet.

## ISN'T IT STRANGE

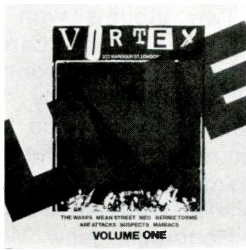
**RADIATOR—Rocket ROLL 14 (U.K.)**



Three former members of the group Lindesfarne—Alan Hull, Ray Laidlaw, Kenny Craddock—have reunited to form this sextet which also includes a couple of members of the now defunct Snafu. The sound is closer to the former rather than the latter group with its pop tunes imbued with warm harmonies.

## LIVE AT THE VORTEX

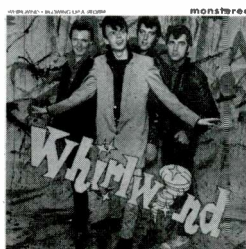
**Vortex NEL 6013 (U.K.)**



The Vortex is one of London's premier punk basement clubs to showcase leading new wave acts. The first lp on their own label presents several of the lesser known acts from the circuit, several of which exhibit raw potential. Noteworthy among them is Neo and the Maniacs, each represented by two cuts.

## BLOWING UP A STORM

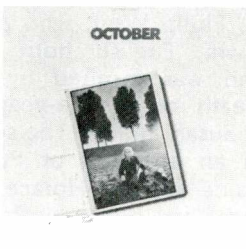
**WHIRLWIND—Chiswick WIK 7 (U.K.)**



While punk bands continue to spring up like Burger Kings in the U.K., there continues to be a resurgence in revivalist/rockabilly groups and the crossover is more than coincidental. The authenticity of Whirlwind goes deeper than the era lp cover with their twangy guitar sound and reverb vocals.

## OCTOBER

**CHARLIE MARIANO—Contempo 2 (Germany)**



The second release on the new German jazz label is another high quality set of music and packaging that will draw comparisons to the concept of ECM. Mariano, a sometimes member of Embryo, utilizes his soprano sax with great finesse with this line-up that includes Barre Phillips and Rainer Bruninghaus.

## GAODHAL'S VISION

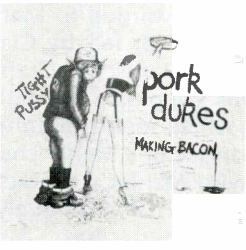
**JOE O'DONNELL—Polydor 2383 465 (U.K.)**



O'Donnell, a member of Ireland's East of Eden, has composed an excellent conceptual work with a biblical theme examining the roots of the Irish. Rory Gallagher, a compatriot, lends some guitar lines, but the music is dominated by O'Donnell's expressive violin work.

## MAKING BACON/TIGHT PUSSY

**PORK DUKES—Wood (12" ep) (U.K.)**



Pressed on a putrid shade of yellow vinyl, this 12" single underlines the Pork Dukes' desire to make an indelible impression. With their carefully selected song titles and aliases (not worth reprinting here) along with a liberal use of expletives, one must agree their point is well made.



# Classical

## Record World Presents '78 Classical Awards

By SPEIGHT JENKINS

■ NEW YORK—At RW's invitation seven music critics and recordings editors met on December 22 at the Princeton Club to select the best classical records of 1977. Everyone suggested whatever record in each category he thought a possible winner; only those records that received at least one vote were considered nominated.

The seven who selected the winning records for RW this year were Peter G. Davis, recordings editor of the New York Times; John W. Freeman, recordings editor of Opera News; James Goodfriend, music editor of Stereo Review; David Hamilton, music critic of the Nation; Dale Harris, contributing editor of High Fidelity and New York correspondent for The Guardian; George Jellinek, music director of radio station WQXR; and this writer.

The meeting seemed to be less bitterly contested than last year's; there were about the same number of ties as last year but fewer violent objections to some of the winners. Every category designated in the past was filled in this session, and several new ones were added. The panel applauded the sudden advent of operetta recordings, in fact awarding to Connoisseur Records a special citation honoring their issuance of so many fine operetta records, originally pressed by EMI's French outlet, Pathe Marconi. The idea for the Operetta category came jointly from Dale Harris and this writer, the former an expert in the field and one who has reviewed many of the operettas that have appeared this past year.

Two other categories were split up: last year we had a Best Opera Recital and a Best Song Recital; this year we added Best Vocal with Orchestra to include the wide area of orchestral songs that are not opera. Another obvious split came in the Concerto category; James Goodfriend suggested that if we had made so many finite gradations in vocal music, we should certainly have a Best Keyboard Concerto and Best String Concerto, and the panel enthusiastically agreed.

When the voting was done, the results gave the largest number of awards to Columbia (8), with second going to Angel (6) and third to Deutsche Grammophon (5). Every major company that produces classical records was represented

with the biggest reduction in awards going to Nonesuch, which has produced far fewer records in the past year than before. Because Nonesuch has only brought forth 12 records in 1977, their winning one award is a very large proportion of their output. Hopefully, in the near future the company will be able to make a more sizeable contribution to the field again.

Voting as always began with the Best Record of Contemporary Music, which is loosely defined as something composed in the last decade. Two albums won this prize: Roger Sessions Cantata, "When Lilacs Last in the Dooryard Bloom'd," conducted by Seiji Ozawa leading the Boston Symphony on New World Records, and Richard Wernick's *Songs of Remembrance* with Jan De Gaetani on Nonesuch. New World Records was mentioned by several of the panel members as having excellent sound and superbly researched program notes. The organization, not originally designed to produce records for public distribution, has recently put some product in large record stores and will no doubt soon be more available. *Songs of Remembrance*, a darkly brooding piece, was discussed in RW when it first appeared. It was written specifically for Miss DeGaetani and her husband, Philip West, who plays the shawm, English horn and oboe and was inspired by the tragic death of a nine-year-old girl, one Susan Philips. The songs included an epigraph of Pythagoras, some Latin of Horace and Virgil and a sad poem by Robert Herrick. The only other piece nominated in the category was Shostakovich's Symphony No. 14 in the Columbia recording with Galina Vishnevskaya and Mark Reshetin as soloists, under the leadership of Mstislav Rostropovich. The remarkable piece, more a song cycle than a symphony, garnered one vote.

The Best Standard Orchestral Category had quite a few titles suggested, but an easy victory in the end was awarded to Mahler's Symphony No. 2, led by Claudio Abbado on Deutsche Grammophon. This grippingly dramatic recording, which seems to unite the Italian conductor's highly charged energy with Mahler's characteristic *Weltschmerz* in a uniquely satisfying manner, has Marilyn

Horne and Carol Neblett as superior soloists. The Mahler won three votes. Colin Davis' recording of the entire Sibelius symphonic output on Philips garnered two votes, while James Levine's Mahler Third on RCA and the series of Mozart symphonies conducted by Josef Krips on Philips won one vote each.

The Non-Standard Orchestral area was severely split, with the panel seemingly one of the remaining strongholds of favorable opinion for the recently departed maestro of the New York Philharmonic, Pierre Boulez. We voted for two of Boulez' records: his recording of Bartok's *Wooden Prince*, which he played with great success at a Philharmonic subscription concert last spring, and the recent Varese recording containing three pieces, *Arcana*, *Ionisation* and *Amerique*. In each, the characteristic clarity of Boulez appeared, with complex harmonies made to sound easy and appropriate color and volume. The Philharmonic, too, was unusually strong. Both those recordings won two votes, with another awarded to the complete set of Nielsen symphonies on Seraphim. Conducted by Herbert Blomstedt, the Danish Radio Symphony Orchestra gives to the Six Symphonies a rich and compelling statement of their countryman's work. Dvorak's *Symphonic Poems*, including "Water Sprite," "Noonday Witch" and *Symphonic Variations*, conducted by Rafael Kubelik with the Bavarian Radio Symphony on Deutsche Grammophon, won one vote.

The Ballet Recording went with no contest to Glazunov's *Seasons*, conducted by Robert Irving, leading the Concert Arts Orchestra. Dale Harris had led off the discussion in the symphonic category, arguing that Bartok's *Wooden Prince*, for instance, though originally a ballet score, should not be so considered because it is never performed as a ballet. The Ballet category should be strictly reserved for those scores, increasingly available, that serve dance in the repertory of major ballet companies.

His argument was agreed to, and when the Ballet category arrived, Harris suggested *The Seasons*, adding that this would give the panel the opportunity to applaud the work of one of America's most overlooked conductors,

Robert Irving. There was general unanimity of agreement: George Jellinek feeling very strongly that Irving is one of the most important conductors appearing in New York but because he is chief conductor at the New York City Ballet, generally ignored. His lack of good notice is more than unfair because George Ballanchine, the company's director, is the most musical of all living choreographers and believes that any piece of music can be set to dance. He has therefore brought into repertory the most complicated music from a repertory that stretches from pre-1700 to the most modern, always expecting perfect playing from his orchestra. Irving has complied and in the process has built a fine orchestra, clearly the best ballet orchestra in the country. Yet the American record buyer is kept totally ignorant of this expertise, and this in an area that is constantly expanding. At any rate, *The Seasons* won four votes and was the only ballet recording nominated. The recording is on Angel.

For the first time since the panel began, in 1974, the members were enthusiastic about the quality of "standard" operas that had been produced in the preceding year. It was felt that the companies had turned out a much better and more dramatic product. With three votes the choice went clearly to DG for its superior pressing of Verdi's *Simon Boccanegra*, with Mirella Freni, Jose Carreras, Piero Cappuccilli and Jose Van Dam, conducted by Claudio Abbado. This recording, which has the vocalists in prime condition and under Abbado catches the moodiness and brooding flavor of Verdi's score ideally, has been very disappointing at the record store. Virtually every salesman with whom I have spoken since it has appeared has praised it, but it has rarely appeared on any chart. The award of the prize for the second year in this category to Deutsche Grammophon is of some interest; even more important this year the award goes to an Italian opera, another indication of the company's attempt at broadening its national base.

There would have been a tie in Standard Operas if the *Trittico* votes had been assembled for one opera, but both *Suor Angelica* and *Gianni Schicchi*, both on Co-

(Continued on page 57)



# Classical

## Record World Classical Award Winners

### BEST RECORD OF CONTEMPORARY MUSIC SESSIONS: WHEN LILACS LAST IN THE DOORYARD BLOOM'D

BOSTON SYMPHONY, OZAWA (New World)

### WERNICK: SONGS OF REMEMBRANCE

DE GAETANI, WEST, GHIGLIA (Nonesuch)

### BEST STANDARD ORCHESTRAL RECORDING

#### MAHLER: SYMPHONY NO. 2

NEBLETT, HORNE; CHICAGO SYMPHONY, ABBADO (DG)

### BEST NON-STANDARD ORCHESTRAL RECORDING

#### BARTOK: WOODEN PRINCE

NEW YORK PHILHARMONIC, BOULEZ (Columbia)

#### NIELSEN: COMPLETE SYMPHONIES

DANISH RADIO SYMPHONY, BLOEMSTEDT (Seraphim)

### VARESE: ARCANA/IONISATION/AMERIQUES

NEW YORK PHILHARMONIC, Boulez (Columbia)

### BEST BALLET RECORDING

#### GLAZUNOV: THE SEASONS

CONCERT ARTS ORCHESTRA, IRVING (Seraphim)

### BEST STANDARD OPERA

#### VERDI: SIMON BOCCANEGRA

FRENI, CAPPUCILLI, CARRERAS; ABBADO (DG)

### BEST NON-STANDARD OPERA

#### JANACEK: KATYA KABANOVA

SOEDERSTROEM, DVORSKY; MACKERRAS (London)

### BEST OPERETTA RECORDING

#### OFFENBACH: LA GRANDE-DUCHESS DE GEROLSTEIN

CRISPIN; LOMBARD (Columbia)

#### OFFENBACH: LA VIE PARISIENNE

CRISPIN; LOMBARD (Angel)

### PLANQUETTE: LES CLOCHES DE CORNEVILLE

MESPLE, SINCLAIR; DOUSSARD (Connoisseur Society)

### BEST SONG RECITAL

#### BRAHMS: LIEDER

LUDWIG, BERNSTEIN (Columbia)

#### RACHMANINOFF, GLINKA: SONGS

VISHNEVSKAYA, ROSTROPOVICH (DG)

#### POPULAR SPANISH SONGS

BERGANZA, YEPES (DG)

### BEST ARIA RECITAL

#### SCHUBERT ONSTAGE

AMELING, AHNSJO; DE WAART (Philips)

### BEST SONG WITH ORCHESTRA

#### GRIEG: PEER GYNT SUITE, SONGS

SOEDERSTROEM, DAVIS (Columbia)

### BEST CHORAL RECORDING

#### VIVALDI: GLORIA

BERGANZA, TERRANI NEW PHILHARMONIA, MUTI (Angel)

### BEST RECORDING OF A KEYBOARD CONCERTO

#### DVORAK: PIANO CONCERTO IN G MINOR

RICHTER; BAVARIAN STATE ORCHESTRA, KLEIBER (Angel)

### BEST RECORDING OF A STRING CONCERTO

#### PROKOFIEV: VIOLIN CONCERTOS NOS. 1, 2

KYUNG WHA CHUNG; LONDON SYMPHONY, PREVIN (London)

### BEST RECORDING BY A KEYBOARD ARTIST

#### MURRAY PERAHIA PLAYS SCHUMANN

(Columbia)

#### NYIREGYHAZI PLAYS LISZT

(Desmar, International Piano Archives)

### BEST RECORDING BY A STRING ARTIST

#### BEETHOVEN: COMPLETE CELLO SONATAS

HARRELL, LEVINE (RCA)

### BEST RECORDING BY A BRASS OR WOODWIND ARTIST

#### HOLLIGER AND NICOLET PLAY WORKS BY BELLINI, RIETZ, OTHERS

(Philips)

### BEST RECORDING OF A STANDARD WORK BY A

#### CHAMBER ENSEMBLE

#### DVORAK: PIANO QUINTET

CLEVELAND QUARTET AND EMANUEL AX (RCA)

### BEST RECORDING OF A NON-STANDARD WORK BY A

#### CHAMBER ENSEMBLE

#### TASHI PLAYS STRAVINSKY

(RCA)

#### DUOS FOR VIOLIN AND GUITAR

Perlman, Williams (Columbia)

### BEST RECORDING OF A BAROQUE WORK

#### BACH: BRANDENBURG CONCERTOS

LEONHARDT (ABC. Son)

### BEST RECORDING OF A PRE-1700 WORK

#### A WAVERLY CHRISTMAS

(Columbia)

### BEST REISSUE OF AN LP

#### ERICH KLEIBER CONDUCTS BEETHOVEN

(London)

### BEST HISTORICAL ISSUE

#### JOHN McCORMACK: A LEGENDARY PERFORMER

(RCA)

### CONCHITA SUPERVIA: OPERA ARIAS AND SPANISH SONGS

(Seraphim)

### BEST RECORD OF AMERICANA

#### GERSHWIN ON BROADWAY

THOMAS (Columbia)

### BEST IMPORT

#### HUMPERDINCK: KONIGSKINDER

DONATH, DALLAPOZZA; MUNICH PHILHARMONIC, WALLBERG (Electrola)

### BEST UNCLASSIFIABLE RECORDING

#### KURT WEILL

LONDON SINFONIETTA, ATHERTON (DG)

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PATHE MARCONI (EMI)

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FOR THEIR EXCELLENT SERIES OF REISSUES OF GREAT

PERFORMANCES OF THE PAST

## Classical Awards (Continued from page 56)

Columbia, were nominated, the first receiving two votes and the last, one. *Suor Angelica* was praised particularly for Renata Scotto's sensitive portrayal, and *Schicchi* for the combination of Tito Gobbi and Placido Domingo. Another opera, the *Macbeth* on Angel, with Fiorenza Cossotto and Sherrill Milnes, conducted by Riccardo Muti, was also nominated with one vote.

As usual, the field of Non-Standard Opera was rich with nominations, and the category is roughly defined as those operas not usually in big company repertory. The winner with three votes was the superb London Records recording of Leos Janacek's *Katya Kabanova* with Elisabeth Soederstroem in the title role, conducted by Charles Mackerras. This is a classic case of a non-standard

opera that has recently received some performance, namely in San Francisco with the same soprano and conductor, but the work has not become "standard." Not only was Miss Soederstroem's performance revelatory — her opening monologue is the ultimate in communication of a myriad of feelings on disc—but this recording lets the American record buyer hear the work of Peter Dvorsky, a

new Czech tenor who has appeared at the Metropolitan this past fall and will appear there more frequently in the future. One of the most surprising factors in this recording is that unlike the much more standard *Siman Boccanegra*, *Katya* sold quite well all over the country. London's sales techniques seem to have paid off in a big way.

(Continued on page 65)



# Classical

## 1978 for RCA: A Big Year for Horowitz

■ RCA has scheduled for the month of February the recording of Vladimir Horowitz's performance with the New York Philharmonic, conducted by Eugene Ormandy, of the Rachmaninoff Third Piano Concerto which took place January 8 at Carnegie Hall. One of the most important music events of this decade, the concert was met with enormous public response, incredible scalping for the tickets and vast excitement inside the hall. The performance of the pianist was one to wait for, and indeed we had waited for over twenty years for him to play with an orchestra. Certainly this performance of the Rachmaninoff Third will be one of the best sellers of the year, not just with piano aficionados but with music lovers of any category. The performance on January 8th marked the 50th anniversary of Horowitz's debut in the United States and to celebrate, RCA, which was his record company for many years, will bring out four re-issue albums in March, and in the early fall plans a disc of some newly recorded pieces called only "encore material," the sort of pieces that have great audience appeal. It should be a big year for Horowitz and no doubt all of his recordings will make it better.

### Rubinstein, Joselson, Ax

Otherwise, in the piano line, Arthur Rubinstein will be heard with the Guarneri in Mozart piano quartets K.478 and K.493 and two young American pianists, Tedd Joselson and Emanuel Ax, will be represented, the former in the Prokofiev Sonatas Nos. 7 & 9 and the latter in two Beethoven sonatas, the "Appassionata" and "Les Adieux." These two have selected repertory ideal for them. Joselson is a showy player whose technique will be best demonstrated by the Prokofiev, whereas Ax has many thoughtful qualities that will be brought out by the two Beethoven works. Another important pianist for RCA, Peter Serkin, is joining the very fine clarinetist Richard Stoltzman in Brahms sonatas for clarinet and piano. Stoltzman belongs to Tashi, the group founded by Serkin, and the two should make a good combination. The Tashi group, one of RCA's best sellers, will be heard in two quintets by Mozart, and in the Brahms Piano Quartet Op. 26.

### James Levine

James Levine is building an

enormous career in American music. He is music director of the Met and of the summertime Ravinia Festival as well, while also finding time for frequent guest conducting appearances with major U.S. orchestras. Through his recording contract with RCA, we are able to sample more and more of his repertory. So far this year, his first Stravinsky album, the complete 1947 version of *Petrouchka*, has appeared with the Chicago Symphony. This month, the third of his Brahms symphonies appears, the familiar Fourth Symphony, again with the Chicago Symphony. And in a record titled "Music from Ravinia," he will conduct two of the Brandenburg concertos and the Bach Wedding Cantata. Finally, Levine is known as a Mahler conductor, having participated in the Philharmonic Mahler Festival at Carnegie Hall last year and having conducted Mahler all over the country. He's currently in the midst of a cycle of Mahler recordings for RCA and the next issue will come out this fall, the Fifth Symphony, coupled, as usual, with the Adagio of the Symphony No. 10. His orchestra in this case will be the Philadelphia.

Speaking of conducting stars on

RCA, one must always mention Eugene Ormandy in Philadelphia and this year there will be such favorites as Tchaikovsky's symphonic poem *Manfred*, the Brahms Hungarian Dances, Sibelius's Fifth Symphony, the Brahms Tragic Overture, the Alto Rhapsody, with Shirley Verrett, Berlioz' *Symphony Fantastique* and the interludes from Britten's *Peter Grimes*.

### Opera

On the operatic front, RCA, of course, has already launched the year with a *Così Fan Tutte* and that is just the beginning. In March there will be a *Suor Angelica* with Katia Ricciarelli in the title role, Fiorenza Cossotto as the Principessa and Gianandrea Gavazzeni conducting. This recording is of interest not only because Miss Ricciarelli is a star but also because this is the third *Suor Angelica* to be added to the catalogue in the space of about one year, the other two being the Angel reissue in January of the old De Los Angeles set and the Scotto version in January of '77 on Columbia. It seems unusual to have three fine recordings of an opera that has had so few American performances in the sixty odd years of its existence.

In the fall of next year, Raymond Leppard will conduct the English Chamber Orchestra in Purcell's *Dido and Aeneas* with Tatiana Troyanos as Dido and Richard Stillwell as Aeneas.

### Arias

A good many desirable aria discs are also in the making at RCA. In April, the company will put out Leontyne Price's Prima Donna Vol. 4 with the London Symphony Orchestra conducted by Nello Santi. This was recorded in the summer of 1976 and includes many unusual pieces not heard from Miss Price before. There will also be one of the computerized restorations by Dr. Thomas Stockham of Caruso, a second Caruso record. This process was enormously successful with Caruso in the first instance and recently with John McCormack. And finally in the late fall, there will be two records featuring Hermann Prey. One will be Schubert lieder, orchestrated by Brahms, Liszt and so on, and the other will be a record with the baritone joining the Vienna Choir boys for a Christmas album, available in October for maximum sales during Christmas.

In all areas, 1978 looks like a vintage year for RCA.

## Angel: Twelve Months of Popular Talent

■ Angel makes an interesting connection to the New York concert scene, issuing in January their famous recording of Puccini's *Tritico* with Victoria de los Angeles singing both the title role in *Suor Angelica* and Lauretta in *Gianni Schicchi*. The soprano has just completed a successful concert tour, bringing her back to the public limelight for the first time in a long time. A second January release, titled *The Meeting of the Waters: Irish and Scottish Songs* and sung by James McCracken, should do well, especially following the tenor's success in December and January in the formidable title role in the Met's new *Tannhaeuser*. The style and singing will be quite different, but McCracken has long been associated with a wide variety of repertory to which this is but a further addition.

This month finds Angel bringing out two records of one of America's most popular performers, Mstislav Rostropovich. In the first,

he will lead the Orchestre de Paris in some well known Russian pieces, including Mussorgsky's *Night on Bald Mountain* and Borodin's *In The Steppes of Central Asia*, and in the second, with the London Philharmonic, his wife Galina Vishnevskaya will join him in Mussorgsky's familiar *Songs of Dances and Death* and some arias of Tchaikovsky and Rimsky-Korsakov. There is a certain special quality which this Russian duo brings to their music; though the soprano's instrument may not be the most lyrical on discs, it is certainly one of the most haunting.

Angel's next two months will be dominated by the work of Herbert von Karajan conducting both his own Berlin Philharmonic and the Vienna Philharmonic. Most likely, the hottest item will be Verdi's *Il Trovatore* with the Berlin Philharmonic, because the cast boasts Leontyne Price as Leonora and Elena Obraztsova as Azucena with Franco Bonisolli as Manrico, Piero Cappuccilli as Di Luna and Rug-

gero Raimondi as Ferrando. The public will be delighted to hear Miss Price with von Karajan again—a combination famous both on records and in live performances during the '50s, but not heard much since then. The real focus of attention, however, will be Elena Obraztsova, the Soviet mezzo, who in the last two years has driven audiences into a frenzy wherever she has sung—San Francisco, New York, Milan or Berlin. This is the first really popular opera with the mezzo on it, and her inclusion should make this always strong seller even more so.

Another opera which should set cash registers moving is Richard Strauss's *Safome*, Karajan's first recording of this score. He will use the same cast which performed the piece at last summer's Salzburg Festival—Hildegard Behrens as Salome, Jose van Dam as Jokanaan, Karl-Walter Böhm (no relation to the conductor) as Herod—but the orchestra will be the  
(Continued on page 64)



# Classical

## Variety Is The Watchword from DG

■ Deutsche Grammophon is sometimes chary about revealing what it intends to present to the American record buyer in the forthcoming year, but this year the German company has supplied to RW a generous list of arresting recordings. In the opera field, the biggest seller should be an old standby, *La Traviata*. The cast is strong in the three vital roles: Ileana Cotrubas, who made such a hit as Gilda in the Met's new *Rigoletto* this season, sings the title role, with Placido Domingo as Alfredo and Sherrill Milnes as the elder Germont. All three are known commodities; all three sell records. What makes this recording more than the usual rerun of *Traviata* with famous stars, is the conductor, Carlos Kleiber, a man who always puts a personal stamp on whatever he does. His interpretation is the result of a great many performances of this work in Munich. The Bavarian State Orches-

tra will be under his baton.

Deutsche Grammophon will also present the third major recording of Tchaikovsky's *Pique Dame*, an opera which has been presented by the Metropolitan occasionally over the past ten years and by the Bolshoi, on its visit to New York, with great success in the summer of 1975. Mstislav Rostropovich will conduct the Orchestre National de France, which in itself should be of great interest, and his wife Galina Vishnevskaya will sing the romantic role of Lisa. The cast also includes Regina Resnik and the young baritone Bernd Weikl. It should be pointed out that Weikl has made a significant success in the last month at the Metropolitan Opera in his debut as Wolfram in *Tannhaeuser*, and his name will become increasingly familiar to the American record buyer. The most important role in *Pique Dame*, of course, is the tenor and on this

recording it will be sung by a man unfamiliar to Americans with the last name Gouglouff.

A much more unusual opera, but one presented within the last year in New York is Mozart's *Mitridate, Re Di Ponto*. The Mozarteum Orchestra, under the leadership of Leopold Hager, will play in a performance which involves Werner Hollweg, Arlene Auger, and again Ileana Cotrubas. *Mitridate* in performance with the New York Philharmonic turned out to be a delightful work, not as profound as the mature Mozart operas but one that merits more attention than it has received.

The three B's will be amply represented. Bach's *Brandenburg Concertos* will be played by the Los Angeles Philharmonic under the direction of violin virtuoso Pinchas Zukerman. Beethoven's late quartets will be performed by the Lasalle Quartet, and the Piano Sonatas No. 28 to 32 will be played by Maurizio Pollini, the

Italian virtuoso whose American fame has grown rapidly in the last few years. And Brahms' First Symphony will be recorded with Seiji Ozawa conducting the Boston Symphony Orchestra.

But the list goes far beyond the three B's. Herbert von Karajan conducts extensively for DG and this year the company announces his launching into Tchaikovsky. The first four symphonies, issued separately, will come out in the spring. And twentieth century composers will not be neglected either. The English Festival Chorus & Percussion Ensemble under the direction of Leonard Bernstein, will perform Stravinsky's *Les Noces* and *Mass*, Daniel Barenboim will lead the Chicago Symphony Orchestra in the Vaughan Williams Tuba Concerto, the Tokyo String Quartet will record the Bartok Quartets nos. 2 to 6 and the Nielson String Quartet will play the premiere of the  
(Continued on page 63)



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## Classical

### Quality for Smaller Cos.

Quantity is not necessarily quality, as has been often proved in the record business, and many of the smaller companies that produce fewer records turn out some of the best issues of the year. For many years, Nonesuch Records has been one of the leaders of the field, but in the last two years, they have obviously had severe cutbacks, not caused by their own lack of sales, but because they have not found the kind of product that best satisfies their own standard of excellence.

#### Nonesuch

Nonesuch only put out a few records in 1977, and for 1978 they can only release the facts on four or five recordings. The producer of Nonesuch, Teresa Sterne, has been one of the most inventive and important record producers in the classical record field over the past fifteen years. It is not to be forgotten that Miss Sterne has been a leader in discovering the best of contemporary talent and has done more in the field of Americana than almost anyone in the record business. She has also encouraged American artists, many of whom would never have had the forum they have had except on her label. It is therefore devoutly to be hoped that the present reduction of the Nonesuch issue is a very temporary situation, and that before this year is out, Nonesuch will be back to the same number of records produced that it had in the past few years.

William Bolcom has long been a Nonesuch artist; only recently has he begun to appear on other labels. It was on Nonesuch that he was largely responsible for the beginning of the whole Scott Joplin craze, and it was Bolcom that first brought to public attention the talents of Joan Morris, now his wife, and one of the most engaging of the young American mezzo-sopranos. Miss Morris and Bolcom will be heard this year in a recording called "Other Songs" by Leiber and Stoller. There will also be the complete 2-piano, 4-hand music of Stravinsky played by Paul Jacobs and Ursula Oppens. Jacobs, for many years, has been a leader in the contemporary piano field and has been pianist in the New York Philharmonic. No one has ever played the Vienna school with more clarity and more attractiveness than Jacobs. Ursula Oppens, a charter member of Speculum Musicae, has appeared in New York in the last few years with standard programs as well as contemporary programs, usually to excellent reviews. She is a bril-

liant pianist who, like Jacobs, performs with great clarity and with a lot of personality.

Jacobs will also be heard in the complete piano preludes of Debussy, a two record set. Missing in this list is the next volume of Gilbert Kalisch's Haydn sonatas which no doubt will appear and which has always scored very high with the RW critics panel. Hopefully this is only a sample of what Nonesuch will give us in the year ahead.

#### Connoisseur Society

The Connoisseur Society plans its usual wide variety of releases with a concentration on the piano. Antonio Barbosa, a young pianist who did some wonderful Beethoven for the Connoisseur Society a few years ago, will be heard in the complete Mazurkas of Chopin and Alexis Weissenberg, one of the world's most important pianists, will produce two recordings: the two familiar sonatas of Chopin and another record with Mussorgsky's *Pictures at an Exhibition* and Rachmaninoff's Second Sonata. The two discs should give an accurate picture of Weissenberg's different talents. He is an intellectual pianist, often called, I think mistakenly, cold. What fascinates me about Weissenberg is to watch his mind work through the keys. His is never a stale or overly clinical approach, but one that is governed by the mind, not just the emotions. Certainly in *Pictures at an Exhibition*, he will manage all of the sonorities with great clarity, shining light into every corner of the picture gallery.

The string literature will be served by the second violin sonata of Bartok, played by Erick Friedman with Zdenek Macal conducting the SWF Radio Orchestra, and the complete works for violin and piano of Karl Szymanowski, played by Wanda Wilkomirska, a violinist who lives in California and made her debut last year with the New York Philharmonic. Miss Wilkomirska has recorded often for Connoisseur and has been heard in many successful pieces, including much of the literature of Polish composers.

Gerard Souzay will record the Schubert *Winterreise* with Dalton Baldwin at the piano. The piano team of Richard and John Contiguglia will play works and transcriptions for two pianos by Percy Grainger. Finally, Connoisseur will continue its important series of operettas with *Les Saltimbanques* by Ganne. This operetta is conducted by Jean-Pierre Marty and features as soprano, Mady Mesplé.

(Continued on page 64)



# Classical

## Operas and Symphonic Works from Columbia

■ In the U.S., no record company has the immense classical output of Columbia Records, and the year has already started off strongly for them with a long and varied list in January, including Cilea's *Adriana Lecouvreur* with Renata Scotto and Placido Domingo. These two singers also star in this month's release of *Tabarro*, the last opera of Puccini's Tritico. (*Suor Angelica* and *Gianni Schicchi* already came out last last year). Lorin Maazel will conduct this verismo opera and Ingvar Wixell, the Swedish baritone, will take the critical role of the bargemaster Michele. This recording will command particular attention because Miss Scotto sang Giorgetta with great success at the Met a few years ago and Domingo sang Luigi at N.Y. City Opera over a decade ago, yet these two stars have never sung this opera together.

Columbia plans to issue a new recording of Ambroise Thomas's *Mignon*, which used to be popular

in N.Y. but has been neglected in the last few decades; the last performance at the Met in the 40's billed Rise Stevens and Patrice Munsel. *Mignon* contains the aria "Connais tu le pays," the text of which is among the most famous in all literature, having been set to music by many of the great German composers. Marilyn Horne will take the title role with Alain Vanzo as Wilhelm Meister, Nicola Zaccaria as Lothario, Frederica von Stade as Frederic and Antonio DeAlmeida conducting the New Philharmonia.

Columbia is also scheduling two operas which are performed even less often than *Adriana* and *Mignon*: Handel's *Rinaldo*, an import first released in France, and Tchaikovsky's *Iolanthe*, an import from the USSR through Melodiya. *Rinaldo* features Ilena Cotrubas, while the Bolshoi Theater will perform the *Iolanthe*. This short opera of Tchaikovsky was largely unknown until a very well-received performance last year by the Mannes

School of Music in New York.

The company is planning some quality vocal solo records too, including two by Russian basses, Boris Shtokolov and Evgheny Nesterenko. The former is not well known to New Yorkers but has appeared often on stage at the Chicago Lyric Opera. Shtokolov's dark, characteristically Russian bass should be well suited to this selection of Russian arias. Nesterenko is better known in N.Y., having sung with Boris at the Met on the Bolshoi's opening night in 1975. The Shostakovich songs he has chosen will be well served by his warm and lyrical basso cantante. Miss Horne will record, in addition to the aforementioned *Mignon*, de Falla's *El Amorbrujo* and Ravel's *Scheherezade*, two works which will once again display her amazing range and her wide variety of style.

Among choral works coming out in 1978 will be Haydn's *Lord Nelson Mass* with Leonard Bernstein conducting the N.Y. Philhar-

monic and Judith Blegen, Gwendolyn Killebrew, Kenneth Riegel and Simon Estes as soloists. As only two recordings of this piece are currently available, neither of which is new, it will be a pleasure to have a new one with important soloists.

Of the piano records coming up soon on Columbia, one which is noteworthy features the outstanding American virtuoso Murray Perahia both conducting and playing the piano concertos Nos. 9 and 21 of Mozart. From his success conducting an all Mozart record on Columbia two years ago, this might be another hit. Also in the near future is a record with the young virtuoso Mark Zeltser playing the Eighth Sonata of Prokofiev and the famous *Islamey* of Balakirev, a work demanding the utmost in piano technique.

In the chamber music field, the Juilliard Quartet will be heard in the first six of the Haydn Quartets, Op. 20, and Boulez will lead  
(Continued on page 63)

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# Classical

## Philips Continues Its Fine Series

Philips Records is a company long known for its series. One of the most successful of these is Philips' series of unusual Verdi operas, and 1978 will see two new ones added to the list. The first, *I Due Foscari*, one of Verdi's less played, middle period operas, is known in New York through the 1968 Rome Opera visit and opened the Chicago Opera some years ago with favorable responses. On the Philips recording, to be conducted by Lamberto Gardelli, Katia Ricciarelli will sing the leading female role with Jose Carreras, Piero Cappuccilli and the fine young American bass, Samuel Ramey. It should be noted that for some time, there has been talk that Ramey should have a regular record company and with his appearance in Philips' *Lucia* this year and his reappearance on the upcoming *Foscari* album, it appears that he has found a home.

The other Verdi opera is *La Battaglia Di Legnano*, a much rarer work with almost no Ameri-

can performances. It was given by the Amato Opera Company a few years ago in New York, but no large professional company has staged the work. Again conducted by Gardelli, it will find the same two Philips stars, Miss Ricciarelli and Carreras in leading roles. Gardelli has turned out a string of fine Verdi recordings for Philips and it is to be hoped that he will one day return to the United States. He conducted a few years ago at the Metropolitan but has not come back.

On the forecast for 1978, there are no individual song records or aria records by Ricciarelli or Carreras, but in several recent years, both have made records and we can hope that this will reoccur this year. One Philips star, however, Jessye Norman, is already engaged to cut a song record. Dalton Baldwin will accompany her in French art songs of Eric Satie, Francis Poulenc, Maurice Ravel and Henri DuParc. The American soprano, whose voice is un-

usually rich, has been slowly building a large record audience; this should cause her album, even in this rather low demand area, to be quite successful.

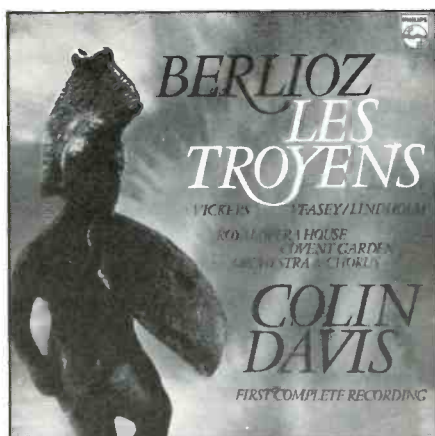
Philips' series of greatest musicological interest is that of Haydn operas, heretofore unperformed on disc. In the year to come, two are planned, *Il Mondo Della Luna* and *L'Isola Disabitata*. About the latter, information is quite scarce. The Lausanne Chamber Orchestra will perform it under the direction of Antal Dorati, the conductor in charge of all their recordings. Linda Zoghby, Norma Lerer, Luigi Alva and Renata Bruson will be the soloists. To my knowledge, this opera has never been performed in the United States nor has it had any current European revivals. *Il Mondo Della Luna*, on the other hand, was one of the first Haydn operas that appeared in international repertory. It was heard in the 1959 Holland Festival with great success, and has been heard since in Europe

from time to time. It has also received some performances in America though not with the large opera companies. The Philips recording features Edith Mathis, Arlene Auger, Frederica von Stade, the Italian mezzo-soprano Lucia Terrani, Luigi Alva, and Trimarchi. Miss von Stade, a favorite in the United States, has not made many recordings in this year, so this recording should draw her fans in large numbers.

In the instrumental area, one of the most popular records is sure to be Debussy's *La Mer* and *L'apres-Midi D'Une Faune* with the Concertgebouw Orchestra conducted by Bernard Haitink. Though Haitink has been primarily associated with works of German composers in his previous recordings, his constant effort to bring an individual response to each composer should enable him to produce an impressive interpretation of these French scores. Certainly the Concertgebouw has

(Continued on page 63)

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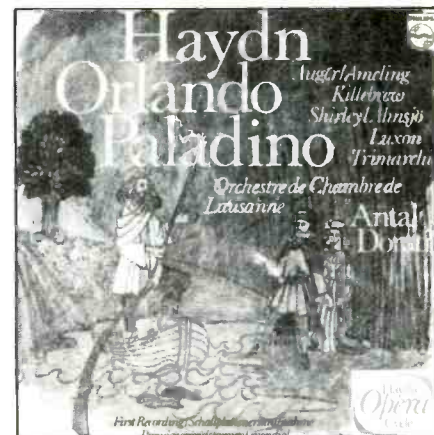
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# Classical

## London Strikes a Healthy Balance

London Records for 1978 seems to strike a healthy balance between opera, piano and orchestral recordings. In the piano area, the London favorites, Alicia de Larrocha and Vladimir Ashkenazy, will both be well represented, the former with Schumann's *Fantasia* and the Liszt Sonata and the latter in a continuation of Chopin and Beethoven cycles. Liszt is not the first composer who comes to mind at the mention of Miss de Larrocha's name and it will be exciting to hear what her unique interpretive gifts bring to this weighty score. In addition to the Beethoven and Chopin, Ashkenazy will be heard in the *Manfred Symphony*, but this time as the conductor of the Netherlands Philharmonic, a challenging new facet to his career.

The great symphonic star of London Records, of course, is Sir Georg Solti. Under his baton, the London Philharmonic will play a selection of Liszt tone poems and in another release, the Chicago Symphony will render Beethoven's *Missa Solemnis*, a work they did so splendidly in New York last May. Solti will also conduct the Elgar Violin Concerto with Kyung-Wha Chung as soloist.

Another famous conductor, but one not usually on this label, Bernard Haitink will lead the London Philharmonic in the Shostakovich Symphony No. 10, while Zubin Mehta, a London regular, will present a complete Schubert symphony cycle with the Israel Philharmonic.

The name Ashkenazy appears once again, but this time in the lieder area as the accompanist for the wonderful Swedish soprano Elisabeth Soederstroem in the long awaited third volume of Rachmaninoff songs. When this series began, Miss Soederstroem was not nearly so well known to the United States but now with the great triumph in Janacek's *Katya Kabanova* both on record and in live performance in San Francisco, her records should sell far better. Another noteworthy vocal record will be Britten's last piece, *Phaedra*, involving, among others, Janet Baker.

London, of course, has long meant opera to many buyers and there are five works which the company is, at this point, planning to bring out in 1978. The only really popular work of the group is Verdi's *Otello* which will be conducted by Sir Georg Solti. The cast duplicates the perform-

ers who appeared at the Metropolitan Opera House in September of 1976 with the Paris Opera: Margaret Price as Desdemona, Carlo Cossutta as the Moor and Gabriel Bacquier as Iago. This performance was hailed in New York each of the three times it was given, and it should be a treat to have it on records. Cossutta gives a real Italian tenor approach to *Otello*, something that we have not really heard since the days of Mario Del Monaco, an artist who also recorded the role for London Records.

Two works of Donizetti will be issued. The first, *Lucrezia Borgia*, will be conducted by Richard Bonyngé and stars Joan Sutherland in the title role with Giacomo Aragall as the leading tenor. Miss Sutherland has not sung this role in the New York area, though she has done so in other parts of the country. This work is primarily known to New Yorkers by its performances at City Opera with Beverly Sills and it should provide an excellent vehicle for Miss Sutherland to demonstrate her extraordinary and vibrant coloratura. Aragall is a good choice to sing opposite Miss Sutherland. His appearances in New York this fall revealed his voice to be darkening and developing while maintaining its ringing top.

The other Donizetti work, also conducted by Bonyngé, is sure to be a big seller, *La Favorita*. Its release will coincide with the Met's premiere of the Donizetti work this month. The title role will be performed by Fiorenza Cossotto, the Italian mezzo-soprano who has most often sung the role over the last ten or twelve years and

## Columbia (Continued from page 61)

the N.Y. Philharmonic in symphonies for wind instruments and the *Pulcinella Suite*. And a record of early music from a popular artist, John Williams, will contain a potpourri of baroque, rococo and classical composers.

In March, a conductor heard more and more frequently on Columbia, Lorin Maazel, will lead the Cleveland Orchestra in Strauss's *Ein Heldenleben*. The tone poem is a concert favorite but this performance should once again demonstrate what a virtuoso instrument Maazel's orchestra is. Pierre Boulez will conduct the Orchestre National de France in the record of the month for April,

the role of her lover will be taken by Luciano Pavarotti, the Fernando in the Met's new production. It need hardly be said that Pavarotti's name on any opera album means that it will be a big seller anywhere in the United States, and there should be much anticipation in the chance to get to hear the tenor sing the two exquisite arias in this work, "Una vergine" and "Spirito gentil." Both give us a chance to hear not only his graceful legato but also those stratospheric notes, which have become synonymous with his name.

## Nicolai, Stravinsky

Two much less familiar operas are also on the London program for this year. One, Nicolai's *The Merry Wives of Windsor*, received its first recorded performance in recent years last year with Deutsche Grammophon; this time, Rafael Kubelik will conduct and two artists well known to Americans, Helen Donath and Karl Ridderbusch, will sing the leading roles in this delightful version of *Falstaff*. The other work is intermittently popular in repertory, Stravinsky's *Oedipus Rex*, and will be another product of Sir Georg Solti's leadership. The two soloists will undoubtedly increase the popularity of this work. Kerstin Meyer, the Swedish mezzo-soprano, will sing Jocasta. Her strong interpretive sense and solid vocalism breathe life into roles she sings. Peter Pears, in his late '60s and still going strong, will sing the tenor role. As one for whom so many roles were written by Benjamin Britten, he seems the perfect choice to help bring this twentieth-century work into greater recognition.

## Philips

(Continued from page 62)  
within it all of the polish and color necessary to make a great recording of two of Debussy's most popular works. Haitink will also be heard in the Beethoven Triple Concerto with the London Philharmonic Orchestra and the Beaux Arts Trio. This is always a spectacular work in concert and will be on records, demanding the most from all the instrumentalists involved. Another major Philips star, Alfred Brendel, will be heard this year in at least one major record, the *Chromatic Fantasy* and the *Italian Concerto* of Bach.

Neville Marriner, conducting the Academy of St. Martin-in-the-Fields, will turn out two more Haydn symphonies, this time, Nos. 94 and 96. In the past season, he led two much rarer, earlier Haydn symphonies. He will surely open new doors to listening with these two more familiar works. A novel record that Philips has listed in its forecast contains arrangements for winds of some Rossini overtures. *The Barber of Seville*, *Semiramide*, *L'Italiana in Algieri*, plus the unusual *Corradina*. The Netherlands Wind Ensemble, which will perform these overtures, brought out a similar record a few years ago with excerpts from Mozart operas, giving these pieces a fresh sound.

Stephen Bishop and Martha Argerich will join in some works for two pianos by Bartok, Mozart and Debussy. The Quartette Italiano is planning a whole series of Boccherini String Quartets. Perhaps the most unusual work in the whole Philips forecast is Mozart's oratorio *La Betulia Liberata*. Ever since the composer wrote the work at age 15, it has suffered from neglect. Mozart lovers pride themselves in having everything possible of this genius and will be glad to have a recording of this in the catalogue. It will be played by the Berlin Chamber Orchestra under the leadership of Negri and has Birgit Finnilä and Ahnsjö as major soloists.

## DG

(Continued from page 59)  
quartets of the composer after whom they are named.

If past years are an indication of this coming year, we can expect more operas conducted by Claudio Abbado and much more work by Karajan. Whatever else comes, the important fact already revealed is that the German company is continuing its policy of diversification.



# Classical

## Angel (Continued from page 58)

Vienna Philharmonic. Miss Behrens, incidentally, made her Met debut as Giorgetta in last season's *Tabarro*.

Karajan will be represented in symphonic works as well as opera. The fourth and fifth symphonies of Sibelius with the Berlin Philharmonic are scheduled to be released as well as the complete set of Beethoven piano concertos with Alexis Weissenberg at the keyboard. Although these five concertos have already been issued separately, this is the first time that they have come out in a whole package.

Other conducting stars of Angel appear during this period. Andre Previn will lead the Chicago Symphony Orchestra, an organization with which he rarely appears, in the Fourth and Fifth symphonies of Shostakovich. Under the baton of Riccardo Muti, the Philharmonia Orchestra will do Tchaikovsky's Third symphony and the complete *Ivan The Terrible*, an opera of Prokofiev. Not very well known in the West, the work did have a recent performance in

Italy. Irina Arkhipova leads a cast of Russian singers.

Some highlights in April include Ransom Wilson playing impressionist flute music, Neville Martin-in-the-Fields in Haydn's *Seven Last Words of Christ* and Carlo Maria Giulini with the London Philharmonic in the Dvorak Cello Concerto with Rostropovich as soloist, an item which should sell a great many copies. Though Rostropovich must still prove his credentials as a conductor in the U.S., he has no equal as a cellist, especially in the field of romantic music, and no place in the literature is more romantic than this one. Also on this recording will be the Saint-Saens Cello Concerto, another superb piece to demonstrate the abilities of the great Russian cellist.

So far unmentioned are two of Angel's biggest stars, Janet Baker and Beverly Sills. The former will no doubt be represented on some recital discs and the latter still owes us some concert records promised for 1977.

## Smaller Labels (Continued from page 60)

As can be seen in the awards section of this particular issue, the critics panel of Record World has particularly praised the Connoisseur Society, a small record company, for taking on the presentation of many important French operettas which have been ignored by the large companies.

\* \* \*

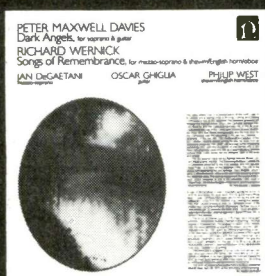
For a third record company, which is important though it does not issue a large number of records, we turn to Desmar, the custodians of the International Piano Archives. Not all of their work is piano. Previews for 1978 include such an interesting work as Charpentier's *Midnight Mass* performed by the Boston Camerata, two LP's of work by Claudio Arau which were originally made for EMI in England and Telefunken and a record called *German Music From The Middle Ages and the Renaissance*, also sung by the Boston Camerata. The Los Angeles String Trio will be heard in Haydn and Schoenberg string trios, and a pianist of some note in New York, Richard Goode, will be

heard in some Brahms selections. Goode is a frequent pianist with the Lincoln Center Chamber Music Society, and on this disc he will play the Brahms op. 116, op. 118 nos. 1 & 6 and op. 119. Nathaniel Rosen, the cellist, will be heard in Schumann's music for cello; Rosen is another performer who appears on and off in recital in New York and should be heard more on disc.

Desmar has made a reputation in a very short time for excellent sound on all its records, but its greatest fame has come from the records that have been issued through the International Piano Archives under the careful hand of Gregor Benko. The only work that they can forecast so far from the IPA in 1978 is a two lp set of David Saperton, including Godowsky's eleven studies on Chopin Etudes, the complete etudes of Chopin themselves, and Godowsky's Symphonic Metamorphoses on Themes from *Die Fledermaus* and *Artist's Life*, which sounds like a very interesting record indeed.

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# Classical

## Classical Awards

(Continued from page 57)

Four other works were nominated. Haydn's *Orlando Paladino*, conducted by Antal Dorati on Philips, a part of that company's extensive series of Haydn operas, won one vote, as did Nicolai's *Merry Wives of Windsor* led by Bernhard Klee on DG, Meyerbeer's *Le Prophete*, led by Henry Lewis on Columbia, and Prokofiev's *The Gambler*, also on Columbia. The last work, voted for enthusiastically by David Hamilton, was presented by the Bolshoi Opera when it appeared at the Metropolitan in the summer of 1975; a different cast led by Gennady Roshdestvensky gives very intellectual opera a chance to be heard by the American people. *Le Prophete* was a faithful realization of the performance first presented at the Met last January, with Marilyn Horne as Fides, Renata Scotto as Berthe and James McCracken in the title role.

The new Best Operetta category was split three ways, with soprano Regine Crespin as the only sure favorite. Miss Crespin (and her conductor Alain Lombard) could be heard as the heroine in two of the albums selected: *La Vie Parisienne* and *La Grande-Duchess de Gerolstein*, both by Offenbach (actually she was nominated for her third Offenbach operetta, *La Perichole*). *La Vie Parisienne* was issued by Angel, and the *Grande-Duchesse* by Columbia. The other winner was *Les Cloches de Cornville* on the Connoisseur Society with Mady Mesple, conducted by Jean Doussard. These recordings all showed remarkable strength with the record buying public, and one wonders if so many French operettas could sell, what about the even more familiar works of Johann Strauss, Rudolf Friml and even Victor Herbert?

The Best Song Recital as always drew many nominations and this year ended up in another three-way tie. The live performance of Brahms songs by Christa Ludwig with Leonard Bernstein at the piano garnered two votes, as did the recordings of Rachmaninoff and Glinka songs with Galina Vishnevskaya with her husband Mstislav Rostropovich at the keyboard. The former record, on Columbia, marked the return to active recording of Miss Ludwig, who came back to New York last month for the first time after a much too long absence of four years, and the second, on DG marked another step in the superb Russian team of Vishnevskaya and Rostropovich. Something in Miss Vishnevskaya's haunting, dark soprano makes her

performance sound the most Russian extant. A new recording barely out and not even heard by some of the panel also won two votes: Teresa Berganza singing the songs of Falla and Lorca, with Narciso Yepes on the guitar. This record shows the Spanish mezzo, always the most subtle and musical of singers, at her mature best. The voice is darker and warmer than when she was last here in New York, and she handles the songs exquisitely, with Yepes a more than worthy partner.

The new category of Songs with Orchestra gave the panel another chance to give Miss Soederstroem an award. The Swedish soprano came back to New York this past September for the first time in many years, appearing for one aria at a fund-raising performance at the Met and for a recital at the YMHA. Both showed her as one of the most communicative artists, and her recording of Grieg Songs, plus the incidental music to the Peer Gynt Suite, with Andrew Davis conducting, is a great addition to her recorded art. Her soprano sounds easy and relaxed here; the range is perfect for her and the whole is a treasure.

Also nominated with two votes are the Barefoot songs of Allan Peterson sung by Erik Saeden on the fourth side of Antal Dorati's recording of Mahler's Fifth Symphony for HNH Records. Dorati conducts the Stockholm Philharmonic for the Mahler and the Peterson and arranged the songs for orchestra.

This year the Best Aria Recital had much less interest than normal. The panel did not find any strictly opera aria recording worthy of nomination, and the winner was a record called Schubert Onstage, with Elly Ameling and Claes H. Anhsjoe. Edo De Waart conducts his orchestra, the Rotterdam Philharmonic, in this disc from Philips, and included are selections from six of Schubert's operas, with *Claudine von Villa Bella* and *Alfonso und Estrella* the most heavily sampled. The Schubert won four votes of the panel, with two votes going to the disc of Scarlatti and Handel arias, featuring Judith Blegen and the trumpet virtuosity of Gerard Schwarz on Columbia.

The Best Choral Recording this year went to Angel for the Vivaldi Gloria in a beautiful pressing with Teresa Berganza as soloist, conducted by Riccardo Muti. Two votes were voiced for the Vivaldi Poulenc's Gloria, led by Leonard

(Continued on page 66)

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# Classical

## Record World Presents '78 Classical Awards

(Continued from page 65)  
Bernstein on Columbia, received one ballot, as did the Romeo and Juliet Symphony of Berlioz on DG, with Seiji Ozawa leading the Boston Symphony, Bloch's Sacred Service led by Maurice Abravanel on Angel and Schubert's Mass No. 5 on Nonesuch.

First off in the instrumental area came the voting on the Best Keyboard Concerto, and the clear winner with three votes was Dvorak's G Minor Concerto with Sviatoslav Richter and Carlos Kleiber on Angel. Coming up second was a recording of Liszt's Piano Concertos Nos. 1 and 2, led by Carlo Maria Giulini with Lazar Berman as soloist, also on DG. With only four pieces mentioned, the field of keyboard concertos was slightly less rich than in most years.

The Best String Concerto, on the other hand, seemed better represented. Five pieces were suggested, and four were nominated with the winner going to the Korean violinist Kyung-Wha

Chung in the Prokofiev Violin Concertos Nos. 1 and 2 on London Records. Andre Previn conducts the London Symphony for the recording, which shows Miss Chung's developing powers. She has always had a superior technique and bowing arm; increasingly she is enhancing her interpretive abilities. The three other recordings each of which received one vote, were the Brahms Violin Concerto with Gidon Kremer, Herbert von Karajan conducting on Angel, the Elgar Cello Concerto, with Jacqueline Du Pre playing and the orchestra led by her husband, Daniel Barenboim on Columbia, and the Saint-Saens Cello Concerto No. 1, the Lalo Concerto and Faure's Elegy, all played by Jacob Schiff, with Charles Mackerras leading the New Philharmonic Orchestra on DG.

In the category of Best Keyboard Artist there were two awards given, one going to the performances of Liszt by the Hungarian virtuoso Ervin Nyiregyhazi.

The shocking story of Nyiregyhazi's life and career is told by Gregor Benko in the album that was awarded the prize and the panelists who had heard the record felt that it was a unique contribution to the literature, certainly a thundering 19th-century approach to one of the most typical of all 19th-century composers. Nyiregyhazi out-Bermans the Soviet pianist! The panel collectively wanted to get a chance to mention Desmar Records, the company that makes available the recordings from the collections of the International Piano Archives under the leadership of Benko. No musical archive is doing a better job today, turning out rare and interesting treasures of the piano in as good sound as possible.

The other piano winner puts Murray Perahia back in the winners' circle where he has been in each of RW's critic panels except for 1976. This year it was his Schumann record, always on Columbia that won the necessary two votes. Two other recordings were nominated: Alicia de Larrocha's fine performance on London Records of Granado's Goyescas, a record that was not only definitive but a best seller, and Gilbert Kalisch's third volume of Haydn Sonatas on Nonesuch.

The Best Recording by A String Artist, unlike the corresponding String Concerto category, had only a few mentions. The winner was the complete Beethoven Cello Sonatas, with Lynn Harrell and James Levine at the piano. The two have embarked on a presentation of this literature in New York, and it is good to have the whole series in such a fine recording for RCA. The other nominated selection was "Itzhak Perlman Plays Fritz Kreisler, Vol. II," which won one vote. The other panelists were not enthusiastic enough about any examples of string literature to cast a ballot. One of last year's new categories, Best Recording by a Brass or Woodwind Artist, had more selections suggested than the more traditional string area. The winner was a fascinating recording of works by Bellini, Rietz, Milique and Moschelles, played by the oboist Heinz Holliger and the flutist Aurele Nicolet, for Philips. The Frankfurt Radio Symphony Orchestra under the direction of Heinz Imdahl provided orchestral support. Also nominated was the Carnival de Rampal, on RCA, an-

other in the series of superior flute records by Jean-Pierre Rampal.

The Best Recording of a Standard Work by a Chamber Ensemble went to the combination of the Cleveland Quartet and pianist Emanuel Ax for their presentation of the Dvorak Piano Quintet in A (Opus 81). Two votes were given to this piece, not only for the superior performance of the Cleveland but because of the sensitivity of Ax, one of the best of the young American pianists. Mozart's Quintet for Clarinet and Strings (K. 581) with the Amadeus Quartet and Gervase De Peyer on DG, the performance of the Schoenberg Quartets by the Juilliard Quartet on RCA and the Bartok Quartets by the Vegh Quartet on Telefunken each won one vote.

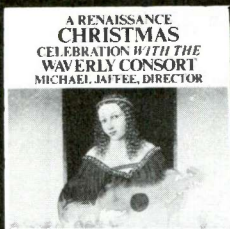
The Best Non-Standard Chamber Work, the panel felt, was split between RCA and Columbia. RCA's entry came out fairly recently, "Tashi Plays Stravinsky," and caught marvelously the dry, witty style of the selections, while the Columbia example proved a very popular record, the combination of Itzhak Perlman and John Williams for Guitar-Violin Duos, including the works of Paganini and Giuliani. A Contemporary Elizabethan Concert on Angel received one vote in this area, James Goodfriend pointing out that although the title sounds old, there are works as recent as one by Vaughan Williams included in this excellent recording by David Munrow.

Best Baroque Recording as usual had many suggestions, with the clear winner with three votes going to the complete recording of the Brandenburg Concertos led by Gustav Leonhardt on ABC, as a part of the company's major SEON series. The SEON records have consistently had superb sound, and this particular recording is unique for the inclusion of the score to the concertos. The album is beautifully packaged and superbly played. Also nominated were Handel's Double Concerto, conducted by Neville Marriner on Angel, and Vivaldi's Four Seasons with Trevor Penoch leading the English Concert on CRD. Both received one vote.

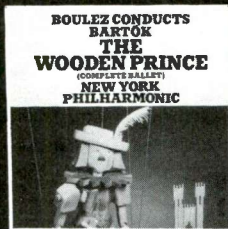
From Baroque it is an easy step to the Best Pre-1700 Work, and here three votes were easily taken by the "Waverly Christmas," the first recording of the wonderful work of the Waverly Consort, on

(Continued on page 68)

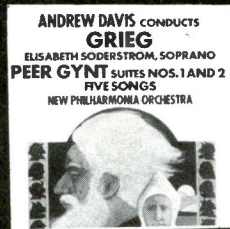
### Masterworks Salutes The Best of 1977



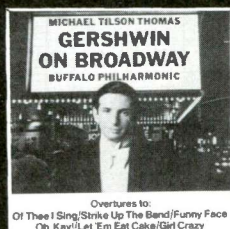
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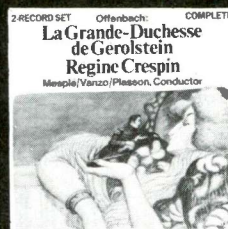
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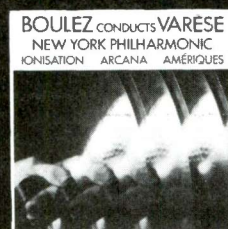
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M 34539



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M 34535

On Columbia Masterworks



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# CLASSICAL RETAIL REPORT

FEBRUARY 18, 1978

## CLASSIC OF THE WEEK

### JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS

London

### BEST SELLERS OF THE WEEK

JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS—London

CILEA: ADRIANA LECOUVREUR—Scotta, Obraztsova, Domingo, Milnes, Levine—Columbia

GREATEST HITS OF 1720—Columbia

### KORVETTES/U.S.

TREASURY OF AMERICANA—Nonesuch

LA DIVINA: MARIA CALLAS—Angel

CHARPENTIER: LOUISE—Sills, Gedda, Rudel—Angel

CILEA: ADRIANA LECOUVREUR—Columbia

GERSHWIN ON BROADWAY—Thomas—Columbia

GREATEST HITS OF 1720—Columbia

VLADIMIR HOROWITZ GOLDEN JUBILEE—RCA

JEAN-PIERRE RAMPAL FAVORITE ENCORES—Columbia

JEAN-PIERRE RAMPAL FAVORITE HITS—Columbia

JOAN SUTHERLAND-LUCIANO PAVAROTTI IN OPERA DUETS—London

### SAM GOODY/EAST COAST

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG

LA DIVINA: MARIA CALLAS—Angel

CHARPENTIER: LOUISE—Sills, Gedda, Rudel—Angel

CILEA: ADRIANA LECOUVREUR—Columbia

GREATEST HITS OF 1720—Columbia

VLADIMIR HOROWITZ GOLDEN JUBILEE—RCA

MOZART: LA CLEMENZA DI TITO—Baker, Von Stade, Davis—Philips

STAR WARS/CLOSE ENCOUNTERS—Mehta—London

TOMITA: KOSMOS—RCA

### KING KAROL/N.Y.

BOITO: MEFISTOFELE PROLOGUE/LISZT: FAUST SYMPHONY—Ghiaurov, Bernstein—DG

CILEA: ADRIANA LECOUVREUR—Columbia

DONIZETTI: DON PASQUALE—Schipa—Seraphim

DONIZETTI: LA FAVORITA—Cossotto, Pavarotti, Bonyng—London

GREATEST HITS OF 1720—Columbia

MASSENET: THAIS—Sills, Gedda, Maazel—Angel

JOHN McCORMACK: LEGENDARY PERFORMER—RCA

STAR WARS/CLOSE ENCOUNTER—Mehta—London

JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS—London

TOMITA: KOSMOS—RCA

### LAURYS/CHICAGO

BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG

HAYDN: SYMPHONIES NOS. 40, 85—Marriner—Philips

LISZT: ANNEES DE PELERINAGE—Berman—DG

MAHLER: SYMPHONY NO. 5—Solti—London

MAHLER: SYMPHONY NO. 9—Giulini—DG

JEAN-PIERRE RAMPAL FAVORITE ENCORES—Columbia

RENAISSANCE SUITE—Munrow—Angel

STRAVINSKY: RITE OF SPRING—Davis—Philips

JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS—London

TCHAIKOVSKY: AURORA'S WEDDING—Stokowski—Columbia

### SOUND WAREHOUSE/DALLAS

CARLO BERGONZI SINGS ITALIAN SONGS—Columbia

LA DIVINA: MARIA CALLAS—Angel

CILEA: ADRIANA LECOUVREUR—Columbia

GERSHWIN ON BROADWAY—Thomas—Columbia

GREATEST HITS OF 1720—Columbia

MOZART: COSI' FAN TUTTE—Te Kanawa, Lombard—RCA

JEAN-PIERRE RAMPAL GREATEST HITS—Columbia

RENAISSANCE SUITE—Munrow—Angel

ROSSINI: TANCREDI—Perras—Peters International

JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS—London

### TOWER RECORDS/SAN FRANCISCO

CILEA: ADRIANA LECOUVREUR—Columbia

DEBUSSY: THE MARTYRDOM OF ST. SEBASTIAN—Barenboim—DG

GRIEG: PEER GYNT SUITE—Ormandy—RCA

NYIREGYHAZI PLAYS LISZT—Desmar

MOZART: LA CLEMENZA DI TITO—Baker, Davis—Philips

JEAN-PIERRE RAMPAL FAVORITE ENCORES—Columbia

ANDRE SEGOVIA REVERIES—RCA

STAR WARS/CLOSE ENCOUNTERS—Mehta—London

JOAN SUTHERLAND AND LUCIANO PAVAROTTI IN OPERA DUETS—London

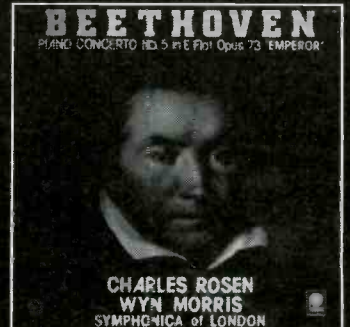
WALTON: BELSHAZZAR'S FEAST—Solti—London

# ESSENTIAL CLASSICS

## FROM PETERS INTERNATIONAL



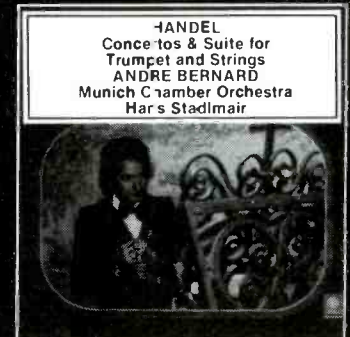
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PLE 024 (Cassette: PCE 024) The great gifts of CHARLES ROSEN were never better displayed than in this stirring performance of Beethoven's "Emperor." First in a series of the complete Beethoven concertos.



PLE 025 (Cassette: PCE 025) The impressive debut of THE DA CAMERA LIBRARY OF BAROQUE MASTERPIECES. Beautifully performed by conductor NICOLAS FLAGELLO with PETER BASQUIN, piano. Elegantly packaged.



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PLE 017/9 (Cassette: PCD 017/9) A first recording of Rossini's neglected but melodically rich masterpiece. A must for operaphiles! 3 record set



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# Production Capacity for Tape Market

(Continued from page 3)

mands. Among those manufacturers planning production increases, CBS' manufacturing arm, Columbia Record Productions, and Capitol Records, which manufactures both blank and pre-recorded cassettes, were the most conspicuous.

"We are definitely increasing our tape production capacity, to take care of what has been, for us, a significantly growing market," a CBS spokesman told RW. However, exact increases in capacity and the probable production ratio between eight-track and cassettes were unavailable.

Capitol's Ralph Cousino, VP in charge of engineering and tape manufacturing, says that Capitol is indeed increasing capacity to meet growing tape demands. "There has been a relatively steady growth in cartridge product," he noted, "and we've seen a greater than normal growth in cassette product; we have responded in terms of capacity increases that are greater than normal demands, in cassette. It's ranged to as much as 20 percent over the normal growth curve."

Commentary on the tape industry's current production strength is consistently laced with references to special marketing problems encountered during the early years of this relatively young prerecorded product market. In talking not only to current tape duplicator/manufacturers, but to disk pressers who entered the field and later withdrew in the wake of the mid-'70s recession, RW repeatedly encountered the differential in overhead and startup costs between disk and tape manufacture as both boon and bane to the tape industry. In particular, respondents cited the relative ease with which smaller entrepreneurs entered the duplicating market as a double-edged advantage, leading to a more unpredictable marketplace in terms of competition, as well as more serious problems in the area of quality control and format standardization.

At PRC, which moved its tape production from its Long Island plant to its Indiana facility about two years ago, tape business is experiencing healthy growth, according to Hugh Landy, PRC president. But while the company is involved in extensive capacity increase programs for its disk pressing operations, Landy says PRC has "abundant capacity in the tape end. At least part of the reason for that headroom, he says, is the proliferation of smaller duplicators.

"One of the problems in tape manufacturing is that anybody

can enter the business," Landy explained. "It doesn't cost nearly as much to set up a reasonable plant situation as it does for the record manufacturer. With \$250,000 you can assemble a master unit, some slaves, and all the other equipment you need to start up a tape operation, whereas on the disk side, you'd spend that much just on preparing engineering studies for a disk business, before you've even opened the door. It's a completely different ball game."

It's also a younger one, afflicted by marketing problems during the early years of pre-recorded tapes that were further amplified by industry forecasts that proved optimistic about the growth of the market. As one disk presser observed, "There are some giant corporations that were set up primarily to tap that market, and when recession hit, that, combined with the number of small local and regional duplicators that appeared overnight, led to some serious losses. Many

## Classical Awards (Continued from page 66)

Columbia. The group performs all over the U.S. with headquarters in New York, and they have good voices and an inventive way around the world of early music. Reports came in from Columbia that the record was so successful that every copy made was sold; next year there will be more available. Nominated was the other major recording of David Munrow in 1977: the Art of the Netherlands on Angel, which included works of Josquin des Pres, Johannes Ockeghem, Heinrich Isaac, Alexander Agricola and others. The Early Music Consort of London was in superb form in this recording. Munrow won two votes; the series of the works of Dowland played by Consort of Musicke on L'Oiseau Lyre won one vote.

In the area of Reissue of an LP the winner was the series of Beethoven symphonies featuring Erich Kleiber on London, with other votes going to the combination of Dietrich Fischer-Dieskau and Wilhelm Furtwaengler in Mahler's Songs of a Wayfarer on Seraphim, the Beethoven Piano Sonatas with Solomon and the same pianist's recording of the Brahms Second Sonata on Vox.

In the Historical Issue (or reissue) category two vocal records carried the day: RCA's continuation of its Legendary Performers Series, the John McCormack record, in which the great tenor is captured in opera and in Irish songs, and the Art of Conchita Supervia in Opera and Song, on

major had to cut back their production for awhile; as for those that didn't, even now they don't require the kind of expenses or overall space increases a disc presser does when the need to increase capacity arises."

At Ampex, one of the largest and oldest blank tape and tape recording hardware corporations, such a scenario is evident. In the late '60s, Ampex was one of the most visible pre-recorded tape manufacturers and distributors, but since early in this decade the company has retrenched its operations in the blank tape and professional hardware fields. "We're primarily a custom duplicator now," said Bill Baird, manufacturing manager, when contacted at the company's headquarters in Elk Grove Village, Ill. "In the music industry, September through December is when we start accepting the overflow from record labels. This year, we found that demand to be particularly high; for example, we were duplicating tapes for GRT and RCA,

both for the first time."

While Baird says Ampex continues to view the prerecorded market as a potential arena of sales expansion, as yet the necessary industry growth is not enough to justify increases in production capacity. Cassette capacity, however, has been increased, as the format continues to narrow the once yawning gap that separated it from the leading tape configuration, eight-track.

"For years, cassette was going to be the format for tape," Baird explained. "But it just didn't happen. It hit a plateau, and then leveled off, as did eight-tracks. Then cassettes actually went down, while eight-track sales stayed more stable, and there were companies like Atlantic and London that stopped issuing cassettes, and in some cases, eight-tracks, unless specific demand warranted it.

"But now I think virtually every tape manufacturer and duplicator is being forced to increase capacity for cassettes."

Seraphim. Both records have been analyzed and discussed in this column; they are treasures to be heard again and again, of great value to anyone interested in the voice.

One might have thought that the Best Americana Category would be bereft in 1977, the year after the great flood of American music on records, but this year there were many titles suggested. For a category called Americana, a record such as the one on Henry Russell on Nonesuch could be nominated though Russell was an Englishman-born. The winner, however, was a recent record by a native-born American, George Gershwin. The new pressing on Columbia is called Gershwin on Broadway, with Michael Tilson Thomas conducting. Other recordings by U.S. composers nominated were the first from Preservation Hall in New Orleans on Columbia and James Levine's record of Joplin Rags on RCA, while Dvorak's American Flag Cantata, again with Thomas conducting, on Columbia won one vote as a classic piece of foreign-composed Americana.

The Best Import this year was made by EMI (Electrola) and will hopefully be issued in the United States in the future. It is a rare opera, Engelbert Humperdinck's *Königskinder*, a vehicle for Geraldine Farrar at the Metropolitan Opera. The new recording, which Peter G. Davis called "the most beautifully engineered operatic recording that I've ever heard,"

has Helen Donath in the Farrar role of the Goose Girl and Adolf Dallapozza as the tenor lead. Heinz Wallberg conducts the Munich Philharmonic. Shostakovich's Symphonies Nos. 5 and 8 with the Leningrad Symphony won one vote.

The Best Unclassifiable category went to the fascinating potpourri of the work of Kurt Weill, with David Atherton conducting the London Sinfonietta on DG. Included in this arresting recording are the Mahagonny Songspiel, the Little Three Penny Opera, "Vom Tod im Wald," the Violin Concertos, the Berlin Requiem and "Happy End." It is a splendid recording, a credit to Weill and to DG for making it. Two other records were nominated: Neville Marriner leading the St. Martins-in-the-Fields orchestra in an album called "A Little Night Music" on Angel and the extremely popular "Greatest Hits of 1720" by the Philharmonic Virtuosi of New York. George Jellinek commented that as a broadcaster he was particularly grateful to this album—lots of short, popular baroque pieces, well played and perfect to fill in two or three minute gaps.

And finally in addition to the citation to Connoisseur Records mentioned at the beginning of this article, the panel voted to give a citation to Turnabout Records for "their excellent series of reissues of great performances of the past," a series that promises to continue revealing many treasures.



# COPY WRITES

## (A Report on the Music Publishing Scene)

By PAT BAIRD

■ THE STORM MAY HAVE HIT THE STATIONS AND THE RETAILERS BUT COPY WRITES JUST KEEPS CHUGGIN' ALONG: Singer/songwriter **Tom Chapin**, who already made a big TV splash with his long-running "Make A Wish," is set to be one of the hosts of the new Group W syndicated variety show "Everyday." The show is described as a "cross between Saturday Night Live and 60 Minutes" and is currently being screened for the syndicate's stations. Chapin, one of N.Y.'s best known basketball mavens, will cover pop music and sports, performing at least one song per week. Fellow hosts include **Murray McLauchlan** and **The Unknown Comic**.

FLASHBACK: MCA Records this week released the first American solo album by Canadian **Bob McBride**, former lead singer of **Lighthouse**. McBride's dreamy baritone was often the cornerstone of the late 13-man band/orchestra's records, and the new album shows he's lost none of his original dynamics. He picked **Sam Cook's** "You Send Me," **The Beach Boy's** "Sail On Sailor" and **Holland-Dozier-Holland's** "My World Is Empty Without You," among others. The album, "Here To Sing," was produced by **Jack Richardson** and arranged by McBride's Lighthouse cohort **Paul Hoffert**.

COVERS: **Melanie's** first single for Midsong Records is "I'd Rather Leave While I'm In Love" written by **Carole Bayer Sager**. The song was the stand-out cut on Sager's first solo album and was also picked by **Dusty Springfield** (UA) for her new album. It was co-written by **Peter Allen** . . . And speaking of Allen, his recent profile in Newsweek is a must read . . . **Paul Nicholas'** new single, "On The Strip" (RSO), is another **Bugatti** and **Musker** composition (Keyboard Pendulum/Chappell). Their last collaboration, "Heaven On The Seventh Floor," went Top 10 . . . **Wild Cherry** (Sweet City Records) have two Holland-Dozier-Holland tunes on their "I Love My Music" lp. Included are "This Old Heart Of Mine (Is Weak For You)" and "It's The Same Old Song." Both are published by Stone Agate.

ACQUISITION: **Freddy Bienstock** recently concluded negotiations for the publishing rights of all existing unpublished Steve Marriott music and all future product for the next five years. The deal includes any **Small Faces** product . . . SIGNED: **Jamie Anders** to Chappell via **Roger Gordon** . . . NAMED: **Mark Howard Hofstein** to director of Lorry Music Company, part of Morning Glory Productions. Hofstein is also a songwriter and performer . . . **Ralph McDonald** to produce **Thijs van Leer** (leader of **Focus**) for Columbia Records.

The American Guild of Authors & Composers (AGAC) has scheduled an ASKAPRO session for Wed. Feb. 15 at the Guild's Los Angeles office, 6430 Sunset Blvd. from 4:30 to 6 p.m. **John Mahan**, western regional director of ASCAP, and **Michael Gorfaine**, ASCAP's membership representative, will field questions. For reservations call 426-1108.

WATCH OUT FOR: **Fotomaker's** first album, due out on Atlantic later this month . . . The **Rich Look Show**, seen recently at Tramps (N.Y.) and featuring the only known version of "Heartbreak Hotel" sung in Japanese. Look is also a member of **Cathy Chamberlin's Rag & Roll Revue** and co-writers with Tom Chapin and **Kash Monet** . . . **The Third Down**, another N.J. group, with a following as enthusiastic as their version of "Burning Bridges." Do another drum solo, **Marlene**.

## Congrats for Grover



After Grover Washington's (second left) sold out engagement at the Santa Monica Civic, he was congratulated by Motown's Lee Young Jr. (left), vice president of business affairs, and Berry Gordy IV, executive vice president of creative. Also extending congratulations were Christene Washington (center) and Brenda Gordy IV.

## Capricorn Signs Pinera



Capricorn Records has signed Mike Pinera to a long-term contract. Pinera, who wrote and sang the hit "Ride Captain Ride" with the Blues Image, has played with such bands as Iron Butterfly, Cactus and Thee Image. Shown at the signing are (standing, from left) Frank Fenter, Capricorn executive VP; Don Schmitzerle, Capricorn VP and general manager; and Hal Kaplan, Capricorn's director of field sales; (seated) Mike Pinera; his wife, Valerie; Phil Walden, Capricorn president; and Bayard Spector, president of Spector Records International, a production company to which Pinera is signed.

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

England this week with four songs that convey a lyrical insight and musicality only hinted at with "Motorway." If musical comparisons can be made, they would have to be with the **Kinks**, a connection that may be more than coincidental as **Ray Davies** once had Robinson under contract to his Konk label as a member of **Cafe Society**. The gleeful choruses of "Sing If You're Glad To Be Gay" and "Right On Sister" recall the accessibility of Davies' earlier material while "Don't Take No For An Answer," a diatribe which is reportedly aimed at Davies, is an authoritative rocker with a bristling guitar solo by **Danny Kustow**.

Another band that should soon be making waves is **No Dice**, which is coincidentally signed along with Robinson to **Pink Floyd's** management company. No Dice is one of the first new mainstream rock bands to win acceptance from a new wave audience. Their debut album was released in the U.K. last month, but the American version contains several of their original demos which have been re-mixed by **John Carter** in place of the glossier English versions. The power of the group is immediately apparent with the lp's opener, "Why Sugar," a melodic rocker that brings to mind the more energetic side of groups like the **Rolling Stones** and **Humble Pie**.

JOCKEY SHORTS: The title of **Allan Clarke's** first Atlantic single has been changed to "(I Will Be Your) Shadow In the Night." Same song however . . . Congratulations to **Kathy Schenker** who will be leaving her Capitol p.r. post to go to work for **Foreigner**, and to **Phil DiMauro** who will experience life on the other side of the fence when he starts at MCA next week . . . Looks like the new **Bill Bruford-John Wetton-Eddie Jobson-Allan Holdsworth** group, U.K., will be going to Polydor worldwide . . . New A&M signing, **Airwaves**, with two singles already on UA/Rockfield in the U.K., sounds like a formidable new group with solid roots in harmony pop . . . **Pat Travers** played an impressive set last week at the Morris Stage in New Jersey. We look forward to a possible New York date next month.

IMPOSTER NEWS: Vancouver recording artist **Terry Jacks**, of "Seasons In The Sun" fame, has announced plans to take legal action against an unidentified man who has allegedly been impersonating Jacks in several U.S. states. The imposter is reportedly of average height with medium length, straight dark hair, while the real Jacks is tall and closer in appearance to Mac Davis. The imposter is said to carry a full set of Jacks' IDs, knows a considerable amount about Jacks' private life, and has often approached musicians with offers of recording dates in Canada and tour dates in various U.S. areas. The real Jacks has received a number of unpaid hotel bills and has been accused of cashing several NSF checks. The imposter has been seen in Kansas, Oklahoma, Virginia, Missouri, Ohio, Michigan, Pennsylvania and Maryland. Anyone with information regarding this matter should contact **Gone Fishin' Music Ltd.**, 6945 Isleview Road, West Vancouver, British Columbia, Canada. Phone 604-922-2683.

DION NEWS: **Dion**, last heard from via the excellent "Streetheart" album on Warner Bros., is now a Lifesong artist and is in the studio (the Hit Factory here in New York) with **Cashman** and **West**, recording a new album which our source tells us is "much rawer than anything he's done before." Our source also tells us that two of the songs slated to be recorded by Dion were written by former RW staffer **Dan Beck**, who is now in partnership with another former RW staffer, **Don Cusic**, in a Nashville-based management firm, New Horizon Management.

RUMOR DEPT: Is **Mario De Filipo** leaving RCA? Will **Dick Carter** of Phonodisc replace him?



## Record World en Los Angeles

By EUNICE VALLE

■ Deseo extender un saludo cariñoso a todos nuestros queridos lectores, a quienes les deseo un feliz año... El problema promocional es bastante complejo en California, en donde también hay que luchar contra un mundo discográfico difícil de entender y en donde por lo rígido de las leyes la **payola** es castigada severamente y casi imposible de practicar. Por lo tanto, la promoción aquí sí es dura, y cuando suena un disco en una radioemisora, es porque la canción vale, o porque es un "cañonazo" a nivel internacional (o a nivel nacional en México). Aquí en California, las empresas discográficas latinas que representan sellos extranjeros, carecen en lo general, de un departamento de promoción. ¿Será por economizar el dinero y no pagar el trabajo de un promotor profesional? Posiblemente, ya que son varias las compañías que mantienen un mínimo de 2 ó 3 personas a cargo de este inmenso mercado musical. Entonces, por ejemplo, el agente vendedor es también promotor, secretario, empaquetador, cargador y encargado de relaciones públicas. Resultado: No muchas personas pueden ser efectivas en varios oficios, entonces existen promotores que carecen de la experiencia necesaria y ni siquiera tienen ideas promocionales, ya que no están al tanto de los "hits" a nivel nacional en México o a nivel internacional... y muchos de estos "cañonazos" pasan desapercibidos por ellos y por lo tanto, por la Compañía.

Entonces a esto se une el dinamismo y la eficiencia del personal de nuestras radioemisoras, que desean estar al día con la música que está sonando en México, Miami, Puerto Rico, Sur América y hasta de España... Y cuando se está al tanto de un buen éxito, se traen directamente de estos países. En total, se trabaja mucho, pero sin coordinación; se trata de economizar en salarios y existen injusticias en muchos de ellos; cuando existe un buen lanzamiento, hay ineficiencia en la distribución del mismo por parte del sello matriz (problemas de firmas, transporte, etc.) y todavía hay que luchar con lo heterogéneo del público Californiano... Pero a pesar de esta situación, están sonando discos por todas las radios de California, tal es el caso de discos Safari, con el **Grupo Miramar**;

Discos Gas, con **Manolo Muñoz, Amalia Mendoza y Alberto Vázquez**; discos Microfón, con **Los Pasteles Verdes y Aldo Monges**; Alhambra-con **Julio Iglesias**, y así varias más... Pero eso sí, las ventas de los discos están muy bien en California porque muchas de estas empresas mantienen otras sucursales y se mantienen en sus países de origen a base de los ingresos de California.

La crítica situación por la que está pasando la radioemisora KALI es deprimente, ya que al final, la única perjudicada va a ser la propia estación. Con una publicidad enorme, la emisora está enfrentando la acusación de **Payola** hecha por los locutores **Fernández Moreno y José Valdéz** contra el locutor **Juan Rafael Meoño**, por supuestos sobornos recibidos cuando éste actuó como Director de Programas. Ac-

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## VIP of the Week

By IRENE BAS

■ The beginning of the year is a busy time since artists are cutting new songs. In New York City we would expect to hear our favorites over WBLS, where Wanda Ramos plays an important role.

At twenty eight, she is the music director of WBLS and has held that position for the last five years. She started with WBLS when it was only two years old. Wanda typed up the cards for new records, answered phones and did lots of research. What began as a boring job turned out to be "fun," says Wanda.

Over the past five years her title at the station has remained the same, although her duties have changed; she works at choosing most of the music which will be aired. She is still working out of the music library which is rapidly growing; last count was 4000 lps.

Wanda listens to almost ten lps per week; from there she must choose what she feels are the best. Then she gives them to Hal Jackson, the present program director, to listen to.

Miss Ramos has been doing more of the programming. The pre-selected music is put on music sheets and are played on a rotation basis. She is responsible for playing more jazz and Latin

(Continued on page 71)

## DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA

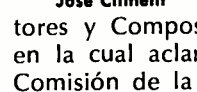


■ Con la mayor asistencia en toda su historia, se celebró la "Marcha Internacional del Disco y Editoras de Música" (MIDEM) en Cannes, Francia. El "Palacio de Festivales" de la bella ciudad francesa, se vió abarrotado hasta los topes por miembros de la industria musical del mundo entero. Muchas caras de toda Latinoamérica y España estuvieron presentes. La convención fué más agotadora que nunca este año, con tantos buenos amigos con quienes compartir. De entre los puntos más interesantes escuchados en la Convención se destacan: La firma por **Roberto y José Pagés** de Discos Velvet, de la distribución del producto internacional latino de los sellos del grupo Phonogram-Philips-Polydor en Estados Unidos. **Stanley Steinhauß**, con base ahora en Alemania, estuvo presente para la firma y nuevos planes de la etiqueta en Estados Unidos. ¡Joseíto y Roberto lucían felices! ... La firma como artista exclusivo de CBS del artista español **Julio Iglesias**. **Garea** venía de Londres con estas interesantes y alegres noticias...



Gabriel y Hernandez

**Javier García**, Director Internacional de Discos Fuentes, Colombia, hizo la zafra al ser el único representante por Colombia, tomando muy interesantes catálogos y producciones para su sello... El creciente y poderoso comentario de la posible compra del conglomerado Caytronics de **Joe Cayre** en Estados Unidos, por la firma CBS, que supuestamente pasará a distribuir su propio producto en Estados Unidos y Puerto Rico... La alarma en los predios de RCA de ver su producto latino distribuído en Estados Unidos por una firma poderosamente competidora a sus intereses en el mundo entero... La firma de **Juan Gabriel** como artista Ariola realizada por **Fernando Hernández**, Director de Discos Libro (Ariola) México... La apertura de un Sumario Legal en el Juzgado No. 13 de Madrid, España, contra los autores encartados en denuncias por estafa y falsificación, entre los cuales entran altos directivos de la SGAE, Sociedades de Autores y Editores de España, que han resultado retirados de sus cargos por malos manejos. Con este sumario, el caso pasará a la Audiencia Española para procesamiento penal... La denuncia efectuada en México por **José de la Vega**, reconocido autor de México, contra el actual Directivo de la Sociedad de Autores y Compositores de México, Diputado **Carlos Gómez Barrera**, en la cual aclara **José de la Vega Leija** su acusación ante la Gran Comisión de la Cámara de Diputados de México, la disposición de fondos por **Carlos Gómez Barrera** de los fondos de la Asociación de Autores de México por más de Veinticinco Millones de pesos, para usarlos en su beneficio propio. Con la reciente sentencia del Tribunal Superior de Justicia que declaró que la SACM ha venido cobrando derechos sin personalidad jurídica, todo este asunto se ha puesto al "rojo vivo"... El escandaloso comentario de editoras de música de cierta honestidad, ante el cobro por otras, de derechos no reclamados, haciéndolos como propios, hasta tanto alguien los reclame... De todos estos tópicos me iré ocupando en mis próximas columnas. Mientras tanto, los autores latinos en el mundo comienzan a agruparse, ante la creciente certeza de que mucho de lo que se comentaba en la sombra era cierto, en relación con el vergonzoso rapto y robo de derechos autorales que deben únicamente ir a las manos de sus creadores. UPAH!!!



Jose Climent



Pablo Abaira

La entrega de premios Record World celebrada en la "Cena de

(Continued on page 71)



# LATIN AMERICAN HIT PARADE

## Phoenix

By KIFN (JOE FCO. MUNOZ)

1. **ERES TODA UNA MUJER**  
RAUL VALE/Melody
2. **SON TUS PERJUMENES MUJER**  
CARLOS GODOY/CBS
3. **NO ME PREGUNTES VERDADES**  
ANGELICA MARIA/Pronto
4. **SENCILLAMENTE NUNCA**  
GILBERTO VALENZUELA/RCA
5. **DE LO QUE TE HAS PERDIDO**  
MARCOS ANTONIO MUNIZ/Arcano
6. **VIDA VIDA**  
SONIA LOPEZ/Gas
7. **YA SE VA**  
RENE Y RENE/Arv
8. **RECUERDOS DE UNA NOCHE**  
ALBERTO VASQUEZ/Gas
9. **CUANDO LOS HIJOS SE VAN**  
LOS ZORROS DEL NORTE/Epsilon
10. **ROSES IN DECEMBER**  
ALBERTO PINO/Arpa

## San Antonio

By KUKA

1. **HOMBRE**  
NAPOLEON/Raff
2. **JUGUETE CARO**  
ALPHA/Epsilon
3. **VIDA MIA**  
IRENE RIVAS/Cara
4. **MEJOR ME VOY**  
CHELO/Musart
5. **ANDA MI AMOR**  
SUNNY & THE SUN-LINERS/Key-Loc
6. **COMPRENDO MI AMOR**  
MAZZ/Santos
7. **Y YO QUE PENSABA VOLVER**  
LOS BABY'S/Peerless
8. **CONTESTACION A CASA EN EL AIRE**  
CUATITOS CANTU/Falcon
9. **SUPERMAN**  
TROPICAL PLAYA SUAVE/Coco-Loco
10. **TUS PERJUMENES MUJER**  
LOS COMETAS/Yurico

## Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. **ONLY THEY COULD HAVE MADE THIS ALBUM**  
CELIA CRUZ & WILLIE COLON/Fania
2. **THE TWO SIDES OF TIPICA 73**  
TIPICA 73/Inca
3. **SKY ISLANDS**  
CALDERA/Capitol
4. **ARAGON 75**  
ARAGON/Sabor
5. **TIEMPOS BUENOS/GOOD TIMES**  
JR. GONZALEZ/Fania
6. **GUARABE**  
CAL TJADER/Fantasy
7. **VAMONOS PA SENEGAL**  
TIPICA IDEAL/Artol
8. **YERBA BRUJA**  
FRANFERRER/Guanin
9. **LO DICE TODO/WE SAY IT ALL**  
GRUPO FOLKLORICO EXPERIMENTAL/Salsoul
10. **BUYU**  
JOSE MANGUAL SR./Turnstyle

## San Francisco

By KBRG (OSCAR MUNOZ)

1. **SON TUS PERJUMENES MUJER**  
DAVID CORPUS
2. **PRESENTIMIENTO**  
LUCIA MENDEZ
3. **MI AMOR IMPOSIBLE**  
ALDO Y LOS PASTELES VERDES
4. **NO QUIERO ESPEJO**  
LOS MELODICOS
5. **YO SOY UNA MAS**  
YOLANDITA MONGE
6. **HOMBRE**  
NAPOLEONI
7. **SOY SALSERO**  
MACHITO
8. **MARCHE**  
ROCIO DURCAL
9. **QUINCHO BARRILETE**  
EDUARDO GONZALEZ
10. **VUELVE CIPRIANO**  
ISMAEL MIRANDA

## Los Angeles

By KALI (RAUL ORTAL)

1. **SON TUS PERJUMENES MUJER**  
LOS ALVARADO/Ariola
2. **SI YO NO FUERA FIEL**  
MOCEDADES/Musart
3. **DESAMPARADA**  
MALENA REYES/Musart
4. **EL HIPO DEL PERICO**  
SONORA ESTRELLA/Gas
5. **COMO NO CREER EN DIOS**  
WILKINS/Velvet
6. **MAS, MAS, MAS**  
MARIELLA/Safari
7. **POBRE CORAZON**  
SANTIAGO VINIAS/Pega
8. **ACTOR**  
JAVIER GONZALEZ/Delmar
9. **TODAVIA CREO EN EL AMOR**  
FAUSTO REY/Fania
10. **DEJA DE LLORAR CHIQUILLA**  
LOS TIGRES DEL NORTE/Fama

## Miami

By WQBA (MARIO RUIZ)

1. **SABES**  
RAUL VALE/Melody
2. **TENER UN HIJO TUYO**  
BETTY MISSIEGO/Columbia
3. **UN HIJO EN FEBRERO**  
ALDO MONGE/Microfon
4. **ASI TE ESPERO YO**  
LUIS GARCIA/Escala
5. **UD. ABUSO**  
CELIA Y JOHNNY/Vaya
6. **POCO A POCO**  
ANGELICA MARIA/Pronto
7. **DIOS GUARDE A LOS NIÑOS**  
NELSON NED/W. S. Latino
8. **COMO NO CREER EN DIOS**  
WILKINS/Velvet
9. **AMIGO**  
ROBERTO CARLOS/Caytronics
10. **LA MITAD DE TI**  
DANNY DANIEL/Miami

## Colombia

By WILLIAM VINASCO CH.

1. **QUINCHO BARRILETE**  
GUAYO GONZALEZ
2. **TIEMPO PERDIDO**  
PALOMA SAN BASILIO
3. **ERES TODO PARA MI**  
MIGUEL BOSE
4. **ESO**  
PAOLA
5. **SIN TI**  
MANOLO OTERO
6. **LOVE IS THICKER THAN WATER**  
ANDY GIBB
7. **STAR WARS**  
MECO
8. **ROCKCOLLECTION**  
LAURENT VOULZY
9. **QUE NO SOY YO**  
MIGUEL GALLARDO
10. **SON TUS PERJUMENES MUJER**  
CARLOS MEJIA GODOY

## Puerto Rico

By WTTR (MAELO)

1. **EL BRUJO**  
LOS VIRTUOSOS/Discolor
2. **LA DISTANCIA**  
APOLLO SOUND/Fania
3. **LA MURALLA**  
HACIENDO PUNTO EN OTRO SON/  
Artomax
4. **QUE PENA ME DA**  
DANNY DANIEL/Borinquen
5. **SEGUIRE MI CAMINO**  
JULIO IGLESIAS/Alhambra
6. **AMAR Y QUERER**  
JOSE JOSE/Pronto
7. **LA JUMA**  
CONJUNTO QUISQUEYA/Liznel
8. **HOMENAJE A CESAR**  
TONY CROATTO/DiscoSur
9. **CARNAVAL**  
RAPHY LEAVITT/Borinquen
10. **YO NO ME MUERO**  
SANTITOS COLON/Fania

## Nuestro Rincon (Continued from page 70)

Gala Record World 1977" en el Hotel Meliá Castilla de Madrid, fué un éxito palpable, ante la iniciativa de nuestro corresponsal español **José Climent**. Con la asistencia de la gran mayoría de la industria española, los artistas premiados recibieron sus trofeos. Al final se ofrecieron actuaciones de algunos de los premiados. Cabe destacar la actitud de **Pablo Abaira**, que imposibilitado de recoger su trofeo como el "Cantante Masculino del Año" al ser mencionado al principio del acto, por una demora en la llegada del vuelo que le traía de actuaciones en Monte Carlo, se presentó de improviso al final, porque "no podía dejar de estar presente en un acto como éste, en el cual se me honra." Entre la gran concurrencia de la industria española, presente en casi su totalidad, cabe destacar la de personalidades extranjeras que acudieron a la cena, tales como: **Alejandro Hutt** de Dicesa (RCA) El Salvador, C.A., **Javier García** de Discos Fuentes, Colombia, **Luis Gerardo Tovar**, alta personalidad de la radio y televisión de Venezuela, **Joe Cayre** de Caytronics Corp., N.Y., **Jack Hakim**, Director International de la Twenty Century Fox Records y **Hal Jackson**, Director de Programación de la poderosa WBLS Radio de Nueva York. ¡Nuestro cordial saludo y agradecimiento a la Industria Española del Disco por tal recepción a nuestra entrega de premios! ... Y ahora ... ¡Hasta la próxima!

It was very easy to see that MIDEM's attendance this year was the biggest since the event started. The Palace of Festivals was crowded by members of the industry from all around the world. Many Latin and Spanish faces were among them and I had the opportunity to chat with most of them. Business transactions, rumors and comments were constant. Among some of the topics I heard at MIDEM were: The signing of Discos Velvet with Phonogram-Philips-Polydor of the distribution of their product in the States by the company owned by **Joseito** and **Roberto Pagés**. **Stanley Steinhauß**, now based in Germany with Phonogram, was present at the signing which took place at MIDEM. The **Pagés** brothers left the event very optimistic about the future... **Julio Iglesias**, top artist from Spain, signed with CBS as an exclusive artist. **Garea** from Discos Columbia, Spain, label that skyrocketed Julio to the top, came back from London with a very happy smile.

## En Los Angeles (Continued from page 70)

Fué magnífica la presentación de **Ray Conniff, Coros y Orquesta** en el Programa Dominical Vía Satélite en días pasados. Los arreglos hechos de las famosas canciones "Jamás" y "El Progreso" fueron ejecutados con una maestría digna de tan afamada orquesta. Ya el número "Jamás" se está escuchando en la radioemisora KWKW, con muy buenos resultados. **La Orquesta de Ray Conniff** actuará en el "Festival de Viña del Mar" en Chile, del 1ro. al 6 de Febrero y luego viajarán a México para participar en el popular programa dominical "Siempre en Domingo". Buena suerte!... **Roberto Carlos** terminó su último LP, que se grabó simultáneamente en Español y Portugués, para promocionarlo mundialmente. Es un magnífico álbum en el cual se destaca el corte "Amigo," que es todo un cañazo en Los Angeles, aunque aún el disco no se encuentra para la venta en California. Otro bellissimo corte es "Solamente una Vez" (Agustín Lara), con nuevos arreglos.

## VP of the Week

(Continued from page 70)

music at the station, and for changing the music twice a month instead of the usual once a month technique.

When asked about Latin music, Wanda said: "Latin is real. It is now." She feels the public really likes it. "If the product is good it will be accepted." They have not received any complaints. "Fifteen percent of our audience is Latin and we want to cater to them."

Exclusive Latin hours are still tentative; they have not been appropriated yet as the summer seems to be the most popular time. Right now they are playing Celia Cruz, Willie Colon, Ray Barretto, etc., which adds flavor to the programming, and the older records which are still in demand, such as Mongo, Joe Cuba, Palmieri and others, which are basically "salsa."

El popular canta-autor **Aldo Monges** ya aseguró su presentación en el "Globo de Oro," el evento más importante en la costa oeste que rige el señor **José García** y que se llevará a cabo el Domingo 5 de Marzo. Buena



# LATIN AMERICAN ALBUM PICKS



## UN SEGUNDO LOS PANCHOS—CBS DCS 832

Bajo la dirección artística de Federico Méndez, vuelven Los Panchos con esta grabación en la cual aparece su nuevo miembro, Basurto. Bellas melodías tales como "Un Segundo" (A. Gil), "Loco" (A. Gil), "El Divorcio Aquél" (C. Alonso) y "Los Dos Lloramos" (A. Gil).

Los Panchos are back with the new member of the trio, Basurto. Beautiful themes such as "El Divorcio Aquél" (C. Alonso), "Nunca Podrán" (A. Ore Lara), "Así Quiero" (A. Gil) and "Los Dos Lloramos" (A. Gil) are included.

## DONALD Y SUS AMIGOS DONALD—Audio Latino RCALS 5025

Vuelve el astro argentino al plano de popularidad con sus interpretaciones de "Hace Mucho Tiempo Que Yo La Buscaba" (H. Rodríguez Bidegain) y "Mis Palabras" (Donald-Takun) contenidas aquí. También Donald excelente en "Voy, Voy, Voy" (Donald-Escudero), "Melody" (Donald-P. Spera D'Llanca) y "Niña, No Debes Temer" (A. Carlos-Jocafi-E. R. Amart).



Argentinian star Donald is back with this superb package in which his smash hits "Hace Mucho Tiempo Que Yo La Buscaba" and "Mis Palabras" are included. Also good in "I Love You" (Donald-Fundora), "Once Again I'm Dreaming" (Donald-G. Drzewicki) and "La Llave" (Donald).



## MI TIERRA Y YO CHEO FELICIANO—Vaya JMVS 69

En producción de Cheo Feliciano y bajo la dirección musical de Johnny Pacheco, el gran bolerista Cheo Feliciano vuelve a la carga con "Brinda Por Mí" (D. R.), "Chenchita" (R. Blades), "Por Más Que Viva" (R. Rodríguez) y "Como Siento Yo" (R. Blades).

Under the musical direction of Johnny Pacheco, Cheo Feliciano produced this new album in which he performs a superb package of salsa and boleros. "Nacha" (R. Blades), "Como Siento Yo," "Obra Maestra" (C. Alonso) and "Ansia Loca" (B. Troncoso).



## UN MOMENTO . . . ! LOS VIRTUOSOS—Discolor 4383

De República Dominicana llegan Los Virtuosos cargados de éxitos tales como "El Muerto," "La Temperatura" y "Los Soneiros de Ayer" incluídas aquí. Letra y música de Ramón Orlando y Cuco Valoy. Merengues, son montunos y típica salsa tropical.

Los Virtuosos from Dominican Republic are at their best here. Great danceable package! "Cuatro Personas," "La Biblia," "Montuno Viene" and "La Temperatura." Words and music by Ramón Orlando and Cuco Valoy.

## Finch To Private Stock

NEW YORK — Beverly Weinstein, vice president of production for Private Stock Records, has announced the appointment of Tom Finch to the position of director of album production.

Finch will be responsible for all aspects of coordinating production activities for Private Stock's forthcoming album product. He will report to Weinstein.

Prior to joining Private Stock, Finch served as manager of lp catalogue production for Arista Records for a year and a half.

## Amherst Taps Wallace

NEW YORK—L. Dwight Wallace has been appointed promotion and marketing coordinator for the New York/Philadelphia area by Amherst Records. Wallace was most recently director of marketing and promotion for Turtle Productions, Inc. in New York.

Wallace started in the record industry as an air personality at radio station WRLD in New Jersey, and has worked as a marketing and promotion man for Cameo and Phonodisc.

## In-Store Merchandising of New Wave Product

(Continued from page 10)

the retailers to set aside special sections for new wave music and had special new wave header cards printed for in-store use.

But the balance between segregating new wave and having it accepted as something integral to in-store displays (and profits) is a delicate one, if only for the fact that the unique quality of new wave music carries both a distinctive association which can be appealing to some customers and a turn-off to others at the same time. Kastens has found this dichotomy one of the more interesting aspects of new wave, and a challenge to deal with in terms of preserving an optimal relationship.

"Anything in this is exposure," said the executive, "and we're forever trying to tie in retail and radio," although the sales director also notes that "radio has been much more reactionary than it was in the early '60s, at least in terms of FM."

It follows that, because of this more conservative attitude in assembling playlists, the image of new wave (nee punk rock) has fostered an impression in radio that the materials presented might not be suitable for airplay, either from a pure music standpoint or because of the lyrics.

But Kastens sees this as erroneous. "In England it's a sociological phenomenon," he explained, "but here it's just music and it reflects each generation wanting a music expression that is its own. The image that we suffer through because of the spread of English press hurt us. The image is all black leather jackets and torn jeans." Kastens noted that a major radio chain had killed exposure of certain new wave acts when the program director received and believed press quips about the Sex Pistols, and it influenced the programmer's perception of new wave as a whole.

"Basically we have to work within the mainstream framework," said Kastens. "The productions are unique in that it's one of the few areas in the record industry where production can start in singles on a small level. But as you progress you enter the mainstream of the record business. There can be no avoiding that."

Indeed, it appears that Sire is aiming more towards the mainstream in regards to new wave product exposure. Kastens realizes that any sort of superslick productions could turn off numbers of new wave fans, but thinks there are more to be gained through traditional merchandising ploys. "We could alienate 15,000 to 20,000 people, but we can

turn on another million. The first heavy pop single by a new wave group will lend more legitimacy to new wave, and although it will come with radio, it will have the benefit of reaching housewives doing their ironing."

Mainstream merchandising for Sire is a little bit out of the ordinary, in line with tactics necessary for new wave exposure in this period. While many standard in-store displays items have been produced, such as Talking Heads posters and Ramones standups, the careful coordination of colors and the nature of the item itself help determine what the acceptance will be. Again, the fine line between the promotional display that is too ordinary and the aid that reaches out to the new wave fan is very thin, as reflected by comments echoed by a number of new wave retail specialists.

"We're definitely in the mainstream as far as merchandising goes," stated Kastens, "but we try not to overdo anything, so that we keep a unique feeling." Both the Ramones T-shirts and the Ramones letter opener, now sought avidly by collectors, were on relatively limited runs.

And observers have noted that Sire merchandising aids often have one unusual aspect, but that other factors remain relatively stable insofar as industry practice is concerned. For example, the Ramones letter opener was an unusual item and carried a subliminal message in that it was somewhat like a punk knife; but it was done in standard pearl and black. And the Ramones poster features the group standing easily, and is in black and white, except for one dash of shocking Day Glo pink. In this way both the comfortable appeal of the traditional and the avant garde distinction of new wave are preserved and work together.

New wave display material, predictably, finds its way to the rack jobbers last among accounts because of the heavy midwestern and relatively conservative buying patterns (and customer habits) of the racked accounts. "Rack jobbers are just now beginning to pick up these items," noted Kastens, "but the Ramones are going after top 40 radio and the kids and this type of exposure will assist the racked accounts in viewing our materials as suitable."

"After all," observed Kastens, "new wave will take its place as a distinct sound and movement, but it will merge gradually with the mainstream. Our merchandising pattern will assist and help develop that sort of integration, but the very nature of the music will help define how quickly this process occurs."



## GERMANY

By JIM SAMPSON

■ MUNICH—Perhaps nobody cares anymore—that's the impression one gets from most publishers and record companies—but West German participation in the Eurovision Grand Prix song contest got off on the wrong note again this year. GEMA waited until January 27 to release the rules, which revert to the requirement that entries be sung in German. All entries must be received by next Monday. A jury will narrow the field to 15 finalists then another jury picks the official representative for the Eurovision finals in Paris on April 22.

A couple of English firms expanding in Germany: Noel Gay's **Ron McCreight** and **Richard Armitage** have launched Rango Music in Hamburg, administration by Intersong, creative direction by April's **Volker Spielberg**. The joint venture will handle Noel Gay copyrights in Germany, Austria and Switzerland, including new productions by ex-Hollie **Allan Clarke**. Meanwhile, in Cologne, **David Platz** and **Dr. Hans Gerig** have formed Essex Music Productions, part of the Gerig group of companies. Led by **Walter Meier** and **Klaus-D. Gebauer**, Essex Germany will produce and develop German talent. A new Essex production from here is **Brian Eno's** "Before and After Science/Fourteen Pictures," recorded near Cologne with **Robert Fripp** and Eno's former **Roxy Music** colleague **Phil Manzanera**.

MIDEM follow-up: At Cannes, **Giorgio Moroder** agreed to do the music for "The Midnight Express," a new film by "Bugsy Malone" director **Alan Parker**. Francis, Day & Hunter's **Gerd Mueller** picked up the Berserkley pub rights from **Joel Turtle**. Also noted: **Walter Krause**, at MIDEM for Sudwestfunk, has become chief of entertainment operations for Deutschlandfunk.

An interesting trend at this year's MIDEM was increased American attention to non-English European productions. For some time, New York PR man **Morty Wax** has promoted the commercial potential of foreign language product in the United States. Wax notes that the quality is there if only the psychological barrier can be broken. Others seem to be hearing this quality. **Hal Jackson**, of New York's top rated disco station WBLS-FM, invited by MIDEM's John Nathan to Cannes, spent several days exchanging opinions and programming techniques with European radio execs. Jackson indicated he'd open up his playlists to more foreign material.

OUR FAR FLUNG CORRESPONDENTS: **Mike von Winterfeldt**, formerly CBS's marketing and sales chief in Frankfurt and now **Jacques Ferrari's** senior director, marketing and creative services at CBS Dischi in Milan, reports his new organization's first gold records for **Santana's** "Moonflower" (both single and album) . . . Meanwhile, down under, Warner Bros. Music's Sydney muse **Bill Flemming** says he picked up Australian rights to several top acts at MIDEM, including **Blue Oyster Cult**.

The man who runs GEMA, **Prof. Dr. jur. h. c. Erich Schulze**, celebrated his 65th birthday on Feb. 1 with a reception in Munich. GEMA itself turns 75 this year; ceremonies are expected sometime in the summer.

## JAPAN'S TOP 10

### Singles

- UFO**  
PINK LADY—Victor
- WAKAREUTA**  
MIYUKI NAKAJIMA—Canyon
- SAMURAI**  
KENJI SAWADA—Polydor
- ENKA CHAN CHAKA CHAN**  
MASAAKI HIRANO—Teichiku
- WANA**  
CANDIES—CBS/Sony
- ANTA NO BALLAD**  
MASANARI SERA & TWIST—Canyon
- AKAI KIZUNA**  
MOMOE YAMAGUCHI—CBS/Sony
- FUYU GA KURU MAENI**  
KAMIFUSEN—CBS/Sony
- BOOTS WO NUIDE CHOSHOKU WO**  
HIDEKI SAIJO—RVC
- FUYU NO INAZUMA**  
ALICE—Toshiba

### Albums

- PINK LADY'S GREATEST HITS**  
PINK LADY—Victor
- OMOIKIRI KIZA NA JINSEI**  
KENJI SAWADA—Polydor
- YAMATO SPACESHIP SUITE**  
YAMATO SYMPHONY ORCHESTRA—Columbia
- UMI NO TORITON**  
TV SOUNDTRACK—Columbia
- DANRYU**  
SAYURI ISHIKAWA—Columbia
- HI FI BLEND**  
HI FI SET—Toshiba
- KAZAMIDORI**  
MASASHI SADA—Warner/Pioneer
- LUPAN III**  
YU & THE EXPLOSION BAND—Columbia
- ALICE V**  
ALICE—Toshiba
- OLIVIA NEWTON-JOHN'S GREATEST HITS**  
OLIVIA NEWTON-JOHN—Toshiba

## JAPAN

# コンフィデンス

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

■ The recent word from Japan has been that soul music is either dead or quickly dying. Once one of the hottest types of foreign music in Japan, soul music has faced large decreases in sales and drastically reduced media coverage and airplay. Additionally, the number of soul artists touring Japan is decreasing rapidly. Under these circumstances it is quite interesting that Victor Records (Victor Musical Industries) has jumped head-first into another soul music campaign.

With distribution rights to such labels as Motown, Fantasy, MCA, Casablanca, H&L, Capricorn and Ariola America, Victor enjoyed the largest share of the market during the "Soul Music Boom" that occurred in Japan during the early and mid-seventies. In the past few months, in addition to the above, Victor has obtained the rights to three more soul/r&b-oriented labels: Stax-Volt, Hi and De-Lite.

Initial Hi label releases, on October 25 of last year, were albums by **O. V. Wright** (which has been extremely successful) and **Ann Peebles**, followed by **Al Green** on December 25. The first De-Lite releases were reissues of **Kool & the Gang's** "Wild and Peaceful" and "Open Sesame" lps on November 25. To kick off Stax-Volt operations, a series of ten reissues was released on January 25 at the bargain rate of 1500 yen (U.S. \$6) as opposed to the normal retail price of 2500 yen (\$10). This series consists of albums by **Johnnie Taylor**, **Albert King**, **Rufus Thomas**, the **Staple Singers**, the **Soul Children**, **Mel & Tim**, **Little Milton**, the **Emotions**, the **Dramatics** and **Shirley Brown**.

Victor promotion man **Satoshi "Doctor Disco" Honda** disagrees with the majority opinion that the popularity of soul music is waning in Japan. Honda contends that soul and r&b, per se, are still as popular as ever in Japan, but because of the decline of disco music, most people were ready to write off the whole genre as a lost cause.

This brings us to the heart of the problem. During the disco boom that took place over the past few years in Japan, most Japanese record manufacturers made the mistake of promoting disco music and soul/r&b music as a single item. Hence, when the disco boom reached the saturation point and peaked out, soul/r&b suffered an almost corresponding loss of media coverage and airplay. In addition to this problem, due to the incredible success of the **Bay City Rollers** in Japan, several record companies began directing much of their promotional efforts toward current pop idols like **BCR**, **Kiss**, **Peter Frampton** and **Fleetwood Mac**, further draining the available media space.

To correct this situation, Victor initiated a one-year, two-part soul music campaign (Sept., 1977 to Sept., 1978) aimed not directly at the record buying public but rather at the mass media.

In 1977, Victor compiled a special promotional record featuring 18 soul/r&b artists for distribution to writers of all major newspapers and periodicals. They also selected 250 retail shops throughout Japan in which all soul/r&b releases in the current Victor catalogue are available. These 250 shops were introduced through magazine advertisements subsidized by Victor.

For AM radio promotional, special two-record single packages featuring four artists and four songs (**Johnny Bristol's** "Do It To My Mind," **Stevie Wonder's** "Another Star," **Donna Summer's** "I Feel Love" and **Peaches and Herb's** "I'm Counting On You") were distributed to all AM stations in Japan. Additionally, Victor is sponsoring seven soul/r&b radio programs at different strategic locations throughout the country. One of the features of this program was an amateur soul deejay contest in which young hopefuls, using a playlist of Victor releases, sent tapes to the local radio stations. The tapes of each of the seven regional winners were then sent to Victor's Tokyo headquarters for a final contest, with the winner receiving a new stereo set and a Victor-sponsored radio show.

For the second part of the campaign, taking place from January thru September 1978, Victor is publishing booklets with artist bios and discographies to be distributed with the purchase of Victor soul/r&b albums.



# RECORD WORLD GOSPEL

## Christian Artists Music Seminar To Feature Top Gospel Performers

■ ESTES PARK, COLO. — A large gathering of the world's leading Christian artists will take place here July 30-August 5, at the Fourth Annual Christian Artists' Music Seminar in the Rockies.

Nightly concerts will feature such artists as: Act One Company, Andrus-Blackwood & Company, The Archers, Dave Boyer, Bridge, Chris Christian, Jamie Owens-Collins, Continental Singers and Orchestra, Danniebelle, Jessy Dixon, Dino and Debby, Sue Chenault Dodge, Evie, John Fischer, David and Gale Garrett, Great Commission Company, Keith Green, Johnny Hall, Larnelle Harris, The Hawaiians, Hope of Glory, The Imperials,

Jeremiah People, Kathie Lee Johnson, Paul Johnson Singers, Lypmic & Rayburn, Barry McGuire, Walt Mills, Tom Netherton, New Hope, Doug Oldham, Bill Pearce, Billy Preston & The Congregation, Gloria Roe, Sharalee, Steve & Maria, Truth, Merrill Womach, and many other personalities.

Leading the daily seminars are clinicians such as: Bob Benson, Ralph Carmichael, Dr. Robert Berglund, Chuck Bolte, Dan Collins, Wayne Coombs, Randy Cox, Martene Craig, George Dooms, Dwight Elrich, Cam Floria, Toby Foster, Ron Harris, Billy Ray Hearn, Neal Hesson, Jeff Jeffrey, Kurt Kaiser, Lew Kirby, Bob Krogstad, Aubie McSwain, Keith Miller, Stan Moser, Howard Parker, Jesse Peterson, John W. Peterson, Rick Powell, John Purifoy, Bill Rayborn, Ralph Rittenhouse, Otis Skillings, Hal Spencer, Thurlow Spurr, Paul Stilwell, Joe Tennesen, Linda Toole, Bob Turnbull, Jim Van Hook, and others. Conferencees will choose from over 100 different subjects.

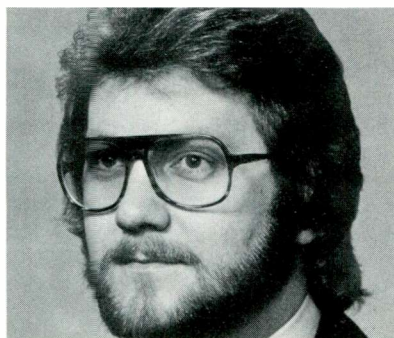
Reading sessions will be hosted by most of the leading publishers of gospel music. Over 15 companies will present new material.

Competitions for vocal and instrumental soloists, and small and large groups will be held throughout the week, as well as an amateur songwriter's contest, hosted by Word Music, Inc.

For more information concerning the seminar, write to Christian Artists Corporation, P.O. Box 1984, Thousand Oaks, California 91360; phone: (805) 497-9444.

## Word Names Huey VP, A&R Director

■ WACO, TEXAS — Jarrell McCracken, president, and Kurt Kaiser, vice president, director of music for Word, Inc., have announced the appointment of Buddy Huey as vice president, director of artists and repertoire for Word, Inc.



Buddy Huey

Before joining Word in February, 1976, Huey was minister of music for Hoffmantown Baptist Church, Albuquerque, N.M., and previously had a similar position with First Baptist Church of Raytown, Missouri.

A native of Pelham, Georgia, Huey attended the University of Georgia and is a 1968 Graduate of Samford University, holding a bachelor of music degree in voice. In 1970 he received the master of church music from Southwestern Baptist Theological Seminary.

Huey has assisted Cliff Barrows in crusades for the Billy Graham Evangelistic Association and conducted numerous music camps and conferences sponsored by state baptist music departments in Texas, Missouri and New Mexico.

## Gospel Campaign Begun by ABC

■ LOS ANGELES—"ABC's Gospel Explosion" is the over-riding theme for ABC Records Gospel Month, which began Feb. 10, according to Sonny Carter, director of gospel a&r at the label.

ABC released five new gospel albums and resericed one on that date, and will support all with an elaborate marketing and merchandising push throughout the month.

The "Gospel Explosion" release is comprised of both contemporary and traditional gospel recordings. Included is "Chapter Five" by Inez Andrews. Andrews, a past Grammy recipient, selected Gene Barge to produce the album.

"Jesus Is Coming," by the Sensational Nightingales, is in the traditional gospel vein. "Biblicals Live," by the Biblical Gospel Singers, was recorded at the First Baptist Church in Fontana, Cal. Mildred Clark & The Melody-Aires new album is titled "2,000 Years." The Crowns' "And From These Roots" is an offering which musically tells the story of how gospel music started and how it has evolved. In addition, ABC is re-releasing "Live And Direct" by the Mighty Clouds of Joy. It was originally issued last fall.

ABC is supporting the gospel release with posters, radio time buys, and trade and consumer print ads. In addition, the label is issuing a gospel sampler, which includes two cuts from each album.

## GOSPEL TIME

By VICKI BRANSON

■ The National Religious Broadcasters Convention meeting at the Washington Hilton received a special preview of Anita Bryant's newest release for Word Records, "Singing A New Song." Ms. Bryant performed for the group, and presented executive secretary Ben Armstrong with a copy of the new album. This lp will be Ms. Bryant's ninth release for Word.

Tom Walls, president of Supreme Records, has announced the acquisition of the latest Ledbetter Family album, "The Sounds Of The Singing Ledbetters." The agreement was reached in Nashville between Walls and Glenn Ledbetter, business manager for the group. Featured songs from the new album include "Thank God I've Made It" and "I Found Jesus". . . The Blackwood Brothers will be appearing in a full schedule of dates the remainder of February. Dates include Wichita Falls, Tex., Corinth, Mississippi, Princeton, Illinois and Detroit, Michigan.

Jack Crow of Woodland Sound Studios in Nashville has reported that the last five Nashboro Records' releases were all recorded at Woodland. Hank Williams mastered and Rex Collier mixed.

KQLH-FM, a Christian radio station in California, will be representing the Los Angeles Dodgers with both their sister AM station, K-WARM, and KQLH covering the entire Inland Empire and outer Los Angeles. KABC will continue to carry the Dodgers with the other two stations representing areas that their signal doesn't cover in Southern California. Rick Painter of KQLH feels this will open doors for those who have never heard the Gospel.

## Tempo and Sparrow Form Avant Sales

■ MISSION, KANSAS — Tempo Records president Jesse Peterson and Sparrow Records president Billy Ray Hearn have jointly announced the formation of Avant Sales Corporation, a national sales representation firm.

In their respective positions as chairman and vice chairman of the new venture, Peterson and Hearn have named Sam Mehaffie president of Avant.

Mehaffie comes to Avant with many years experience in the Christian music field, most recently as vice president of sales with the Benson Company.

Under the new sales rep arrangement, Avant absorbs the Accent Sales Corporation, the former sales rep firm for Tempo. The Sparrow field sales force will also join the ranks of Avant.

Avant Sales Corporation will exclusively represent the record, tape and print catalogues of Tempo Records and its subsidiaries (Chrisim Records, Tempo Music, Scripture and Song Records & Publications and Lillenas Music) and Sparrow Records and its subsidiaries (Birdwing Records, Spirit Records, Newworld Records, Sparrow Music and Birdwing Music).

### Offices

Avant's offices will be located at 1900 West 47th Place, Mission, Kansas 66205. The telephone number is (913) 384-1266, (800) 255-6968.

## FCCM Meet Set

■ ORLANDO, FLA.—The Fellowship of Contemporary Christian Ministries (FCCM) will hold its southeastern regional conference March 16-18 in Charlotte, N.C. Workshops will be offered by Jim Black, SESAC, Nashville; Don Butler, The Gospel Music Association, Nashville; Bob Ferster, SEEDS, Inc., Charlotte; Erv Lewis, Herald Records; and Rick Sandridge of Sword Records. In addition, 10 showcase slots will be offered during the three day period.

For further information contact Eric T. Schabacker, Bee Jay Studios, 5000 Eggleston, Orlando, Florida 32810; phone: (305) 293-1781. Schabacker is a national executive board member of FCCM.



# CONTEMPORARY & INSPIRATIONAL GOSPEL

FEBRUARY 18, 1978

1. **MIRROR**  
EVIE TORNUQUIST/Word WSB 8735
2. **HOME WHERE I BELONG**  
B.J. THOMAS/Word WST 6571
3. **GENTLE MOMENTS**  
EVIE TORNUQUIST/Word WST 8714
4. **FOR HIM WHO HAS EARS TO HEAR**  
KEITH GREEN/Sparrow 1015
5. **PRaise II**  
THE MARANATHA SINGERS/  
Maranatha HS 026
6. **ALLELUIA**  
THE BILL GAITHER TRIO/Impact R 3408
7. **THIS IS ANOTHER DAY**  
ANDRAE CROUCH/Light 5683 (Word)
8. **LIVE FROM NASHVILLE**  
JIMMY SWAGGART/Jim 126 (Word)
9. **JESTER IN THE KINGS COURT**  
MIKE WARNKE/Myrrh 6569 (Word)
10. **COME ON RING THOSE BELLS**  
EVIE TORNUQUIST/Word WST 8770
11. **THIS IS NOT A DREAM**  
PAM MARK/Aslan 1003
12. **ELVIS'S FAVORITE GOSPEL SONGS**  
J.D. SUMNER & THE STAMPS/QCA 362
13. **DALLAS HOLM & PRAISE, LIVE**  
Greentree R 3441
14. **HIS HAND IN MINE**  
ELVIS PRESLEY/RCA ANL1 1319
15. **LIVE! THE VERY BEST OF THE  
HAPPY GOODMAN FAMILY**  
Canaan CAZ 816/2 (Word)
16. **LIVE IN CHATTANOOGA**  
THE KINGSMEN/Heartwarming R 3477
17. **SWEET COMFORT**  
SWEET COMFORT/Maranatha 033
18. **'SPECIALLY FOR SHEPHERDS**  
RALPH CARMICHAEL/Light LS 5725  
(Word)

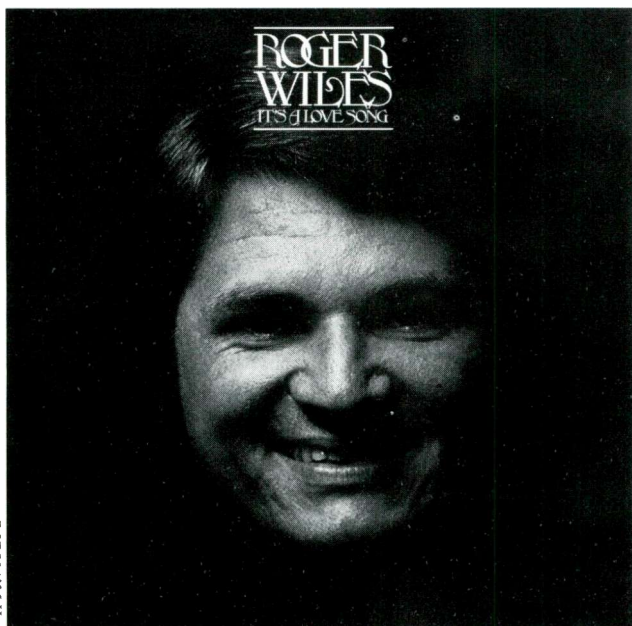
19. **BUST OUT LAFFIN'**  
WENDY BAGWELL & THE SUNLITERS/  
Canaan CAS 9765 (Word)
20. **MOMENTS FOR FOREVER**  
THE BILL GAITHER TRIO/Impact R 3457
21. **MY HEART CAN SING**  
THE BILL GAITHER TRIO/Impact R 3445
22. **ON HEAVEN'S BRIGHT SHORE**  
THE INSPIRATIONS/Canaan 9806 (Word)
23. **IN CONCERT**  
THE FLORIDA BOYS/Canaan 9814 (Word)
24. **MUSIC MACHINE**  
CANDLE/Birdwing BDWG 2004
25. **I JUST CALL ON YOU**  
DAVID MEECE/Myrrh 6573 (Word)
26. **LOVE SONG REUNION**  
LOVE SONG/Good News CNR 8104
27. **HOW GREAT THOU ART**  
ELVIS PRESLEY/RCA LSP 3758
28. **WRITTEN ON THE WIND**  
CHUCK GIRARD/Good News 8106  
(Word)
29. **SATAN'S BEEN PARALYZED**  
DAVID INGLES/Tempo S 447
30. **ME AND MY OLD GUITAR**  
NANCY HONEYTREE/Myrrh MSB 6584  
(Word)
31. **LADY**  
REBA/Greentree R 3430
32. **SHOTGUN ANGEL**  
DANIEL AMOS/Maranatha 032
33. **HAVE YOU KISSED ANY FROGS  
TODAY?**  
JOE REED/Housetop 706
34. **SAIL ON**  
THE IMPERIALS/Dayspring DST 4006  
(Word)
35. **PRAISE VOL. I**  
Maranatha 008
36. **JUST BECAUSE**  
THE IMPERIALS/Impact 3390
37. **PLAIN GEORGIA GOSPEL**  
WENDY BAGWELL & THE SUNLITERS/  
Canaan 9810 (Word)
38. **NEW EARTH**  
JOHN MICHAEL TALBOT/Sparrow 1010
39. **REAL TO REEL**  
NOEL PAUL STOOKEY/Newworld 090477
40. **FAITH**  
CRUSE FAMILY/Canaan 9812 (Word)

# SOUL & SPIRITUAL GOSPEL

FEBRUARY 18, 1978

1. **LIVE AT CARNEGIE HALL**  
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **FIRST LADY**  
SHIRLEY CAESAR/Roadshow RS 744 R  
(United Artists)
3. **TONIGHT'S THE NIGHT**  
THE GOSPEL KEYNOTES/Nashboro 7187
4. **JOY!**  
REV. MILTON BRUNSON & THOMPSON  
COMMUNITY CHOIR/Creed 3078
5. **THIS IS ANOTHER DAY**  
ANDRAE CROUCH/Light 5683 (Word)
6. **NOW & FOREVER**  
THE PILGRIM JUBILEE SINGERS/  
Nashboro 7181
7. **I'M GOING TO SIT DOWN**  
ERNEST FRANKLIN/Jewel 0128
8. **LOVE ALIVE**  
WALTER HAWKINS & THE LOVE  
CENTER CHOIR/Light 5686 (Word)
9. **MAMA PRAYED FOR ME**  
THE SENSATIONAL WILLIAMS  
BROTHERS/Savoy 14462 (Arista)
10. **PHASE I**  
J.C. WHITE/Savoy 14467 (Arista)
11. **LIVE AND DIRECT**  
THE MIGHTY CLOUDS OF JOY/  
ABC/Peacock AB 1038
12. **FROM AUGUSTA WITH LOVE**  
SWANEE QUINTET/Creed 3077  
(Nashboro)
13. **THE COMFORTER**  
EDWIN HAWKINS/Birtheright BRS 4020  
(Ranwood)
14. **IT'S ALRIGHT NOW**  
JESSY DIXON/Light LS 5719 (Word)
15. **DON'T MAKE WAR**  
HARRISON JOHNSON/Creed 3080  
(Nashboro)
16. **HE'S STANDING BY**  
THE INSTITUTIONAL CHOIR OF  
BROOKLYN N.Y./Savoy 14458 (Arista)
17. **TRY BEING BORN AGAIN**  
THE SOUL SEARCHERS/Nashboro 7190
18. **THESE ARE THE DAYS**  
DOROTHY LOVE COATES AND HER  
SINGERS/Savoy 14466 (Arista)
19. **SPECIAL APPEARANCE**  
ISAAC DOUGLAS/Creed 3081 (Nashboro)
20. **JESUS CHRIST IS THE WAY**  
WALTER HAWKINS/Light 5705 (Word)
21. **HAPPY IN JESUS**  
REV. MACEO WOODS & CHRISTIAN  
TABERNACLE CHOIR/Savoy 14463  
(Arista)
22. **STAND UP FOR JESUS**  
THE SAVANNAH COMMUNITY CHOIR  
WITH REV. ISAAC DOUGLAS/  
Creed 2306 (Nashboro)
23. **RISE THE SHIP TO ZION**  
THE GOSPEL KEYNOTES/Nashboro 7172
24. **COME TOGETHER**  
VARIOUS ARTISTS/Creed 23079  
(Nashboro)
25. **WHEN JESUS COMES**  
SARAH JORDAN POWELL/Savoy 1445  
(Arista)
26. **DIFFERENT DRUMMER**  
RHANI HARRIS/Emprise 1001
27. **HAVE YOU EVER HAD THE BUTS?**  
PROF. HAROLD BOGGS/Nashboro 7189
28. **TAKE HIM AT HIS WORD**  
BIBLEWAY RADIO CHOIR/Savoy 14459  
(Arista)
29. **SEE YOU IN THE RAPTURE**  
THE SENSATIONAL NIGHTENGALES/  
ABC/Peacock 58227
30. **WONDERFUL**  
EDWIN HAWKINS & THE EDWIN  
HAWKINS SINGERS/Birtheright  
BRS 4005
31. **I'M GOING ON**  
LOUISE McCORD/Savoy 1442 (Arista)
32. **I WILL TRAVEL ON**  
THE ORIGINAL SOUL STIRRERS/  
HSE 14200
33. **JAMES CLEVELAND PRESENTS  
THE RUTH SCHOFIELD EDITION/  
Savoy 14445 (Arista)**
34. **JESUS IS ALL YOU NEED**  
VOICES OF HOPE/Glori 1036
35. **NOW**  
THE KINGS TEMPLE CHOIR/Creed 3083
36. **HANG ON, HELP IS ON THE WAY**  
BISHOP BILLY ROBINSON AND THE  
GARDEN OF PRAYER CATHEDRAL  
CHOIR/Savoy 14432 (Arista)
37. **GOTTA FIND A BETTER HOME**  
THE ANGELIC GOSPEL SINGERS/  
Nashboro 7178
38. **LET ME HAVE A DREAM**  
DANNIEBELLE/Sparrow 1016
39. **JESUS IS ON MY SIDE**  
SISTER LUCILLE POPE/Nashboro 7188
40. **LOOK WHERE GOD HAS BROUGHT US**  
RODENA PRESTON AND THE VOICES OF  
FAITH/Birtheright BRS 4012 (Ranwood)

**HOUSE TOP RECORDS  
INTRODUCES  
SOMETHING TERRIFIC  
BY ROGER WILES.**



HTR709LPS

It's moving. It's beautiful. It's traditional. It's contemporary. It's a love song.

Roger Wiles' newest album from House Top Records tells stirringly the good news that, with God, there are no unhappy endings, only bright new beginnings.

Surrounded by full instrumentation of brass, strings, and background vocals, Roger's rich baritone voice captivates the soul as he sings about the love and hope the Lord offers.

As a songwriter, singer and composer, Stephanie Boosahda is

**HOUSE TOP RECORDS  
INTRODUCES  
SOMETHING TERRIFIC  
BY STEPHANIE BOOSAHDA.**



HTR705LPS

blesed with both beauty and talent. Her newest album is one of the finest examples of God's grace. Combining her stirring voice and a contemporary beat, Stephanie doesn't just sing her songs. She lifts them up. Celebrates them. Gives them power and beauty, and brings them lovingly to life.

Both albums are available in Stereo LP, 8-Track and Cassette at your local Christian bookstore. Distributed by House Top Distributors, P.O. Box 1603, Chesapeake, Virginia 23320, 1-800-446-8136.





# COUNTRY RADIO

By CHARLIE DOUGLAS

■ The Federation Of International Country Air Personalities (FICAP) under the presidency of **Mike Burger**, WHOO, Orlando, will be hosting a roasting come the evening of March 16th, the Thursday before the Country Music Seminar gets underway on Friday the 17th. **Faron Young** will be roasted by a flock of artists, record people and personalities—roasted in the true sense of the word as it applies to old and new stories and a few hundred thousand barbed comments. The whole thing will take place at a Nashville theatre immediately prior to the showing of a full length motion picture. I would think the comments of **Merle Kilgore**, who knows more Faron stories than most anybody, would be worth hearing, even if no one else was there to sling the bars and arrows. The whole affair, complete with light booze and snacks, will be free and open to you as a member of the broadcast and/or record industry. If you'll be attending the seminar, which is always a highlight of the year, then plan to sneak in at least one night of fun at the FICAP Faron Young roasting—or perhaps frying might be a better word.

**FORMAT SWITCH:** WMPS, the Plough rocker in Memphis, will change to 24-hour country in March. They have a 10,000 watt signal, non-directional daytime, 5,000 directional at night. The station will have **Craig Scott** as music director. Records should be sent to WMPS, 112 Union Street, Memphis, Tenn. 38103.

**Bob Christy** at WRDD in Bay City, Mich. is in need of some personalities. Send tapes and resumes . . . **Jim Moore** at WFMB, Springfield, Ill. would like to hear from you if you're young and ready and a personality . . . **Jonathan Rhodes** at WEEP in Pittsburgh still hasn't found the right person for his open salary position for a heavy personality . . . On March 1, WDAF/61 Country in Kansas City debuts a "Truckers" show with **Phil Young** piloting the thing, and covering an area into Minnesota, South Dakota, Oklahoma, No. Texas, Arkansas, Illinois and Missouri, of course.

The movie that will be shown at the FICAP function prior to the opening of the seminar is a semi documentary hosted on screen by **Lorne Greene** and will highlight folk like **Jim Reeves**, **Ray Price**, **Kitty Wells**, **Marty Robbins**, **Ferlin Husky**, **Faron Young**, **Ernest Tubb**, **Webb Pierce**, **Bill Monroe**, **Chet Atkins**, **Minnie Pearl** and a flock of others. Those who have seen the completed film done by a Canadian production company say it's spectacular, well done and worth seeing.

## E/A Taps Destocki

■ LOS ANGELES — Bob Destocki has joined Elektra/Asylum Records as artist development representative for the Midwest.

### Management Co.

Most recently Destocki was head of his own management firm in Chicago. He previously worked for Warner Brothers Records and Columbia Records as the local promotion representative there.

Destocki will work out of E/A's Chicago branch office, and report to Jerry Sharell, vice president/artist development.

## Hill Bows Hot Shot

■ NEW YORK—The formation of Hot Shot Productions has been announced by John Hill. The firm, to be headquartered in New York, will engage in a wide-ranging program of record production and music publishing.

Most recently, Hill has been involved in writing and producing music for radio and television advertising.

Prior to his work in advertising, Hill was a producer for CBS Records, where he produced albums by David Bromberg, Pacific Gas Electric and Ian & Sylvia, among others.

## Wherehouse

(Continued from page 4)

reflect holiday season sales, normally the more profitable half of the year, Hartstone reported a generally favorable outlook for Integrity's operations for the balance of the year, underscored by continuing plans for new store leases and out-of-state expansion.

### New Stores

The company's real estate division is reportedly engaged in site locating and lease negotiations with plans for opening at least 20 new units in fiscal '79. As revealed in December at Integrity's annual shareholders meeting, that timetable includes an investigation of sites outside California; the new locations would further extend the chain's size, having reached a total of 98 stores by the end of '77 after opening 10 new sites during that six month period, including the first two Big Ben's super-retailing locations in Southern California.

## Bloom Promotes Berk

■ NEW YORK — Jane Berk has been named publicity associate at The Howard Bloom Organization, Ltd. Ms. Berk, who joined the Howard Bloom Organization in 1977, was previously a writer for *Record World*.

## Rocket Names Ayer Natl. Publicity Dir.

■ LOS ANGELES—Jane Ayer has been appointed national director of publicity for the Rocket Record company, it has been announced by Tony King, executive vice president of the label.

As national director of publicity. She will work closely with artists and managers on all concert tours and will arrange for television appearances for publicity and promotion tours when appropriate.

Prior to joining the Rocket Record Company, Ms. Ayer served as account executive for Hecht Harman Vukas, Creative Communications. Previously, she was west coast director of publicity for Atlantic Records.

## Butterfly Taps Isa Persello

■ LOS ANGELES — Isa Persello has been appointed international coordinator for Butterfly Records by A. J. Cervantes, president of the label.

Her responsibilities at Butterfly include all product management and communication with all licensees.

Ms. Persello's office is located at Butterfly Records in Los Angeles, 9000 Sunset Blvd., Suite 617, Los Angeles 90069, phone: 213) 273-9600.

## Waylon & Willie Gold

■ NEW YORK—RCA Records' album, "Waylon & Willie," featuring Waylon Jennings and Willie Nelson, has been certified gold by the RIAA.

## NARM D.C. Meet

(Continued from page 4)

face meeting allows everybody to get a feel for the market out there, and get away from that Ivory Tower syndrome."

Speaking again of the middle management store employees, Cohen pointed out that they are directly responsible for a sizeable percentage of what is being sold: "We've discovered that impulse purchases amount to sometimes 50 percent of what is happening in stores, so the people in the store are very important — we should know who they are and what we can do for them."

Cohen also said that the regional meetings, which besides Cherry Hill and Washington, have been held in Detroit, Cleveland, Los Angeles, Miami, Atlanta, Chicago, San Francisco and Seattle, have stimulated membership in NARM, with 68 new companies joining just since the summer.

## R&C Promotes Friedman

■ LOS ANGELES — Phyllis Friedman has been promoted to executive assistant to Paul Bloch, principal and senior vice president and head of Rogers & Cowan's Contemporary Music Division, it was announced by Bloch.



Phyllis Friedman

Ms. Friedman was initially employed by Rogers & Cowan a year ago as secretary to Bloch. Prior to joining Rogers & Cowan, she served nine years as executive secretary and supervised the personnel department of the Louis Shurr Agency.

## Singles Analysis

(Continued from page 6)

#26 bullet; Heatwave (Epic), already #4 bullet r&b, at #29 bullet; Rita Coolidge (A&M), last week's Powerhouse Pick, at #31 bullet; ABBA (Atlantic), this week's album Chartmaker, at #33 bullet, and Linda Ronstadt (Asylum) at #40 bullet.

### Radio Adds

Getting good radio adds and moves this week are: Stargard (MCA), #2 bullet r&b, at #50 bullet; Jackson Browne (Asylum), last week's Chartmaker, at #54 bullet; Van Halen (WB) taking a 12 point move to #64 bullet; Gene Cotton (Ariola), moving out of the secondaries and spreading quickly, at #69 bullet; Chuck Mangione (A&M), still doing well in Atlanta and other southern markets, at #70 bullet, and Gordon Lightfoot, with heavy secondary action, at #73 bullet.

### New On Chart

New on the Top 100 this week are: Chartmaker Rod Stewart (WB) at #60 bullet; ELO (UA) at #74 bullet; Yvonne Elliman (RSO) with her cut from the "Saturday Night Fever" soundtrack, at #78 bullet; Donny Hathaway and Roberta Flack (Atlantic) at #79 bullet; Styx (A&M) at #81 bullet; Trampmps (Atlantic), back on the chart with their SNF contribution, at #84 bullet; Boz Scaggs (Col) at #85 bullet; Debby Boone's follow-up single (Warner/Curb) at #92; Waylon Jennings and Willie Nelson (RCA), already big on the Country Singles Chart, at #98, and The Spinners (Atlantic), #59 bullet r&b, at #99.



## Country Radio Seminar Sets Registration Dates

■ NASHVILLE — "The Future of Our Country" is the theme of the ninth annual Country Radio Seminar to be held March 17-18 at the Airport Hilton here, and this year's gathering is expected to be the biggest ever, according to seminar planners. Early registration is therefore very important in order to insure the availability of rooms and adequate banquet facilities, said registration coordinator Ellen Tune.

Registration deadline is Monday, March 13, so all registration forms should be in the mail by March 10 addressed to: Country Radio Seminar, P.O. Box 12617, Nashville, Tenn. 37212.

Officers for this year's seminar include Terry Wood (WONE), agenda chairman; Bob Young (KIKK), agenda vice chairman; Stan Byrd (Warner Bros.), industry chairman; and Roy Wunsch (Epic), industry vice chairman.

## Eddie Noack Dies

■ NASHVILLE — Country music songwriter DeArmand A. "Eddie" Noack, Jr., 47, was found dead of an apparent cerebral hemorrhage at his apartment here Sunday (5).

### Hit Tunes

Noack's better known hit songs include "These Hands," "A Day In The Life Of a Fool," "Lonely Heart" and "Barbara Joy," which were recorded by a number of artists including George Jones, Johnny Cash, Jerry Reed, Tex Ritter, Ernest Tubbs, Bob Wills and Lefty Frizzell.

Noack was a past vice president and life member of the Nashville Songwriters Association and was also active as an artist and performer. He made a successful tour of England in the spring and summer of 1976.

Survivors include three sisters, Mrs. Patricia Musslewhite, Mrs. Jean Snider and Mrs. Roberta Simpson, all of Houston; six nephews and two nieces.

## Managers Look To Television Exposure As a Major Tool for Today's Country Artists

By MARGIE BARNETT

■ NASHVILLE—In light of country music's growing popularity among a larger and more varied audience, television specials on the music and artists, guest appearances on major network shows and printed features in mass-appeal magazines are on the upswing. Even major movie roles are being dealt to country artists. In the past such national exposure was a rare, exciting event, with a shot at TV being the *crème de la crème*. Today, however, the frequency and intensity of national exposure, especially television, is a more commonplace occurrence for more and more artists.

In comparing the exposure an artist receives from the various types of media, television is unparalleled. "Television exposes the artist and his talent to millions and millions of people that you can't always do with a phonograph record," stated Jim Halsey, manager for artists Roy Clark, Mel Tillis, Donna Fargo, the Oak Ridge Boys, Don Wil-

liams and others. "You can have a hit record that will sell a million copies, but when you're on 'The Tonight Show,' 'Donnie & Marie' or 'Merv Griffin,' you have an audience of 40-45 million people."

"Glen Campbell became a household name from the exposure on television," said Campbell's business manager, Stan Schneider. "The state of recognition is fantastic. He's seen by millions of people who don't ordinarily see the normal record act. That recognition helps when it comes to selling records, working the night club circuit and everything else."

Dick Howard, vice president of the Jim Halsey Co., has as his primary responsibility getting their artists on television. "Our whole operation is geared to this, because we know that some television creates more demand for personal appearances at higher prices, creates an audience for records and gives the artist increased stature and reputation."

Howard cited Mel Tillis as the prime example of someone whose career has skyrocketed because of television. According to Howard, when the Halsey Co. first started working with Tillis, 80-90 percent of his audience knew him from records. Howard put Tillis on every show possible for a period of time, then began to pull back and be more selective. Now they are very selective, and Tillis' audiences are much larger in number with 75-80 percent knowing him basically from television. In fact a deal has just been concluded with the ABC Television Network for a show on which Tillis and Susan Antone, the Muriel cigar girl, will co-star.

Ken Kragen of Management III works with Kenny Rogers. His overall philosophy of management

(Continued on page 78)

## Owens Names Barba Natl. Promo Director

■ NASHVILLE — Gus Barba has been promoted to the newly-created post of national promotions director with Jim Owens Productions.

A native of Temple, Texas, and Nashville resident for nine years, Barba was variously active as a drummer and promo man with Tom T. Hall, Johnny Rodriguez, and others before joining the Owens TV production organization, where he currently coordinates publicity for syndicated television specials showcasing such artists as Johnny Cash, Jerry Reed, Linda Ronstadt, Ray Stevens, Barbi Benton, Foster Brooks, Dave and Sugar, Archie Campbell and Roy Clark.

# NASHVILLE REPORT

By RED O'DONNELL



### Did You Know:

That dapper **Dave Skepner**, who is personal manager of **Loretta Lynn**, has signed as **Brenda Lee's** personal manager? And isn't this strictly a personal item?

That **Lynn Anderson** plans to celebrate Valentine's Day (Tuesday) by getting married in Lake Charles, La.?

That ABC artist **Narvel Felts** is a catsup (ketchup) addict? Pours it on everything he eats—except desserts—including lobster!

That **Freddy Fender**, **Tanya Tucker** and **Lynn Anderson** are going to tape NBC's, "First Annual Rock & Roll Sports Classic" next month on the U. of California campus? (They'll be competing with other rock stars in track and field events, swimming, etc.)

That **Clara** (Mrs. **Tommy**) **Butcher**, mother of **Loretta Lynn** and **Crystal Gayle**, is out of that Indianapolis hospital—where she underwent surgery last month—and now at Nashville home of son **Jay Lee Webb**?

That when writer **Mickey Newbury** signed with ASCAP moments after midnight last New Year, southern regional director **Ed Shea** was there? They met in Dallas, halfway between Nashville and Newbury's

(Continued on page 78)

## COUNTRY PICKS OF THE WEEK

**SINGLE** **JOHNNY RODRIGUEZ**, "WE BELIEVE IN HAPPY ENDINGS" (Prod.: Jerry Kennedy) (Writer: B. McDill) (Hall-Clement, BMI) (3:03). An easy-moving, pleasant love song, this cut should have no problem moving up the charts. The restrained steel guitar goes especially well with the laid back mood and smooth vocals. Mercury 55020.

**SLEEPER** **BARBARA FAIRCHILD**, "SHE CAN'T GIVE IT AWAY" (Prod.: Billy Sherrill) (Writers: C. Putman/S. Throckmorton) (Tree, BMI) (2:45). Barbara gives a convincing version of this song of faded southern beauty from two proven hit writers. Vocals and guitar tracks stand out with an interesting rhythm to back them up. Columbia 3-10686.

**ALBUM** **MERLE HAGGARD, AND THE STRANGERS**, "ELEVEN WINNERS." The title of this album is self-explanatory. Haggard's collection of proven hits is fairly mellow, with a few exceptions. Outstanding cuts include "If We Make It Through December" and "It's Not Love (But It's Not Bad)," all consistent with Haggard's unique style. Capitol ST-11745.





# COUNTRY HOTLINE

By MARIE RATLIFF

T.G. Sheppard — "Don't Ever Say Goodbye"  
LaCosta — "Even Cowgirls Get The Blues"  
Billy Crash Craddock — "Another Woman" (ABC)  
Bill Rice — "Beggars and Choosers"  
Tompall Glaser — "Drinking Them Beers"



Faron Young

Faron Young is set to regain a spot at the top of charts with his finest in some time! A straight country ballad with a heavy lyric line, "Loving Here and Living There and Lying In Between" will waste no time jumping onto playlists!

While Billy "Crash" Craddock is enjoying a rapid rise up the charts with his first Capitol single, his simultaneous ABC release is also beginning to show strength in some areas. "Another Woman" is playing at WDGY, KCKC, WPNX, WSDS, WBAM, WIVK, KDJW, WPIK, KFDI.

This week the Carpenters are breaking big in country markets with new adds at KNEW, WPLO, KKYX, WPNX, WSLC, KWJJ, WSDS, WHK, WDAF, WKDA, WSLR, WIVK, WWVA, WPIK, WVOJ, WPNX.



LaCosta

T.G. Sheppard's second Warner Bros. release, "Don't Ever Say Goodbye," is an instant add at KKYK, WPNX, WISO, KRMD, WIVK, WHOO, KSOP, WPLO, KDJW, WTOP, WPIK, WWVA.

Marty Mitchell is gaining national recognition with his first on the new MC label. It's a country treatment of Stevie Wonder's "You Are The Sunshine of My Life." Early believers include WAME, WDAF, WIVK, WSDS, KCKC, KJJJ, KAYO, WPNX, WHOO, KFDI, WHK.

LaCosta's "Even Cowgirls Get The Blues" is showing strength in Shreveport, Tucson, Phoenix, Jacksonville, Montgomery and Salt Lake City. Bill Rice's "Beggars and Choosers" beginning to move in the south and southwest.

Album Action: Anne Murray's cut "Let's Keep It That Way" showing at KCKC and WHOO; Hank Williams, Jr.'s "Uncle Pen" popular at KWKH; Conway Twitty's "Honky Tonk Song" playing at KJJJ; Tom T. Hall's "I Wish I Loved Somebody Else" good at WTOP.

Joe Eddie Goff gaining attention with "One Less Set of Footsteps" at KENR, WPIK, KVOO; Freddy Weller's "Let Me Fall Back In Your Arms" starting in the southwest.

Monster Movers: Eddie Rabbit, Don Williams, Charley Pride, Kenny Rogers & Dottie West.

## SURE SHOTS

Johnny Rodriguez — "We Believe In Happy Endings"

David Rogers — "I'll Be There (When You Get Lonely)"

Connie Smith — "Lovin' You Baby"

Faron Young — "Loving Here and Living There and Lying In Between"

## LEFT FIELDERS

Barbara Fairchild — "She Can't Give It Away"

Lee Morris — "No Sunshine in Atlanta"

King Edward IV — "Wipe You From My Eyes"

## AREA ACTION

Dugg Collins — "Someday I'd Like To Love You" (KFDI)

Woody — "Waltz of the Wind" (KVOO)

Hank Snow — "Love Is So Elusive" (KJJJ, WSLC)

# TV Exposure (Continued from page 77)

ment is what he terms the momentum theory—when you get something going, gather speed through bursts of exposure. "The major breaks in Kenny's career have been made by television through high concentrations of shows in short periods of time. Around the CMA Awards last fall I was able to get seven television shows in about a two week period. By putting those in a very tight period of time we suddenly moved his career from one spot to another."

Kragen noticed that it did help record sales, but the heaviest results were noted in personal appearances. "Prior to that concentration of television, he did good business but it was off and on. Afterwards, business on the road suddenly became tremendously greater. Everywhere he went he was breaking records and averaged ten to twelve thousand people a night."

The exposure an artist gets from his own weekly TV show is a double sided coin, with some people feeling that it is beneficial while others think it can be detrimental. Don Fowler of Top Billing feels that Porter Wagoner's and Jim Ed Brown's weekly television shows have really helped with bookings. "People want to buy a TV star. Television puts acts out there in front of a lot of people that we don't have to do a sales pitch on because they know who the artists are."

"Hee Haw," the highest rated syndicated show in the country, is entering its tenth year on TV this fall. It goes out to 220 markets and is viewed by 30-35 million people. Hosts Roy Clark and Buck Owens are the most likely to be affected by this exposure.

Jim Halsey feels that "Hee Haw" is not a true picture of Roy. "It presents more of a caricature of Roy Clark than it does Roy himself. So it's not like he's on every Saturday night, and people know that when they go see him in person they're going to get ten times more than what they are seeing on television. Television has made some people and destroyed others, but we have been able to utilize it and make it more important to us than anything else the artists have done."

On the other hand, Buck Owens' manager, Jack McFadden, feels that the show has both helped and hindered Owens' career. "Hee Haw" has made Buck a very identifiable person, but in selling records I think it has hindered him. I believe that you can only give an artist in the stature of Buck Owens a certain amount of anything. There are many careers a man can have in our business—a record career, a television career, a concert career and a Las Vegas career, but you can't have the best of all worlds at the same time."

Lou Robin of Artist Consultants, manager for Johnny Cash, is aware of the danger of over-exposure. "Over-exposure presents the greatest problem with the artists who have weekly shows. There isn't anything that destroys a personal appearance career quicker than being on TV every week because people can see you for nothing. Consequently, our approach has always been that an artist should make sporadic, diversified appearances on television.

"We've operated on this philosophy with John. He'll host the CMA Awards Show, which I think is a unique situation; maybe do a Christmas special, which is a variety thing; and then he will go to the other spectrum which is a straight dramatic role such as the 'Thaddeus Rose and Eddie' Movie of the Week. He really doesn't do guest appearances for the very reason of too much exposure, unless it is something very unusual, like the '50 Years Of Country Music.'"

Robin believes that television "usually helps record sales and it definitely helps the concert sales. We notice ticket sales to current shows pick up for a couple of days after a TV appearance."

Jerry Reed's appearance in the movie "Smokey And The Bandit"—which was the second largest grossing picture last year (\$128 million) behind "Star Wars"—gave Reed a hit single and album in "Eastbound And Down." "Jerry is a much stronger act now. He's a lot more popular on the fair market and for concerts," states manager Harry Warner. "Everything we take we look at

*(Continued on page 80)*

# Nashville Report (Continued from page 77)

home in Eugene, Oregon.

That **Darth Vader** may be one of the registrants at this year's Country Radio Seminar here in Music City?

That down in Macon, Ga., folks connected with the **Allman Brothers Band** are thinking of working together again?

That Top Billing head **Tandy Rice** has been named to the board of directors of the Williamson County Bank over in Franklin, Tenn.?

*(Continued on page 80)*



# MARGO



Grazie, Alfonso per il suo amicizia!

would like to thank  
everyone  
who helped break her  
"Heart."

(WBS 8508)

Margo Smith's  
No. 1 single  
is featured

on her forthcoming album

**DON'T BREAK  
THE HEART  
THAT LOVES YOU**

Produced by Norro Wilson



on Warner Bros.  
records & tapes

(BSK 3173)



# COUNTRY ALBUM PICKS



## JERICO HARP

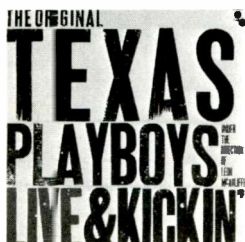
United Artists LA812-G

With the help of Peter Yarrow's production, Jim Thomas and Tom Schmidt have put together a smooth, pleasing lp with songs by Randy Newman and Eric Anderson as well as several of their own compositions. The sound is not traditional country but retains a down-home feel to make it appealing to both country and pop buyers. "Is It Really Love At All" and "Marie" are outstanding.

## JOHN HARTFORD

ALL IN THE NAME OF LOVE—Flying Fish 044

Anyone who has seen Hartford perform will appreciate this lp as it captures his spontaneous, innovative techniques. To those unfamiliar with the artist, something a little out of the ordinary is offered with tongue-in-cheek cuts like "Boogie." Hartford's easy-going style is especially effective on the title cut, "Cuckoo's Nest," "The Six O'Clock Train And A Girl With Green Eyes," and of course "Gentle On My Mind."



## THE ORIGINAL TEXAS PLAYBOYS

LIVE AND KICKIN"—Capitol ST-11725

A down-home western swing lp from the 1977 CMA award winners for the best instrumental group, this live album is well-mixed and should appeal to any fan of Bob Wills and western swing music. Fiddles by Jack Stidham and Bob Boatwright stand out.

## TV Exposure (Continued from page 78)

very closely. You've got to be limited in everything you do when you get to the status where Jerry is right now, so that you don't kill Jerry physically and artistically."

### Credibility

TV offers a variety of opportunities for managers and their artists. Ken Kragen hopes to use television to expand Kenny Rogers' career. Rogers is slated to appear on three prime time specials—the Perry Como Special, the Captain & Tennille Special and the NBC special that he and Dottie West will co-host called

"The World's Largest Indoor Country Music Show," which Kragen feels will strengthen Rogers' country image. Kragen's next objective is to develop Rogers as an actor and establish credibility in that area similar to Kris Kristofferson and Johnny Cash.

### Personality

Personality is the key to television. Dick Howard endeavors to "point out to the producers not only the accomplishments of the artists as a recording act but why he or she would make an interesting guest on the show." It's as if people are just beginning to realize that country artists can be as good looking, charismatic and dynamic on TV as any other recording act.

With a list of syndicated weekly shows, numerous game and talk shows, an ever-increasing amount of specials and countless dramatic roles, the opportunities for country artists to appear on the tube seem endless with results, for the most part, being quite beneficial.

### ATTENTION: Artists and A&R MEN

We have many good songs ready for recording. Call or write for demos.

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Nashville, Tennessee 37204

(615) 385-3726

(615) 385-3788

# COUNTRY SINGLE PICKS

## COUNTRY SONG OF THE WEEK

FARON YOUNG—Mercury 55019

LOVING HERE AND LIVING THERE AND LYING IN BETWEEN (Prod.: Jerry Kennedy) (Writers: J. Wilson/G. Dobbins/T. Austin) (Chappell/Full Swing, ASCAP) (2:19)

A traditional country song performed in the traditional manner at a steady, medium pace. The fiddle and steel guitar work easily around the mournful lyrics.

LEE MORRIS—Louisiana Hayride 781 (WIG)

NO SUNSHINE IN ATLANTA (Prod.: Lee Morris) (Writer: L. Morris) (Dixie Queen/Haystack, ASCAP) (2:59)

Morris has pleasing, slightly upbeat song about lost love in Atlanta. The guitars show some influence of that region while retaining a definite country sound. The chorus also stands out.

KING EDWARD IV AND THE KNIGHTS—Soundwaves 4563

WIPE YOU FROM MY EYES (GETTIN' OVER YOU) (Prod.: Gene Elders) (Writer: C. L. Rutledge) (Phono/Big Crush, SESAC) (2:58)

Another song about lost love, this cut is mellow and thoughtful with appropriate restraint in vocals and over-all production. Acoustic and electric guitars work together nicely in the instrumental break.

CONNIE SMITH—Monument 45-241

LOVIN' YOU BABY (Prod.: Ray Baker) (Writers: T. Seals/J. A. C. Seals) (Danor, BMI) (2:34)

This quick, happy love song is a logical follow-up to "I Just Want To Be Your Everything." The piano and guitar are especially nice, and the strong chorus holds it all together.

MIKE LUNSFORD—Gusto SD 176

I'VE NEVER CHEATED ON YOU (Prod.: Tommy Hill) (Writer: D. Owens/M. Lytle) (Power Play/Attago, BMI) (2:47)

Steel guitars and fiddles are prominent in this traditional cut. Lunsford's sure vocals also measure up to make the combination work together.

DAVID ROGERS—Republic 015

I'LL BE THERE (WHEN YOU GET LONELY) (Prod.: Dave Burgess) (Writer: D. Burgess) (Golden West Melodies, BMI) (2:46)

This easy-flowing love song is well suited for Rogers' vocals. Instrumentals are more than adequate without becoming cumbersome.

JOHNNY PAYCHECK—Epic 8-50469

COLORADO COOL-AID (Prod.: Billy Sherrill) (Writer: P. Thomas) (Partner/Julep, BMI) (3:35)

The flip side of "Take This Job And Shove It" is available for consumption, too. This cut should do well following the success of "Shove It." The narration is consistent with Paycheck's bad-ass image in both style and substance.

MAJOR BILL AND HIS COWBOYS—Le Cam 1178

SAN ANTONIO ROSE (Prod.: Major Bill Smith) (Writer: B. Wills) (Bourne, ASCAP) (2:17)

Major and the Cowboys prove themselves quite adept with this Bob Wills western swing instrumental. The band is tight and the sound flows smoothly.

## Nashville Report (Continued from page 78)

That Mrs. Henry Cannon, also known as Grand Ole Opry star Minnie Pearl, was named "Salesperson of the Year for 1978" by the sales and marketing executives of Nashville at their Distinguished Awards Banquet last week at the new Opryland Hotel?

That Barbara Mandrell and husband Ken Dudley didn't rightly know whether to go for a hot or cold vacation—so they went to Alcapulco (for some scuba diving) and to Aspen, Colo. (for some skiing)?

That Carleen Carter, who signed that recording contract with Warner Bros., is a daughter of June Carter (Cash) and Carl Smith?

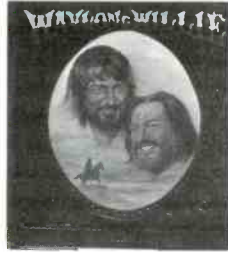
That Waylon & Willie—Jennings and Nelson that are—are scheduled to do concerts (four) March 1-4 in Louisville, Atlanta, Memphis and Nashville? (Better make that Nashville date tentative????)



# THE COUNTRY ALBUM CHART

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

FEB. 18	FEB. 11				WKS. ON CHART
1	1	<b>WAYLON &amp; WILLIE</b>			
		WAYLON JENNINGS & WILLIE NELSON			
		RCA AFL1 2683			3
2	4	<b>TEN YEARS OF GOLD</b> KENNY ROGERS/United Artists LA 835 H 5			
3	9	<b>QUARTER MOON IN A TEN CENT TOWN</b>			
		EMMYLOU HARRIS/Warner Bros. BSK 3141			3
4	2	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA APL1 2544			17
5	3	<b>SIMPLE DREAMS</b> LINDA RONSTADT/Asylum 6E 106			23
6	8	<b>WE MUST BELIEVE IN MAGIC</b> CRYSTAL GAYLE/			
		United Artists LA 771 G			31
7	7	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/			
		Epic KE 35045			13
8	5	<b>OLIVIA'S GREATEST HITS</b> OLIVIA NEWTON-JOHN/MCA 3028			15
9	6	<b>IT WAS ALMOST LIKE A SONG</b> RONNIE MILSAP/			
		RCA APL1 2439			24
10	21	<b>GEORGIA KEEPS PULLING ON MY RING</b> CONWAY TWITTY/			
		MCA 2328			3
11	10	<b>DAYTIME FRIENDS</b> KENNY ROGERS/United Artists LA 754 G			31
12	20	<b>FREE SAILIN'</b> HOYT AXTON/MCA 2319			3
13	13	<b>HEAVEN'S JUST A SIN AWAY</b> THE KENDALLS/Ovation OV			
		1719			24
14	14	<b>LIVE AT THE ROYAL FESTIVAL HALL</b> GLEN CAMPBELL/			
		Capitol SWBC 11707			11
15	12	<b>OL' WAYLON</b> WAYLON JENNINGS/RCA APL1 2317			40
16	16	<b>THAT'S THE WAY LOVE SHOULD BE</b> DAVE & SUGAR/			
		RCA APL1 2477			24
17	22	<b>ROSES FOR MAMA</b> C. W. McCALL/Polydor PD 1 6125			5
18	11	<b>ELVIS IN CONCERT</b> ELVIS PRESLEY/RCA APL2 2587			17
19	15	<b>I WANT TO LIVE</b> JOHN DENVER/RCA AFL1 2521			12
20	24	<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner Bros. BS			
		3118			15
21	19	<b>Y'ALL COME BACK SALOON</b> OAK RIDGE BOYS/ABC DO			
		2993			19
22	18	<b>THE OUTLAWS</b> WAYLON, WILLIE, TOMPALL & JESSI/			
		RCA APL1 1312			13
23	63	<b>NEW TRAIN, SAME RIDER</b> TOM T. HALL/RCA APL1 2644			2
24	23	<b>MY FAREWELL TO ELVIS</b> MERLE HAGGARD/MCA 2314			15
25	25	<b>MOODY BLUE</b> ELVIS PRESLEY/RCA AFL1 2428			32
26	57	<b>JUST FOR YOU</b> JOHNNY RODRIGUEZ/Mercury SRM 1 5003			12
27	27	<b>COUNTRY MEMORIES</b> JERRY LEE LEWIS/Mercury SRM 1 5004			14
28	28	<b>ROLLIN' WITH THE FLOW</b> CHARLIE RICH/Epic PE 34891			15
29	29	<b>AIMIN' TO PLEASE</b> MARY KAY PLACE/Columbia PC 34908			13
30	30	<b>COME A LITTLE BIT CLOSER</b> JOHNNY DUNCAN/Columbia			
		KC 35039			10
31	38	<b>GENE WATSON'S BEAUTIFUL COUNTRY</b> /Capitol ST 11710			14
32	32	<b>THE FIRST TIME</b> BILLY CRASH CRADDOCK/ABC DO 2097			4
33	31	<b>DON'T LET ME TOUCH YOU</b> MARTY ROBBINS/Columbia			
		KC 35040			10
34	34	<b>KENNY ROGERS</b> /United Artists LA 689 G			67
35	35	<b>NO PLACE TO FALL</b> STEVE YOUNG/RCA APL1 2510			3
36	33	<b>MIDNIGHT WIND</b> CHARLIE DANIELS BAND/Epic PE 34770			17



**CHARTMAKER OF THE WEEK**

**37** — **LET'S KEEP IT THAT WAY**  
ANNE MURRAY  
Capitol ST 11743



38	17	<b>LOVE IS JUST A GAME</b> LARRY GATLIN/Monument MG 7616	24
39	—	<b>BEST OF JERRY LEE LEWIS, VOL. II</b> /Mercury SRM 1 5006	1
40	39	<b>CHANGES IN LATITUDES, CHANGES IN ATTITUDES</b>	
		JIMMY BUFFETT/ABC AB 990	52
41	41	<b>BEST OF THE STATLER BROTHERS</b> /Mercury SRM 1 3037	104
42	55	<b>BEST OF FREDDY FENDER</b> /ABC DO 2079	40
43	—	<b>SONGS I'LL ALWAYS SING</b> MERLE HAGGARD/Capitol SABB	
		11531	29
44	—	<b>T.G. T.G. SHEPPARD</b> /Warner Bros. BSK 3133	1
45	36	<b>LOVES TROUBLED WATERS</b> MEL TILLIS/MCA 2288	17
46	45	<b>SONGS OF KRISTOFFERSON</b> KRIS KRISTOFFERSON/	
		Columbia PZ 34687	41
47	46	<b>BEST OF DOLLY PARTON</b> /RCA APL1 1117	90
48	52	<b>REDHEADED STRANGER</b> WILLIE NELSON/Columbia KC	
		33482	122
49	54	<b>THE NEW SOUTH</b> HANK WILLIAMS, JR./Warner Bros. BS	
		3127	6
50	44	<b>EASTBOUND AND DOWN</b> JERRY REED/RCA APL1 2516	24
51	50	<b>HOW GREAT THOU ART</b> ELVIS PRESLEY/RCA LSP 3758	24
52	60	<b>COUNTRY BOY</b> DON WILLIAMS/ABC DO 2088	19
53	40	<b>LINDA RONSTADT'S GREATEST HITS</b> /Asylum 7E 1092	60
54	47	<b>ALOHA FROM HAWAII VIA SATELLITE</b> ELVIS PRESLEY/	
		RCA CPD2 2642	7
55	26	<b>GREATEST HITS, VOL. II</b> MICKEY GILLEY/Playboy KZ 34881	12
56	64	<b>HOOKIN' IT</b> ROY CLARK/ABC DO 2099	8
57	42	<b>GEORGE &amp; TAMMY'S GREATEST HITS</b> GEORGE JONES &	
		TAMMY WYNETTE/Epic PE 34716	12
58	56	<b>HANK WILLIAMS' GREATEST HITS, VOL. II</b> /MGM MG 2 5401	22
59	58	<b>ANYTIME ANYWHERE</b> RITA COOLIDGE/A&M SP 4616	28
60	69	<b>A MAN MUST CARRY ON</b> JERRY JEFF WALKER/MCA 2 6003	39
61	—	<b>LOVE'S UPS AND DOWNS</b> BARBARA MANDRELL/ABC DO 2098 1	
62	48	<b>TO LEFTY FROM WILLIE</b> WILLIE NELSON/Columbia KC 34965	34
63	59	<b>RONNIE MILSAP LIVE</b> /RCA APL1 2043	62
64	53	<b>ELVIS' GOLDEN RECORDS</b> ELVIS PRESLEY/RCA APL1 1707	17
65	37	<b>THE COUNTRY AMERICA LOVES</b> STATLER BROTHERS/	
		Mercury SMR 1 1125	46
66	51	<b>WAYLON LIVE</b> WAYLON JENNINGS/RCA APL1 1198	57
67	43	<b>ROAD SONGS</b> HOYT AXTON/A&M SP 4669	7
68	68	<b>ONE OF A KIND</b> TAMMY WYNETTE/Epic PE 35044	12
69	70	<b>BEFORE HIS TIME</b> WILLIE NELSON/RCA APL1 2210	31
70	49	<b>TATTOO</b> DAVID ALLAN COE/Columbia PC 34870	24
71	61	<b>SHAME ON ME</b> DONNA FARGO/Warner Bros. BS 3087	17
72	67	<b>ON THE ROAD</b> JERRY CLOWER/MCA 2281	3
73	62	<b>CRYSTAL CRYSTAL</b> GAYLE/United Artists LA 614 G	74
74	65	<b>SHORT STORIES</b> STATLER BROTHERS/Mercury SRM 1 5001	26
75	66	<b>SOMEBODY LOVES YOU</b> CRYSTAL GAYLE/United Artists LA	
		543 G	87

You're gonna love

**"Someone Loves You Honey"**

[ PB-11201 ]

**Charley Pride**



APL/APS/APK1-2478

More to Me  
Georgia Keeps Pulling on My Ring  
Play, Guitar, Play

**RCA  
Records**







# THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

FEB. 18 FEB. 11 WKS. ON CHART

1	6	<b>DON'T BREAK THE HEART THAT LOVES YOU</b> MARGO SMITH Warner Bros. WBS 8508	10
2	2	<b>TO DADDY</b> EMMYLOU HARRIS/Warner Bros. 8498	12
3	3	<b>YOU'RE THE ONE</b> OAK RIDGE BOYS/ABC DO 17732	12
4	4	<b>I JUST WISH YOU WERE SOMEONE I LOVE</b> LARRY GATLIN/ Monument 45 234	11
5	1	<b>OUT OF MY HEAD AND BACK IN MY BED</b> LORETTA LYNN/ MCA 40832	12
6	7	<b>WHAT DID I PROMISE HER LAST NIGHT</b> MEL TILLIS/ MCA 40836	9
7	8	<b>WOMAN TO WOMAN</b> BARBARA MANDRELL/ABC DO 17736	9
8	10	<b>DO I LOVE YOU (YES IN EVERY WAY)</b> DONNA FARGO/ Warner Bros. WBS 8509	8
9	12	<b>MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS</b> WAYLON & WILLIE/RCA PB 11198	5
10	11	<b>I DON'T NEED A THING AT ALL</b> GENE WATSON/Capitol 4513	12
11	15	<b>I LOVE YOU, I LOVE YOU I LOVE YOU</b> RONNIE McDOWELL/Scorpion GRT 149	9
12	5	<b>WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE</b> RONNIE MILSAP/RCA PB 11146	14
13	9	<b>SOMETHING TO BRAG ABOUT</b> MARY KAY PLACE/Columbia 3 10644	14
14	17	<b>GOD MADE LOVE</b> MEL McDANIEL/Capitol 4520	10
15	24	<b>BARTENDER'S BLUES</b> GEORGE JONES/Epic 8 50495	7
16	18	<b>SHINE ON ME</b> JOHN WESLEY RYLES/ABC DO 17733	9
17	20	<b>TWO DOORS DOWN</b> ZELLA LEHR/RCA PB 11174	9
18	19	<b>SHAKE ME I RATTLE</b> CRISTY LANE/LS GRT 148	12
19	25	<b>IF I HAD A CHEATING HEART</b> MEL STREET/Polydor PD 14448	6
20	22	<b>YOU KNOW WHAT</b> JERRY REED & SEIDINA/RCA PB 11164	9
21	26	<b>WALK RIGHT BACK</b> ANNE MURRAY/Capitol 4527	5
22	21	<b>ANGEL OF THE MORNING</b> MELBA MONTGOMERY/ United Artists XW 1115	12
23	28	<b>BEDROOM EYES</b> DON DRUMM/Churchill CR 7704	8
24	29	<b>RUNNIN' KIND</b> MERLE HAGGARD/Capitol 4525	7
25	27	<b>IT DOESN'T MATTER ANYMORE</b> R. C. BANNON/Columbia 3 10655	10
26	31	<b>YES MA'AM</b> TOMMY OVERSTREET/ABC DO 17737	5
27	39	<b>LONELY HEARTS CLUB</b> BILLIE JO SPEARS/United Artists XW 1127	6
28	35	<b>RETURN TO ME</b> MARTY ROBBINS/Columbia 3 10673	4
29	38	<b>SOFT LIGHTS AND HARD COUNTRY MUSIC</b> MOE BANDY/ Columbia 3 10671	4
30	30	<b>THE LONGEST WALK</b> MARY K. MILLER/Inergi 1 304	8
31	33	<b>I'VE BEEN LOVED</b> CATES SISTERS/Caprice CA 2041	10
32	13	<b>TAKE THIS JOB AND SHOVE IT</b> JOHNNY PAYCHECK/ Epic 8 50469	16
33	49	<b>A LOVER'S QUESTION</b> JACKY WARD/Mercury 55018	3
34	14	<b>MAY THE FORCE BE WITH YOU ALWAYS</b> TOM T. HALL/ RCA PB 11158	12
35	44	<b>IT STARTED ALL OVER AGAIN</b> VERN GOSDIN/Elektra 45411	5
36	16	<b>MIDDLE AGE CRAZY</b> JERRY LEE LEWIS/Mercury 55011	17
37	23	<b>I PROMISED HER A RAINBOW</b> BOBBY BORCHERS/Playboy ZS8 5823	11
38	64	<b>SOMEONE LOVES YOU HONEY</b> CHARLEY PRIDE/ RCA PB 11201	2
39	62	<b>READY FOR THE TIMES TO GET BETTER</b> CRYSTAL GAYLE/ United Artists XW 1136	2
40	50	<b>I CHEATED ON A GOOD WOMAN'S LOVE</b> BILLY CRASH CRADDOCK/Capitol 4545	3
41	51	<b>I'M WAY AHEAD OF YOU</b> BILL ANDERSON & MARY LOU TURNER/MCA 40852	4
42	52	<b>RED HOT MEMORY</b> KENNY DALE/Capitol 4528	4
43	56	<b>IT DON'T FEEL LIKE SINNIN' TO ME</b> THE KENDALLS/ Ovation 1106	2
44	32	<b>I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES)</b> CRYSTAL GAYLE/MCA 40837	11
45	47	<b>FEELIN' BETTER</b> HANK WILLIAMS, JR./Warner Bros. WBS 8507	9
46	34	<b>LONELY STREET</b> REX ALLEN, JR./Warner Bros. WBS 8482	15
47	53	<b>SO GOOD, SO RARE, SO FINE</b> FREDDIE HART/Capitol 4530	4



48	60	<b>MUSIC IS MY WOMAN</b> DON KING/Con Brio 129	4
49	55	<b>IF I EVER COME BACK</b> PAL RAKES/Warner Bros. WBS 8506	9

**CHARTMAKER OF THE WEEK**

50	—	<b>I'VE GOT A WINNER IN YOU</b> DON WILLIAMS ABC 12332	1
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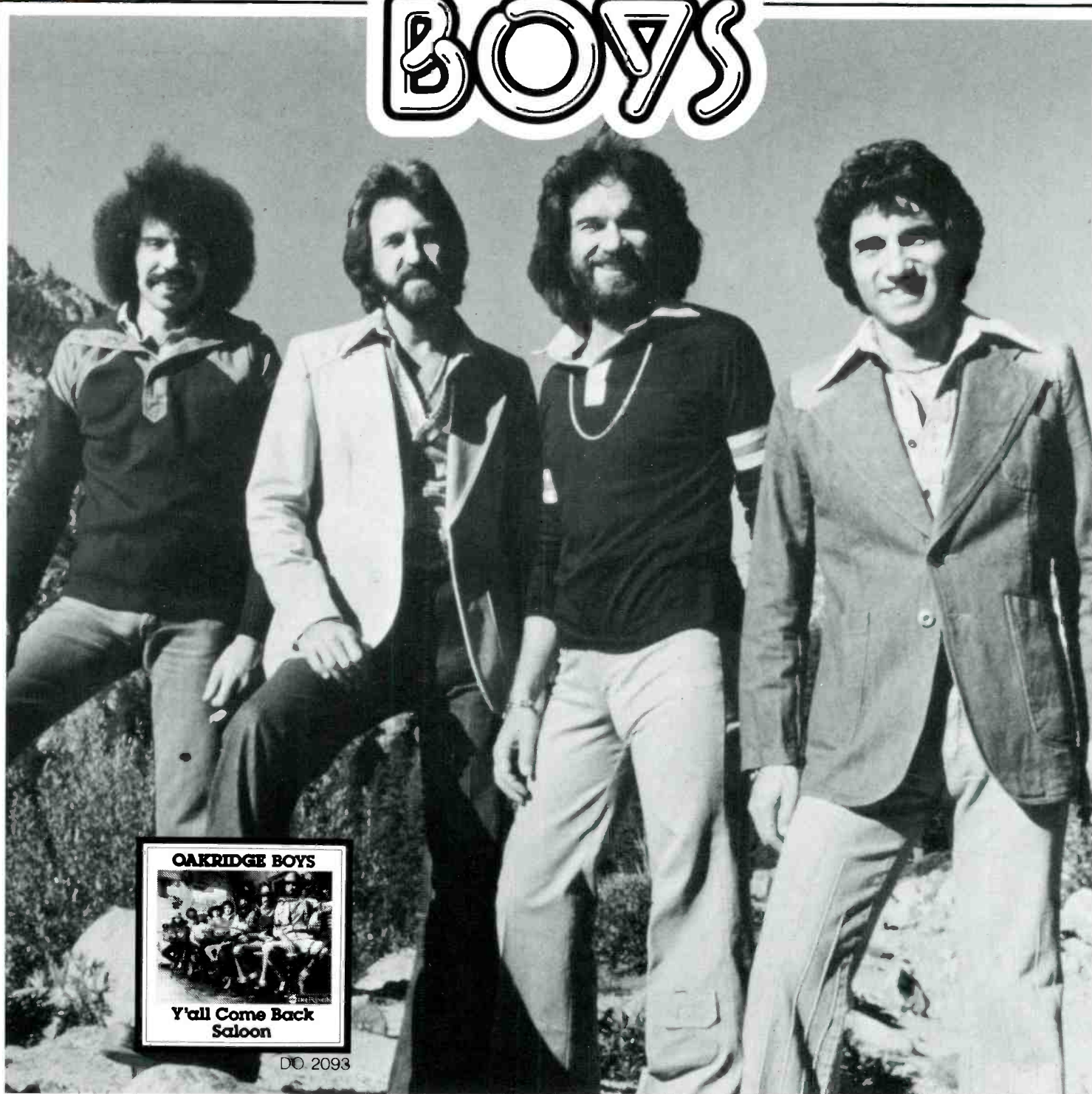


51	42	<b>COME TO ME</b> ROY HEAD/ABC DO 17722	19
52	41	<b>THE FIRST TIME</b> BILLY CRASH CRADDOCK/ABC DO 17725	15
53	61	<b>EVERYBODY LOVES A RAIN SONG</b> B. J. THOMAS/MCA 40854	4
54	54	<b>IT STARTED ALL OVER AGAIN</b> DAVID HOUSTON/Gusto/ Starday SD 172	9
55	63	<b>YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME)</b> JIM REEVES/RCA PB 11187	3
56	70	<b>I WOULD LIKE TO SEE YOU AGAIN</b> JOHNNY CASH/ Columbia 3 10681	2
57	59	<b>AFRAID YOU'D COME BACK</b> KENNY PRICE/MRC 1007	7
58	—	<b>HEARTS ON FIRE</b> EDDIE RABBIT/Elektra 45461	1
59	73	<b>LOVE IS A WORD</b> DICKEY LEE/RCA PB 11191	3
60	36	<b>MY WAY</b> ELVIS PRESLEY/RCA PB 11165	14
61	68	<b>CRY, CRY DARLING</b> CON HUNLEY/Warner Bros. WBS 8520	3
62	69	<b>BUCKET TO THE SOUTH</b> AVA BARBER/Ranwood 1083	3
63	—	<b>EVERY TIME TWO FOOLS COLLIDE</b> KENNY RODGERS & DOTTIE WEST/United Artists XW 1137	1
64	66	<b>DOWN THE ROADS OF DADDY'S DREAM</b> DARRELL McCALL/ Columbia 3 10653	7
65	—	<b>THE GRANDEST LADY OF THEM ALL</b> CONWAY TWITTY/ MCA 40857	1
66	77	<b>DEEPER WATER</b> BRENDA KAYE PERRY/MRC 1010	4
67	37	<b>SOME I WROTE</b> STATLER BROTHERS/Mercury 55013	12
68	40	<b>WE GOT LOVE</b> LYNN ANDERSON/Columbia 3 10650	12
69	85	<b>IF YOU DON'T WANT TO LOVE HER</b> JERRY NAYLOR/MC 5004	2
70	78	<b>STARTING ALL OVER AGAIN</b> DON GIBSON/ABC/Hickory 5402	2
71	45	<b>STANDARD LIE NUMBER ONE</b> STELLA PARTON/Elektra 45437	15
72	76	<b>CARLENA AND JOSE GOMEZ</b> BILLY WALKER/MRC 1009	3
73	75	<b>SMOKE! SMOKE! SMOKE! (THAT CIGARETTE)</b> TOM BRESH/ ABC DO 17738	5
74	—	<b>HERE IN LOVE</b> DOTTSY/RCA PB 11203	1
75	71	<b>YOU READ BETWEEN THE LINES</b> BILLY PARKER/SCR SC 153	6
76	46	<b>PLEASE</b> NARVEL FELTS/ABC DO 17731	12
77	57	<b>I JUST WANT TO BE YOUR EVERYTHING</b> CONNIE SMITH/ Monument 231	16
78	43	<b>ALWAYS LOVIN' HER MAN</b> DALE McBRIDE/Con Brio 127	12
79	48	<b>WHAT KIND OF FOOL (DO YOU THINK I AM)</b> EDDIE MIDDLETON/Cleveland Intl./Epic 8 50481	11
80	91	<b>MUST YOU THROW DIRT IN MY FACE</b> ROY CLARK/ ABC 12328	2
81	81	<b>CRY, CRY DARLING</b> GLEN BARBER/Groovy 103	6
82	86	<b>LOVE SOMEBODY TO DEATH</b> ED BRUCE/Epic 8 50503	2
83	89	<b>POOR POOR PITIFUL ME</b> LINDA RONSTADT/Asylum E 45462	2
84	—	<b>AT THE END OF A RAINBOW</b> JERRY WALLACE/BMI (WIG) 8 006	1
85	90	<b>634-5789</b> JIMMIE PETERS/Mercury 55016	2
86	—	<b>PROUD LADY</b> BOB LUMAN/Polydor 14454	1
87	—	<b>SWEET SWEET SMILE</b> CARPENTERS/A&M 2008	1
88	88	<b>SWEET LITTLE DEVIL</b> JUDY ALLAN/Polydor 14440	3
89	58	<b>I'M KNEE DEEP IN LOVING YOU</b> DAVE & SUGAR/ RCA PB 11141	17
90	—	<b>YOU ARE THE SUNSHINE OF MY LIFE</b> MARTY MITCHELL/ MC 5005	1
91	65	<b>MOUNTAIN MUSIC</b> PORTER WAGONER/RCA PB 11186	7
92	—	<b>BIRD DOG</b> BELLAMY BROTHERS/Warner Bros. 8521	1
93	67	<b>YOU AND ME ALONE</b> DAVID ROGERS/Republic 011	13
94	94	<b>TENNESSEE</b> RAY SANDERS/Republic 013	3
95	95	<b>TAKE MY LOVE TO RITA</b> TOMMY CASH/Monument 45238	3
96	96	<b>YOU'RE ALL THE WOMAN I'LL EVER NEED</b> LEE DRESSER/ Capitol 4529	2
97	74	<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA PB 11123	19
98	72	<b>GOD MUST HAVE BLESSED AMERICA</b> GLEN CAMPBELL/ Capitol 4515	12
99	80	<b>HOW CAN I LEAVE YOU AGAIN</b> JOHN DENVER/RCA PB 11036	12
100	79	<b>THINK ABOUT ME</b> FREDDY FENDER/ABC DO 17730	12



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# THE OAK RIDGE BOYS



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**abc** Records

DO 17732



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