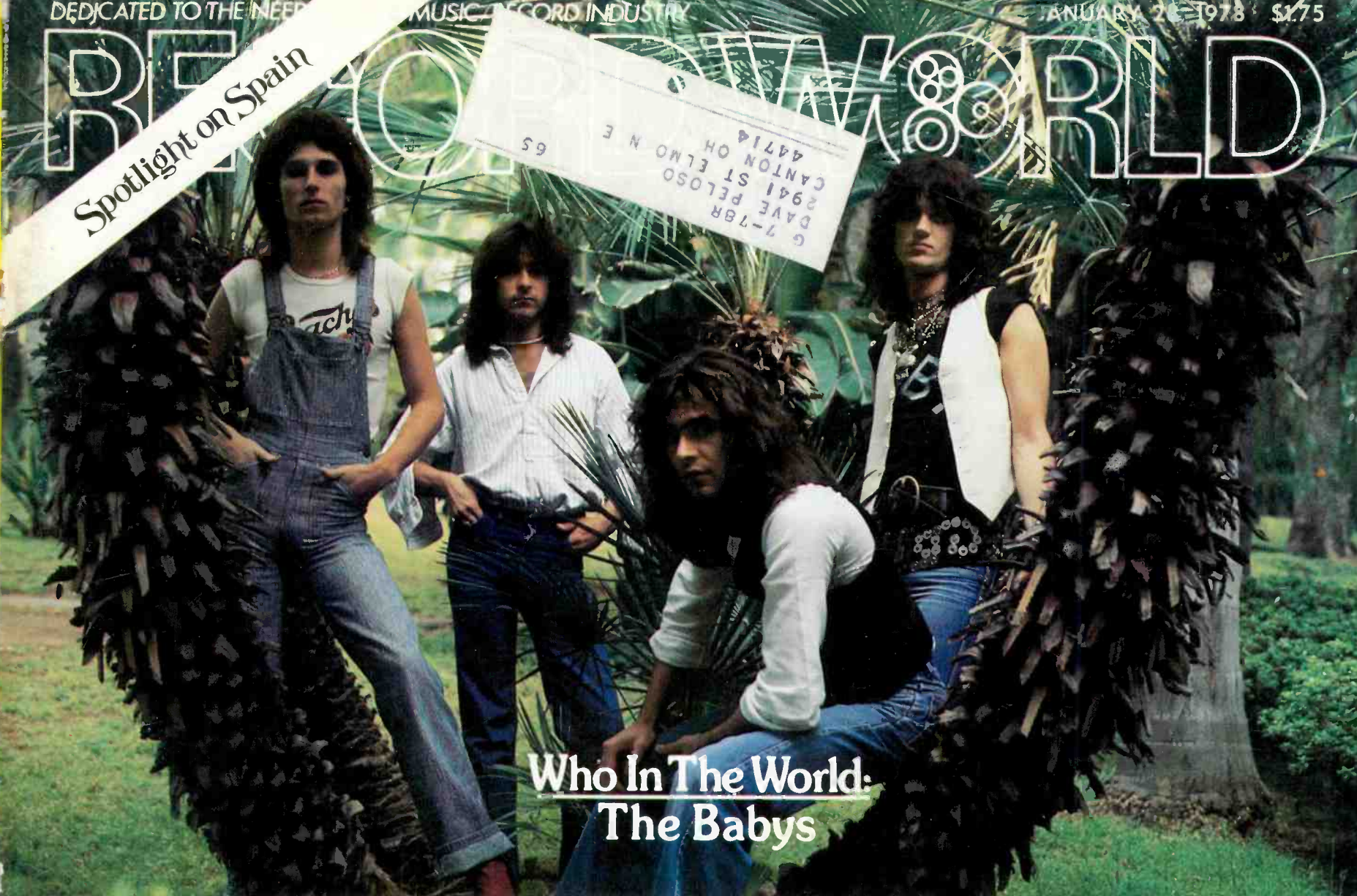


RECORDS OF THE WORLD

Spotlight on Spain



Who In The World: The Babys

HITS OF THE WEEK

SINGLES

LINDA RONSTADT, "POOR POOR PITIFUL ME" (prod. by Peter Asher) (writer: Zevon) (Warner-Tamerlane / Darkroom, BMI) (3:42). Ronstadt has made several of Warren Zevon's songs her own, and this droll saga may be the best of them. The song rocks engagingly, and Ronstadt brings a personal irony to the amusing, well-crafted lyrics. Asylum 45462.

BOB WELCH, "EBONY EYES" (prod. by Carter) (writer: Welch) (Glenwood / Cigar, ASCAP) (3:25). It isn't the "Sentimental Lady" remake alone that has sparked Welch's solo success, as this second single shows. One of the lp tracks that has made Welch an FM favorite, "Ebony Eyes" seems destined to reinforce his popularity. Capitol 4543.

BOZ SCAGGS, "HOLLYWOOD" (prod. by Joe Wissert) (writers: Scaggs-Omartian) (Boz Scaggs/Meadow Ridge, ASCAP) (3:08). Boz should regain his pop radio momentum with this dance-tempo look at Tinseltown. The disco arrangement is letter-perfect and the "Camera-action-do it again" lyric in the chorus sounds like a sure hook. Columbia 3-10679.

THE JACKSONS, "FIND ME A GIRL" (prod. by Kenneth Gamble & Leon Huff) (writers: same as prod.) (Mighty Three, BMI) (3:38). This love ballad shows how well the Jacksons have adapted to the Philadelphia sound: the arrangement is exceptional, and Michael's vocal seems sure to set teenaged hearts throbbing. Epic/Philadelphia Intl. 8-50496.

SLEEPERS

TOM ROBINSON BAND, "2-4-6-8 MOTORWAY" (prod. by Vic Maile) (writer: Robinson) (Pub. not listed) (3:17). Robinson's number one U.K. hit is as infectious a rock anthem as one could hope for, and will reach even those who are ignorant of or indifferent to his political commitment. It's hard not to sing along. Harvest 4533 (Capitol).

SEX PISTOLS, "PRETTY VACANT" (prod. by Chris Thomas & Bill Price) (writers: Cook-Jones-Matlock-Rotten) (Careers, BMI) (3:16). What is left unsaid about these British punk sensations? The road to pop attention in this country is likely to be a steep one, which does not dim the great rock 'n' roll here. A former top 10 British hit. Warner/Virgin 8516.

LINDA LEWIS, "CAN'T WE JUST SIT DOWN AND TALK IT OVER" (prod. by Tony Macaulay) (writer: Macaulay) (Macaulay/Almo, ASCAP) (4:15). Lewis' sultry, teasing voice has yet to reach the great American audience she deserves, but her version of this ballad might change that. Pop and MOR radio attention are a strong likelihood. Arista 0307.

LEE DORSEY, "NIGHT PEOPLE" (prod. by Allen R. Toussaint) (writer: Toussaint) (Marsaint, BMI) (3:50). Dorsey, a New Orleans rhythm and blues legend, returns to record with a style that contains bits of several current r&b motifs, but has its own individual flavor. It fits the Mardi Gras spirit well, and should hit both pop and r&b. ABC 12326.

ALBUMS

GEORGE BENSON, "WEEKEND IN L.A." For these live recordings made at the Roxy late last year Benson enlisted top players like Ralph MacDonald, Phil Upchurch and Ronnie Foster to accompany him. Classics like "On Broadway" and "It's All In the Game" go hand in hand with songs like "The Greatest Love Of All" and make for a well rounded repertoire. Warner Bros. 2WB 3139.

SANFORD & TOWNSEND, "DUO-GLIDE." The duo has dropped the group in favor of some L.A. session musicians to back up these ten self-penned songs. Their second album is an extension of the smooth vocals and punchy rhythms that typified "Smoke From A Distant Fire" with "Paradise" and "Mississippi Sunshine" a couple of the obvious standouts. Warner Bros. BS 3081 (7.98).

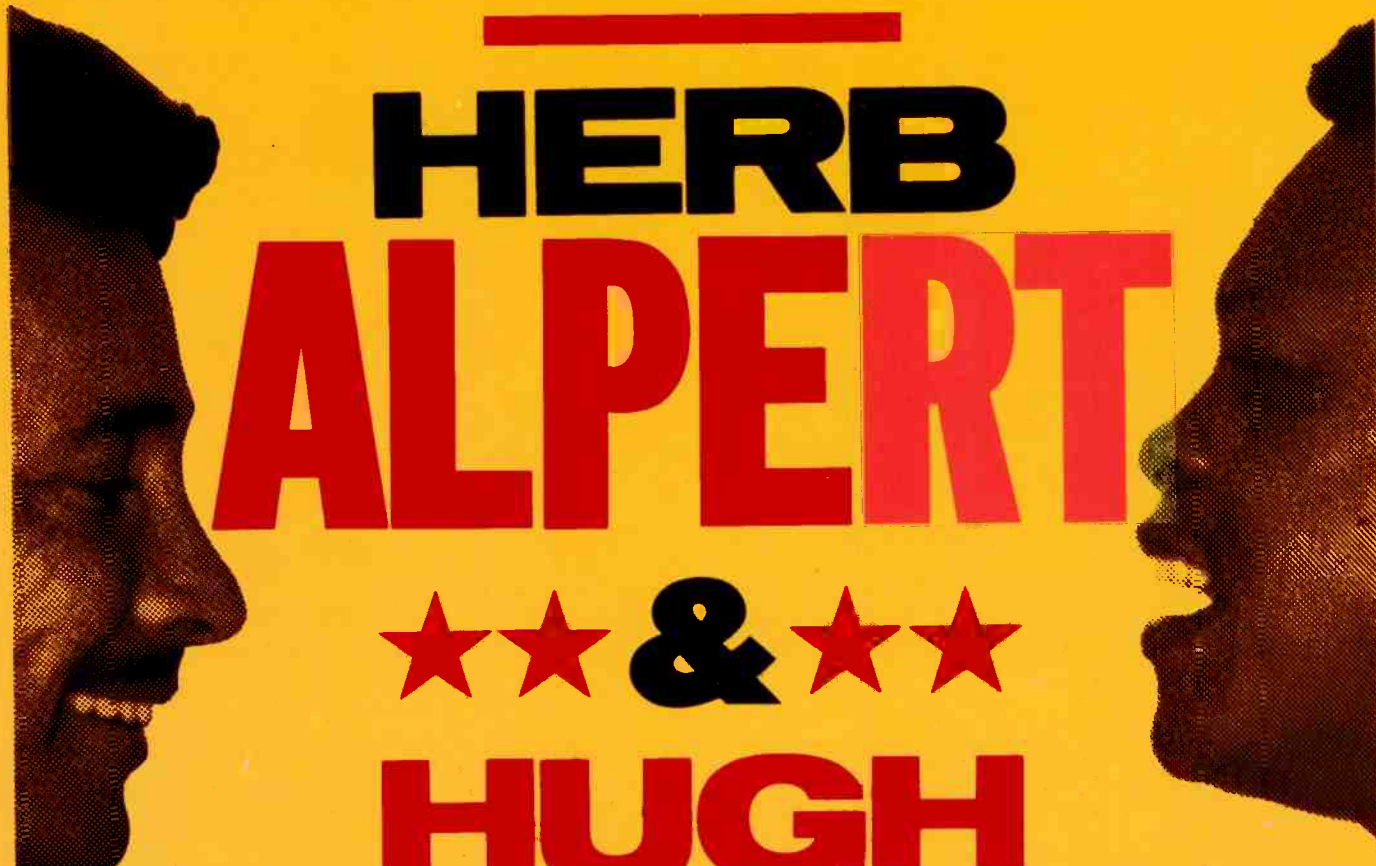
JOURNEY, "INFINITY." For their fourth album, Journey has made some changes and arrives with a fresh outlook and renewed vigor. Steve Perry has been added on vocals and producer Roy Thomas Baker has been enlisted to give the group the dynamism he is known for in working his studio wizardry on songs like "Wheel In the Sky" and "La Do Da." Columbia JC 34912 (7.98).

LONNIE DONEGAN, "PUTTIN' ON THE STYLE." The return of this British superstar of the early '60s has been masterminded by Adam Faith who produced his lp and assembled the musical cast. Some of Donegan's best known songs ("Rock Island Line," "Frankie and Johnny") have been updated with help from Elton, Leo Sayer, Brian May and Rory Gallagher. UA LA 827 H (7.98).



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RECORD WORLD

Alexenburg Asserts 1977 Sales Place EPA Among Industry's Top Five Labels

By PAT BAIRD

■ NEW YORK—"The growth we experienced last year occurred throughout the entire EPA operation—Epic, Portrait and the Associated Labels. Our market research indicates that we have grown to the point where our volume is now equal to that of the industry's third or fourth label."

Ron Alexenburg, senior vice president of Epic, Portrait and Associated Labels, spoke to RW in the last weeks of what is certainly the most successful year in the company's history. In his statement to the combined CBS London Convention in July of 1977, Alexenburg projected that the EPA labels would bill some

Soundtrack Albums Show Chart Clout

By BARRY TAYLOR

■ With five albums in the top 100, including three in the top 20, movie soundtracks continue to show chart muscle. The biggest soundtrack lp in the country is "Saturday Night Fever" (RSO) once again with heavy retail sales and enough rack activity to keep it in the number one position for

the second consecutive week. The album is only in its sixth week of release, but with two singles by the Bee Gees in the top 20 and the

(Continued on page 6)

\$100 million last year. By year's end the company exceeded that figure by more than \$10 million.

"I've seen press stories where a company may have done \$13 million in one quarter," Alexenburg said. "In one month, Epic Records alone did \$10 million. Seven years ago our forecast for the entire year was \$6.8 million. The figures now aren't just us shipping out to our branches. This was product at the retailers and out of the store. I don't base our success on charts but on profits, sales figures, the attainment of quota and the ability to break artists. In business today that is the key word."

Just a few of the artists who "broke" for EPA during the past year are Boston, Ted Nugent, Heart, Kansas, Engelbert Humperdinck, The Jacksons, Lou Rawls, Joe Tex and REO Speedwagon.

(Continued on page 80)

Rodden Named RW VP/Southeastern Mgr.

■ NASHVILLE—Tom Rodden has been appointed Record World's vice president-southeastern manager, publisher Bob Austin and editor-in-chief Sid Parnes announced last week. Rodden, who will head the magazine's Nashville operations, succeeds John Sturdivant, who will join Tree International as vice president, creative services (see story on page 4).

Solleveld Will Move To New York; Denies Polygram Exec-Shift Rumors

By MARC KIRKEBY

■ NEW YORK—Coen Solleveld, the president of the Polygram group of companies, will be moving to New York, probably for a three-year stay, to involve himself more closely in Polygram's American operations.

Solleveld denied, however, that he is relocating here to oversee the wholesale executive changes in the Polygram record companies that have been widely rumored in recent weeks.

In a statement issued by Polygram's New York office last week, Solleveld cited "strong American management" as the basis of the Polygram companies' successful 1977, and praised top executives from each of those companies for their efforts. He also said, however, that "there are no concrete blueprints regarding the U.S. organization."

Solleveld had asserted earlier,



Coen Solleveld

in a conversation with Record World, that there would be no major executive changes in the Polydor or Phonogram/Mercury managements in the next few weeks.

Solleveld's move to New York signals an as-yet unspecified expansion of the Polygram presence here. The first arrival, apparently, will be Mike Gorm-

(Continued on page 88)

Labor Survey Cites Artists' Job Woes

By BILL HOLLAND

■ WASHINGTON — A just-released Labor Department survey graphically illustrates that performing artists in this country suffer from gross underemployment and are forced to take jobs totally unrelated to their professions.

The survey, which was delivered to the Employment And Training Division of the Labor Department by the Human Resources Development Institute of the AFL-CIO this week, pointed out that:

(Continued on page 34)



Tom Rodden

Rodden comes to RW from Monument Records in Nashville, where he was vice president and general manager and, previously, vice president of marketing. He began his career in the record industry 20 years ago with Decca Records in Oklahoma City. Rod-

(Continued on page 89)

Cover Versions Clicking on Singles Charts

By MARC KIRKEBY

■ NEW YORK—What do these songs have in common: "Bird Dog," "Not Fade Away," "A Lover's Question," "She'd Rather Be With Me," "Wonderful World," "634-5789," and "You Really Got Me"? All, of course, are top 40 or rhythm and blues hits of yesterday, but each of those songs has been re-released in the past

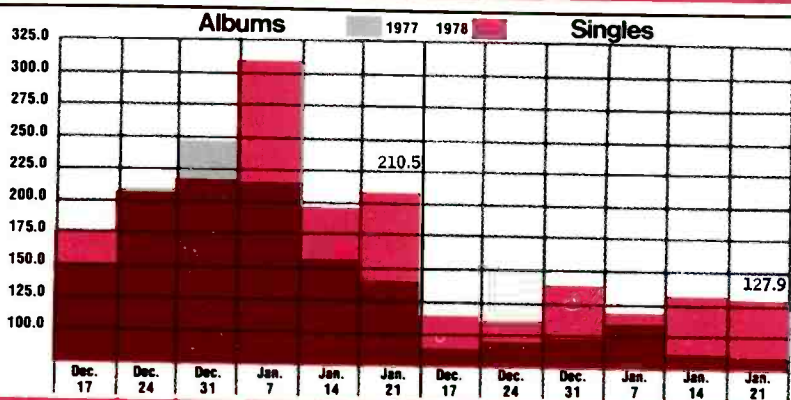
two weeks, in a new version by a contemporary artist, as part of a remake boom that is turning pop radio into a publisher's paradise.

Consider these developments:

- The Record World singles Chartmaker for each of the past two weeks has been a cover ver-

(Continued on page 88)

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.

NAIRD Meet Set

■ FARMINGTON, MICH. — The Seventh Annual Convention of the National Association of Independent Record Distributors and Manufacturers (NAIRD) will feature workshops conducted by a number of leading industry, radio and press personalities. The convention, scheduled for February 17-19 in San Francisco, will present the most extensive selection of workshops that the organization has offered at any of its national gatherings.

Sheila Cogan, president of Bay Records, and Tom Diamant, head of Rhythm Research Distributing, are co-chairmen of the convention.

Convention site for 1978 will be the Airport Marina Hotel, 1380 Bayshore Highway, Burlingame, Ca. In keeping with pre-
(Continued on page 20)

Wald Signs Chicago for Management

■ LOS ANGELES—Jeff Wald has announced that his management company, Wald - Nanas, has signed Columbia recording artists Chicago. The group joins Helen Reddy, Sylvester Stallone and David Steinberg in the Wald-Nanas management stable.

Recording as the Chicago Transit Authority (CTA), Chicago released its first Columbia album in April, 1969. With that and subsequent albums, the group—Robert Lamm, Peter Cetera, Terry Kath, Walt Parazaidler, Lee Loughnane, Daniel Seraphine, James Pankow and Laudir de Oliveira—has established itself as one of the most consistently successful bands in the world, as well as one of the earliest pop outfits to

Tree Names Sturdivant Creative Services VP

■ NASHVILLE — *Record World* vice president and southeastern manager John Sturdivant will join Tree International as vice president of creative services, effective Jan. 30.

In the newly created position, Sturdivant will oversee artist development, promotion, development of both sheet music and song folio sales and expansion into the gospel music field by the music complex.

This is the second major announcement this year for Tree. Irving Waugh, who retired as president of WSM Inc., last month, was named president of Tree Television Productions, also newly created.

Sturdivant joined *Record World* 12 years ago when he opened the Nashville office as general manager. He was pro-



John Sturdivant

moted to vice president in 1971. Under his direction, the industry's Country Music Who's Who was established along with the first sales charts covering all areas of gospel music.

Sturdivant is past president of the Nashville chapter of NARAS, having served three years as awards banquet chairman. He has also been a member of the boards of NARAS, the Gospel Music Association and the Country Music Association. He has served as treasurer for the CMA and presently holds that position for the Nashville chapter of NARAS.

City of Hope Honoring Clive Davis

■ LOS ANGELES—Clive J. Davis, president of Arista Records, will be honored by the Music Industry Chapter for the City of Hope National Medical Center on Friday, February 24, at the Beverly Wilshire Hotel, Beverly Hills.

Proceeds for the tribute will be used for capital projects at the free, nonsectarian medical and research center, announced Mo Ostin, general chairman of the dinner committee. In recognition of Davis' contributions to the industry and other philanthropic endeavors, the Clive J. Davis Research Fellowship will be established at the City of Hope. He will receive the "Spirit of Life," the most prestigious award presented on behalf of the City of Hope.

Ostin announced that Lester Sill, president of Screen Gems-EMI Music, and Abraham Somer, of the law firm Mitchell, Silberberg and Knupp, will be the west coast dinner chairmen. The east coast dinner chairman will be Elliot Goldman, executive vice president and general manager of Arista Records.

Newman Nabs Gold

■ LOS ANGELES — Randy Newman's current Warner Bros. album, "Little Criminals," and single, "Short People," have both been certified gold by the RIAA.

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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA—\$70; AIR MAIL—\$115; FOREIGN AIR MAIL—\$120. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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VOL. 35, NO. 1594



Jeff Wald (seated) and Herb Nanas (right) with members of Chicago.

POWERHOUSE PICKS

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Art Garfunkel with James Taylor & Paul Simon

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CHART ANALYSIS

'Saturday Night Fever' Remains No. 1 LP; Queen Tops Singles Garfunkel Single Explodes Queen, EWF LPs Strong

By PAT BAIRD

■ While the top five selling records held on to their positions on The Singles Chart this week, the Bee Gees (RSO) at #6 bullet, Dan Hill (20th Cent.) at #8 bullet and Earth, Wind & Fire (Col) at #10 bullet all picked up big sales for the only bulleting positions in the top 10.

Remaining in the top spots this week are Queen (Elektra), still at #1 and with #3 bullet album; Player (RSO) at #2 pop and #20 bullet r&b; Randy Newman (WB) at #3; Rod Stewart (WB) at #4 and Billy Joel (Col) at #5.

The Bee Gees single also debuted on The R&B Singles Chart this week at #65 bullet and the "Saturday Night Fever" soundtrack held onto the #1 album spot and moved to #6 on the R&B Album Chart. Earth, Wind & Fire, the only new entry on the top of the chart, still has the #1 r&b album and #5 bullet pop album.

Also in the top 10 this week are Dolly Parton (RCA) at #7 and ELO (Jet) at #9.

Art Garfunkel's single (Col), featuring James Taylor and Paul Simon, is this week's Chartmaker at #46 bullet. Garfunkel's album is also Chartmaker this week at #46 bullet.

Making good moves this week in the top 20 are: Neil Diamond (Col) at #11 bullet; Paul Simon (Col) at #12 bullet; Chic (Atlantic), still at #3 r&b, at #15 bullet; the other two Bee Gees projects, Samantha Sang (Private Stock) and Andy Gibb (RSO) bulleting at #18 and #19, and Con Funk Shun

SSR Meeting Sets Seminars, Panelists

■ NEW YORK — The Planning Board for the Southeast Secondary Radio Conference has announced sessions and panelists for a two day seminar to be held February 3 and 4 in Birmingham, Alabama at the Birmingham Hyatt House.

Meetings

The February 3 session will include an engineering meeting, moderated by Jim Loupas of Jim Loupas Associates; an AOR meeting, moderated by Richard Chemel of Richard Chemel on Albums; a sales and research meeting, moderated by Lenny Beer, VP, national promotion, 20th Century Records; a general

(Continued on page 87)

(Mercury), still #1 r&b, at #20 bullet.

Other good movers this week include: Paul Davis (Bang), continuing to spread for a #22 bullet spot; Eric Clapton (RSO), at #40 bullet with a significant amount of adds and just starting to sell; Natalie Cole (Capitol), with a strong crossover record at #42 bullet; Heatwave (Epic) at #43 bullet pop and #14 bullet r&b; Little River Band (Harvest), with good moves at southern and northwestern stations, at #44 bullet; Johnny Rivers (Big Tree) at #45 bullet, and Rita Coolidge (A&M), with the second week of strong adds, at #50 bullet. The biggest mover this week was Star-gard (MCA), up 22 points to #77 bullet and moving into the #10 bullet spot on the r&b chart.

New Entries

Debuting on the Top 100 this week are: Kansas (Kirshner), which first picked up adds as an lp cut, at #67 bullet; Linda Ronstadt (Asylum), another record first added as an lp cut and her third single in the Top 100, at #70 bullet; Bob Welch's follow-up single (Capitol) at #85 bullet; Chuck Mangione (A&M) at #92; Denise LaSalle (ABC), already #18 bullet r&b, at #98, and Deniece Williams (Col), #17 bullet r&b, at #99.

(Continued from page 3)

film reportedly grossing more money than any movie except "Close Encounters Of the Third Kind," "Saturday Night Fever" currently has a lot going for it. At #16 bullet, "Close Encounters" (Arista) continues its ascent with exceptionally good showing at the racks and at now a top 20 single to further bolster its position. The other soundtrack in the top 20 is "Star Wars" which is at #20 after 33 weeks.

'News of the World'

Bulleting up to the #3 position is Queen's "News Of the World" (Elektra). The album has finally started to make some big moves in the top ten where it has been for several weeks as the group's single retains its number one position for the third week. Showing some significant resurgence at #5 bullet is Earth, Wind and Fire (Columbia) which moves up in the top ten for the second time with good upward mobility at the racks reinforcing the lp's number one placing on the r&b chart and its top ten pop single. Jackson Browne (Asylum) is the third Elektra/Asylum album in the top ten (Linda Ronstadt is the other) at #7 bullet. The lp continues its hot retail pace as it nears the platinum status without the benefit of a hit single. The only newcomer in the top ten is not really

a newcomer at all: Shaun Cassidy's "Born Late" (Warner-Curb) moves up one notch to #10.

Aside from the previously mentioned "Close Encounters," the only other bulleting album in the top 20 is Billy Joel's "The Stranger" (Columbia) at #14. The album is a major force on the retail level and has begun to stimulate some interest at the racks.

Eric Clapton

Outside of the top #20, Eric Clapton's "Slowhand" (RSO) experienced another good week, moving up to #26 bullet and now has a bulleting single behind it. Both War (MCA) at #28 bullet and Parliament (Casablanca) at #29 bullet have begun to show at the racks after immediate acceptance on the r&b level.

The Chartmaker Of the Week at #46 bullet (on both The Album and Singles Chart) is Art Garfunkel (Columbia). "Watermark" exploded out of the box last week, edging out "Close Encounters" as Salesmaker Of the Week and coming in second to Gordon Lightfoot for Flashmaker. Other newcomers to the top 100 are Gordon Lightfoot's "Endless Wire" (WB) at #65 bullet, Emmylou Harris' "Quarter Moon In A Ten Cent Town" (WB) at #71 bullet, Sea Level's "Cats On The Coast" (Capricorn) at #85 bullet and Donny and Marie's "Winning Combination" (Polydor) at #87 bullet.

Showing good upward movement with bullets are Dan Hill (20th) at #44, Roberta Flack (Atlantic) at #56, Elvis Costello (Columbia) at #60, Player (RSO) at #66, Meco (Millennium) at #68, the Bee Gees live album (RSO), which moves back up to #74 and Lou Rawls (Phila. Intl.) at #82.

'Night Fever' Single Coming From Bee Gees

■ NEW YORK—Al Coury, president, RSO Records, has announced the January 23 release of the single "Night Fever" from the original soundtrack album "Saturday Night Fever." "Night Fever" is being released in response to demand from radio stations. The Bee Gees currently have two charted singles, "How Deep Is Your Love" and "Staying Alive."

REGIONAL BREAKOUTS

Singles

East:

Lynyrd Skynyrd (MCA)
Steely Dan (ABC)
Little River Band (Harvest)
Johnny Rivers (Big Tree)

South:

Lynyrd Skynyrd (MCA)
Raydio (Arista)
Tom Petty (Shelter)
Rita Coolidge (A&M)
Dave Mason (Columbia)

Midwest:

Lynyrd Skynyrd (MCA)
Steely Dan (ABC)
Raydio (Arista)
Eric Clapton (RSO)
ABBA (Atlantic)
Rita Coolidge (A&M)

West:

Meco (Millennium)

Albums

East:

Art Garfunkel (Columbia)
Gordon Lightfoot (Warner Bros.)
Emmylou Harris (Warner Bros.)
Angel (Casablanca)
Lonnie Jordan (MCA)

South:

Art Garfunkel (Columbia)
Gordon Lightfoot (Warner Bros.)
Emmylou Harris (Warner Bros.)
Lonnie Jordan (MCA)
Sex Pistols (Warner/Virgin)

Midwest:

Art Garfunkel (Columbia)
Gordon Lightfoot (Warner Bros.)
Emmylou Harris (Warner Bros.)
Sea Level (Capricorn)
Angel (Casablanca)
Lonnie Jordan (MCA)

West:

Art Garfunkel (Columbia)
Gordon Lightfoot (Warner Bros.)
Emmylou Harris (Warner Bros.)
Ronnie Montrose (Warner Bros.)

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Licorice Pizza Makes New Wave a Regular Feature

By MIKE FALCON

■ LOS ANGELES—Licorice Pizza, a 20-store California-based record retailer, will make new wave and punk rock selections a regular feature in all locations. Despite the problems some retailers have been having in dealing with the avant garde product, the chain has found the volume sufficient to warrant the inclusion after eight test stores reported significant sales.

In the true spirit of the new wave movement the eight stores were not, as some might have guessed, selected because they represented certain demographics, but because store employees in the eight outlets had an interest in the music.

"It was a direct result of in-store interest," stated Phil Culp, a buyer for Licorice Pizza. "This generates a lot of activity in various other areas as well, but this was a special case. Several people in our stores have an active interest in this area and it would develop from that. There wasn't an average area that it happened in, either. It obviously took place in our Hollywood store, but it also sparked sales in our Costa Mesa and Riverside outlets, which are generally thought of as relatively rural."

As store employee interest grew, so did the interest of the customers. After a few stores began reporting higher numbers of punk and new wave sales in September, the chain organized the ordering through Superior Music (Licorice Pizza's parent firm) the following month. A list was delivered to all the stores detailing what product in this vein was readily available and could be ordered. Individual store managers, while not authorized to order directly from manufacturers, did take some records on the "honor system," according to Culp.

"It was sort of typical of the changes some new wave people claim they can effect," explained Culp. "The small punk labels would come in and leave some singles and an inventory, and when they returned they would bill us for the amount of records actually sold."

This sort of small operation is only one of the difficulties encountered by Licorice Pizza in dealing with new wave/punk materials. Other problems, or potential problem areas, include some of the hassles involved with dealing with any small labels. But some are peculiar to the new manufacturers, and include artist/company overlaps that make it difficult for the professional buyer

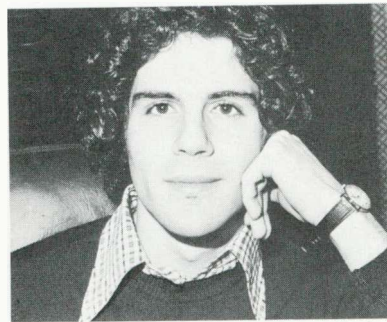
to deal with these firms on a traditional basis, particularly when the performer may actually make a store appearance as a salesperson.

But more frequent difficulties include the small size of manufacturer runs, the resultant higher costs, returns and credits, pricing and merchandising.

Most new wave/punk manufacturers, according to Culp, press a very limited number of records at a time, hoping that they will recoup their investments and then have the capital necessary to order another pressing. "Because they frequently press only 1000 or 2000 at a time it makes the recordings very hard to get ahold

TK Promotes Caviano

■ NEW YORK — Henry Stone, president of TK Productions, has named Ray Caviano vice president in charge of special projects and national disco promotion. Caviano will work on artist development, promotion, a&r and marketing for special projects in addition to national disco promotion.



Ray Caviano

Caviano joined TK in 1975 as national disco promotion director. He started in the record industry at London Records, where he was national director of publicity. From London, Caviano went to British Talent Managers as director of American operations.

Motown Inks 5th Dimension



On hand for the signing of the Fifth Dimension to Motown were (from left) Marc Gordon, manager; Florence LaRue Gordon; Berry Gordy IV, executive vice president of creative affairs; Michel Bell; Terri Bryant; Lamonte McLemore; Iris Gordy, vice president of creative; Danny Miller Beard; and Barney Ales, president of Motown.

of, and consequently some orders get held up. That can be pretty frustrating to the consumer, especially if he's placed a special order."

These small runs make the cost of the records higher than retail customers are used to paying. "A punk single can cost up to twice as much as a major manufacturer 45," said Culp. "For example, the Devo single costs a dollar prepaid and \$1.25 shipped, and still the company doesn't make much money because they had a four-color sleeve."

Returns and credits are equally as unusual in some cases because the small new wave/punk manufacturers have had relatively little experience with RA's and charge-backs. But Licorice Pizza has adapted to these problems with a minimum of difficulty.

Because of the similarities in cost and pricing, the new wave/punk singles are included in the import category when rung on a cash register. "We found a similar cost margin, and we extended a similar markup," explained Culp. "We settled on \$1.69 for something that costs us as much as \$1.25."

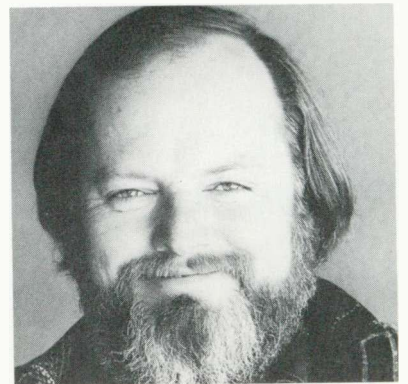
John Houghton, vice president of marketing for Licorice Pizza, also instituted a special order service so that new wave/punk fans can receive difficult-to-find titles as quickly as possible. The executive believes that the enthusiasm of new wave buyers is contagious, and that the product should be stocked as soon as it can be in order to retain this feeling of immediacy which seems so evident in a number of punk buyers.

Merchandising of the new wave/punk product is somewhat more difficult than mainstream rock, according to Culp. Although

(Continued on page 24)

ABC Names Wood Creative Services Dir.

■ LOS ANGELES — Barry Grieff, vice president of marketing and creative services, ABC Records, has announced the promotion of Herb Wood to the position of director of creative services. Wood was formerly director of merchandising and advertising.



Herb Wood

In his new position, Wood will oversee ABC's graphics department, while maintaining his responsibilities in merchandising and advertising.

Prior to coming to ABC, Wood was vice president of Tapestry Video Productions. He was also director of merchandising and advertising for Motown Records between 1972-75.

CBS Promotes Ericson

■ NEW YORK — Linda Barton, director, advertising planning, CBS Records, has announced the appointment of Yvonne Ericson to director, media/print and television.



Yvonne Ericson

In her new position, Ms. Ericson will be responsible for planning all print and television support for CBS Records' artists and for directing the departments that buy these media.

Ms. Ericson joined Wunderman, Ricotta & Kline Advertising in 1970 as print media buyer on the CBS Records account upon graduation from Bucknell University. When CBS Records' in-house advertising agency, Gotham Advertising, was established six years ago, Ms. Ericson was appointed manager, print advertising. In 1976 she was named associate director, media, the position she held until her current promotion.

From Our House To Yours...

THE HOUSE OF THE RISING SUN

NBLP 7088

The bright new album
coming soon
from

Santa Esmeralda 2



From the group who
brought you the smash Lp.



DONT LET ME BE MISUNDERSTOOD

All Fauves-Puma Records are produced by
Nicolas Skorsky & Jean-Manuel de Scarano



on Casablanca Record and FilmWorks, Inc.

NBLP 7080

Court Hears Crossownership Arguments

By BILL HOLLAND

■ WASHINGTON—The Supreme Court listened to oral arguments last week (16) about the constitutionality of joint ownership of newspapers and television or radio stations.

Unless the Court recognizes the constitutional rights of newspapers to have broadcast connections, more than 150 newspapers, 140 radio stations and 60 television stations could be affected nationwide.

There is presently an FCC basic policy position and a U.S. Appeals Court decision blocking future joint ownership, based on the feeling that such separation would provide for a wider variety of points of view in the media.

Papers' Plight

Observers at the hearings, while pointing out that the Supreme Court will not hand down a decision on the matter until at least late March, noted that many of the judges seemed attentive to the plight of the newspapers involved in joint ownership.

Also at stake is the fact that if the Appeals Court decision is upheld, existing newspaper-broadcast ownerships would be broken up.

Washington lawyer Erwin N. Griswold told the court justices that such a result could ruin some newspapers.

Griswold pointed out that the FCC policy and the appellate ruling single out "newspapers . . . all newspapers . . . and only newspapers."

Justice Thurgood Marshall later asked an FCC lawyer: "Do you mean that someone could own General Motors, Atlantic Steamship, Amtrak, four bars and grills and Chase Manhattan Bank . . . that they can own a broadcast station but a newspaper cannot?"

The lawyer, Daniel M. Armstrong, replied that in some cities, that might be true. Marshall replied, "It's just not neutral at all." The existing ruling particularly applies to joint ownership within one city or market range. For example, the Washington Post, which until recently owned WTOP-TV here, has since swapped its station for a Detroit station owned by the Detroit News.

The Washington Star had to give up its D.C. broadcast properties under the FCC ruling, but the Post, for the time being, was allowed to keep its "other-city" holdings.

Issue's History

Nine years ago, in January, 1969, the problem of crossownership began to take shape when the FCC voted to refuse license renewal of WHDH-TV in Boston on the grounds that the station owner, the Boston Herald Traveler, controlled the cross-media outlets in the same markets, and therefore an unwarranted concentration of ownership.

The federal courts initially backed up the FCC decision, and two years ago, the FCC issued its *(Continued on page 36)*

American Music Award Winners Announced

■ LOS ANGELES—Fifteen awards in various categories of contemporary music were presented at the Dick Clark American Music Awards, broadcast January 16 on ABC-Television. The program was hosted by David Soul, Natalie Cole and Glen Campbell.

Winners

The categories and winners were as follows: In the pop/rock category, Barry Manilow (favorite male vocalist), Linda Ronstadt (female vocalist), Fleetwood Mac (group, duo or chorus), Fleetwood Mac's "Rumours" (album) and Debby Boone's "You Light Up My Life" (single); in the country category, Conway Twitty (favorite male vocalist), Loretta Lynn (female vocalist), Conway Twitty and Loretta Lynn (duo, group or chorus), Kenny Rogers' "Lucille" (single) and Dolly Parton's "New Harvest — First Gathering"; and in the soul category, Stevie Wonder (male vocalist), Natalie Cole (female vocalist), Earth, Wind and Fire (duo, group or chorus), the Emotions' "Best of My Love" (single) and Stevie Wonder's "Songs in the Key of Life" (album).

Selection Process

The awards were decided through voting by a cross-section of the American record-buying public. In addition, a distinguished merit award, voted by a select committee, was presented to Ella Fitzgerald, "the first lady of song," in recognition of her outstanding contributions to musical entertainment of the

public. Previous recipients of the special award were Bing Crosby, Berry Gordy, Jr., Irving Berlin and Johnny Cash.

Research

To determine the public's selection of the winners, the producers of the American Music Awards, through the Herbert Altman Communications Research, Inc. firm, sent ballots to a national sampling of 30,000 record buyers. The sampling took into account geographic location, age, sex and ethnic origin of those polled. Names of nominees appearing on the ballots were compiled from the year-end sales charts of the major music industry publications, including Record World. The results of the voting were tabulated by Peat, Marwick and Mitchell accounting firm.

Management

The television show was produced by Dick Clark Teleshows, Inc., with Al Schwartz producing and Tim Kiley directing. Musical director was George Wyle.

Viewlex Now Called ElectroSound Group

■ NEW YORK — Viewlex, Inc. has announced that at its Annual Meeting of Shareholders held on November 17, 1977, proposed amendments to the Company's Certificate of Incorporation were approved. As a result, the name of the Company has been changed to ElectroSound Group, Inc.

At the Jem Convention . . .



Pictured here at the Jem Records convention, held recently in Piscataway, New Jersey are (top row from left): Clive Davis, president of Arista, with Marty Scott, president of Jem and Passport Records; Allan Roller, branch manager of Pickwick in Dallas, Ed Grossi, VP of Jem; Colin Mansfield of Pickwick Minneapolis; Gloria Haneka, director of promotion for Pickwick in Minneapolis; Jack Bernstein, general manager of Pickwick in Dallas; Bear Racoff, branch manager of Pickwick in St. Louis; Terry Dono-

van, lp buyer for Pickwick in St. Louis; Mike Harris, promotion for Pickwick in Miami; Scott; Bob Wilder, branch manager for Pckwick in Miami, and Greg Hagglund, promotion for Pickwick in St. Louis; Flo and Eddie with Scott and members of Passport's The Good Rats. On the bottom row (from left) are: members of Passport's the Pez Band with Scott; Jack Kreisberg, special projects manager of Arista, with Art Kass, president of Buddah, and Scott and Seymour Stein, president of Sire with Scott.



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"ONCE UPON A DREAM" . . . a natural follow-up to their
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Angel In My Life



RS-LA811-G

Produced by Michael Stokes

on
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RECORDS

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **POST-AWARDS AWARDS:** Now that the Dick Clark American Music Awards have been presented to the people we pretty much knew would win anyway, we figure that a few special citations that weren't included in the ceremonies should be handed out. Most genuinely goofy presenter was no contest whatsoever: **Rick Danko** provided enough spontaneous weirdness to more than balance out the predictable aspects of much of the rest of the show. The most inspired yet planned moment came when **Captain Kangaroo** shuffled out to join **Toni Tennille** as a presenter. Even without **Mr. Greenjeans** to lend support, the good Cap'n was remarkably good-natured. Kudos to whoever thought that one up, as well as to Dick Clark's usual professionalism.

In the category of faux pas, there was only one real contender: **Laurie Boone**, who accepted the inevitable—and not undeserved—award for sister **Debby's** "You Light Up My Life." "Debby couldn't be here to accept the award," Laurie smiled, "because she's in Johannesburg with our parents." At the time, Miss Boone was flanked by **Barry White** and **Charley Pride**, who no doubt appreciated her explanation . . .

Meanwhile, as **Barry Manilow** was thanking "my hero, **Clive Davis**," for his award, Clive himself was across town receiving a salute on the **Merv Griffin** show. Highlights included Davis' and **Melissa Manchester's** authoritative discussion of the new wave, and new Arista artist **Al Stewart's** rendition of "Year of the Cat," which of course was a hit for another label. Other spots in the tribute featured Manilow, **Eric Carmen** and **Randy Edelman**.

MISCELLANY: When **Cheap Trick** shared the bill with **Kansas** at Las Vegas' Aladdin Hotel recently, their name was conspicuously absent from the marquee, despite promises to the contrary from promoter **Gary Naseef**. Naseef, apparently not responsible for the omission, was miffed enough to demand an explanation from the Aladdin powers that be, and here it is: According to Aladdin manager **Jim Abraham**, hotel owners would not permit the words "cheap" and "trick" to appear together on the marquee. Naseef, we're told, has resigned from future Aladdin ventures and . . . another blow for decency is struck in Vegas, proud home of the puritan work ethic . . . **Peter Hamill**—no, not the same guy who's been squiring **Jackie Onassis**—will be appearing at the Troubadour February 2-3-4. Reports are that fans started lining up to buy tickets to see the former leader of the obscure **Van der Graaf Generator** at 4 a.m. on the day they went on sale . . . **Jimmy Thudpucker** set for the cover of Rolling Stone, interviewed by **Garry Trudeau**, who's fairly familiar with Thudpucker's background . . . Producer **Bob Monaco** will handle the debut A&M album of the **Cockrell/Santos** band; Bud Cockrell was with **Pablo Cruise** most recently, while he and Patti Santos were both with **It's A Beautiful Day** a while back. The two are partners both on stage and off . . . At least one anti-**Randy Newman** campaign is picking up steam in L.A., this one spearheaded by short persons **Leo Sayer** and **Nancy Lippman**, wife of Arista's (close personal friend of ours) **Michael**. "We're going to get Newman," they cried as we picked them up to say hello . . . Percussion master **Ralph McDonald's** first rock production project will be with former **Focus** member **Thijs Van Leer**. The album will be on Columbia.

HEY, THANKS: We don't know why they thought of us, but **Tab Books** of Blue Ridge Summit, Penna., certainly brightened up our week by sending us their list of new publications. Among the books we know you'll want to have are "Microprocessor Recording for Computer Hobbyists," the "Build-It Book of Optoelectronic Projects," "How To Use AF & RF Signal Generators," the "Home Brew HF/VHF Antenna Handbook" and the ever-popular "Restoring and Collecting Antique Reed Organs." We assume that the "Build-It Book of Solar Heating Projects" was specially intended for **John Denver**, while "The New Mercedes-Benz Guide" will be the hottest Hollywood item in some time. Line forms to the rear, folks.

SAVING GRACE: Just when we were trying to raise our consciousness enough to fire off a critique of the **Amanda Lear** press kit, assailing Chrysalis for its creamy-pink chutzpah, word reached us that the label is inking **Richard and Linda Thompson**, whose three lps for Island were neglected classics. At press time, we were still trying to determine whether a new Thompson lp would, in fact, be forthcoming. But our fingers are crossed, given the extraordinary quality of Richard's songwriting and the duo's exquisite arrangements . . . An-

Continued on page 81)

Nathan Joins Sire

■ **NEW YORK**—Marc Nathan has joined Sire Records as national promotion director / director of west coast operations. Nathan, whose background includes national promotion stints at Bearsville, Casablanca, Playboy/Beserkley and most recently Mushroom, is based at Sire's liaison office at Warner Brothers in Burbank.



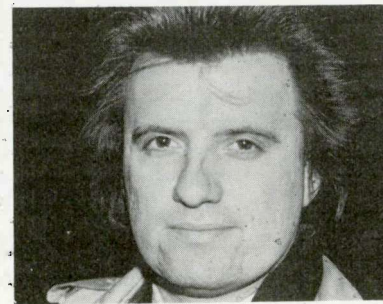
Marc Nathan

Nathan started in the record business at the age of 16 at Ampex Records. He joined Bearsville in 1972 and became that Warner Brothers distributed label's national promotion director before he moved to the west coast in 1975, where he worked in regional and then national promotion capacities for Casablanca. He was named national promotion director at Playboy the next year and later moved to Mushroom.

Nathan is known for his radio newsletter "Between The Ears" which he is bringing with him to Sire.

Rogers & Cowan Promotes Joe Dera

■ **NEW YORK** — Joe Dera has been promoted to the position of director of the Rogers & Cowan east coast music division, it was announced by Paul Bloch, principal and senior vice president, and head of the contemporary music division of Rogers & Cowan.



Joe Dera

As director, Dera will be responsible for the operation of the New York music department, and will supervise all creative activities on behalf of all Rogers & Cowan music clients. Dera will also be selecting additional staff in the near future.

Dera joined R&C in early 1976 as manager of the east coast music division, the position he held until his current promotion.

Arista To Equalize Disc & Tape Prices

■ **NEW YORK** — Arista Records, with a change in its pricing structure effective January 26, will be moving toward the equalization of tape and disc prices at the wholesale level. The cost of tapes to the distributor will be reduced by 2.6 percent, accompanied by a simultaneous increase by 2.8 percent in disc prices.

Because of the overall volume split between disc and tapes, this results in a slight composite raise in the wholesale price of Arista product. The move includes all Arista and Arista-distributed lps with the exception of Savoy jazz and gospel product.

To provide for an orderly transition for distributors and retailers, returns for all product released prior to January 26 will be credited at the old price through June 30, and at the new price after that date.

Polydor Taps Palladino As Natl. Sales Manager

■ **NEW YORK** — Ron Palladino has been promoted to the position of national sales manager, according to an announcement by Harry Anger, vice president, marketing, Polydor Incorporated.

Palladino has been with Polydor Incorporated since July, 1976. He began with the company as regional marketing manager, mid-west region, and assumed the position of national sales administrator, a position which he held until his promotion.

Before joining Polydor, Palladino was field sales manager for Capitol Records and previous to that the owner of his own retail record chain in Virginia.

ABC Taps O'hair

■ **LOS ANGELES** — Thom O'hair is the most recent addition to the ABC Records promotion team, according to Dino and John Barbis, directors of national promotion, ABC.

O'hair will assume the position of national director of special projects, ABC, and will be responsible for the coordination of live broadcasts, contests, and other special label projects.

O'hair comes to ABC from radio station KMEL, San Francisco. He was program director there for a year. Previously, O'hair worked as west coast promotion director for Capricorn Records. He also served as director of creative services at KMET in Los Angeles, and was a program director for both WQIV, New York, and KSAN, San Francisco.

O'hair will report directly to Dino and John Barbis.

**For bringing Janis Ian to our label,
and for the part you played
in her worldwide success,
we thank Herb Gart
and the Rainbow Collection.**

Columbia Records.

Full Moon, Under Buziak, Maps Expansion Tactics

By SAM SUTHERLAND

■ LOS ANGELES — Full Moon Records, the label arm of Front Line Management, is entering a phase of escalated signing and release activity following the appointment of Bob Buziak as president and managing partner of the label.

Although Buziak returned to the west coast to assume his new post on January 1, Front Line president and Full Moon founder Irv Azoff officially unveiled Buziak's new role in the organization last week. In addition to helping Full Moon, Buziak is also slated to head up a new management wing structured as a partnership with Azoff and as yet unnamed.

Reached by RW for comment, Buziak confirmed that his appointment marks the first time that Full Moon has been represented by a separate executive, having previously been operated by manager Azoff via a 1974 distribution pact with Epic/CBS Custom Labels. "It's an escalation," Buziak said of the label's current plans.

"Before, the label was essentially Dan Fogelberg and another act, Coal Kitchen, but it wasn't an active label as such." That stance is already changing, however, with Buziak verifying that Full Moon has already signed vocalist and keyboard player Bill Champlin, who has left the Sons of Champlin to begin recording his first album for the label with producer David Foster.

"We will be extremely selective in what we do," Buziak said of Full Moon's talent strategy. "With my arrival and involvement here—I'll be primarily involved with the day-to-day operation of the company, although everyone here is involved with all phases of the organization—we'll now have the capability to offer artists an attractive and, I think, fairly unique range of services. Front Line's

own management strength, and the added plus of our own agency affiliation through Richard Halem and Artists Touring Company, who book all our acts, are both important considerations.

"We are definitely going to pursue established acts, as well as new artists."

In addition to the Champlin lp, current release plans include a collaborative album project by Dan Fogelberg and Tim Weisberg. Although he declined naming acts currently under consideration, Buziak noted that he's now negotiating with "two very important acts, both selling in the six-figure area," for possible deals. As for the new managerial partnership with Azoff, Buziak said plans are being similarly geared to a selective roster, which will include both artists and producers, the

Capitol Taps Blachley As Merch. Coordinator

■ LOS ANGELES—Randall Davis, director of merchandising & advertising, Capitol Records, Inc., has announced the appointment of Peter Blachley to the post of merchandising coordinator.

Blachley joined Capitol Records in Feb. 1977 as supervisor of Capitol's merchandising fulfillment center. In his new position as Capitol's merchandising coordinator, Blachley will work directly with Randall Davis and will participate in the creation and implementation of merchandising and advertising campaigns, coordinate all distribution of related materials, and oversee all of Capitol's in-house publications.

Billy Joel Platinum

■ NEW YORK—Columbia recording artist Billy Joel has had his latest album, "The Stranger," certified platinum by the RIAA.

latter category an area he feels is increasingly important. At present, he added, he is talking to two artists about possible management contracts.

A 12-year veteran of the industry, Buziak joined Full Moon after a four-year tenure with Arista Records, where he served most recently as director of the label's U.K. operations, following a post as director of west coast operations. A Detroit native who began his career through promotion posts there, Buziak also held several positions at Capitol Records, where he was successively named national album promotion manager, general manager of a&r, and executive assistant to VP, a&r, Al Coury; opened CTI Records' west coast office following that label's switch to independent distribution; and also worked for Mercury Records.

Buziak will be based at Full Moon's offices in the Front Line headquarters at 8380 Melrose Avenue, Los Angeles.

E/A Hosts Two Day Conference

■ LOS ANGELES — Elektra/Asylum Records held a two-day conference at the Beverly Hills Hotel January 5-6. Sales, promotion, marketing and merchandising people attended from all over the country.

The first day was devoted entirely to the upcoming jazz/fusion release. Dr. Don Mizell, E/A's jazz/fusion manager, chaired the day's discussions, and introduced the four new jazz/fusion regional marketing coordinators who have been added to E/A's staff. They are Joseph Morrow, west coast; John Howard Brown, east coast; Alvin Thomas, midwest; and Ralph Bates, south.

E/A chairman Joe Smith opened the meeting with a statement of E/A's total commitment to the jazz/fusion field, describing the move as the company's "most significant move since Elektra's

UA Music Publishing Pacts with Free Flow

■ NEW YORK—United Artists Music Publishing Group, in a move to add a roster of new contemporary copyrights to its catalogue, has signed a long term co-publishing agreement with Free Flow Productions. The pact was concluded here in New York by vice president Sidney Shemel and business affairs executive Ed Slatery of United Artists Music Publishing with Free Flow Productions' executive vice president Steve Frank and his legal counsel Jerry Edelstein.

In the first phase of the new alliance, Free Flow is expected to develop 35 albums with an emphasis on new copyrights for the combine. United Artists Music will provide full financial support and administrative backup throughout the world while Free Flow's creative team works with UA professional and promotion staffers to establish the line of new copyrights. A number of new self-contained acts have already been signed by UA/Free Flow.

merger with Asylum." Label vice chairman Mel Posner then spoke about E/A's long-term plans for the jazz/fusion field.

Mizell then described his division's goals as an inevitable result of the direction popular music is moving in today. "It is not a black music department per se," he stressed. "Jazz/fusion is the most integrated music on the scene today. It is drawn from all races and nationalities, and is feeding pop musicians with ideas and inspiration."

Ed Wright, an independent consultant working with Mizell, spoke about the viability of the jazz/fusion market and described the nature of the jazz/fusion consumer.

After a break for lunch the conference was turned over to Mizell, who showcased new product and discussed future signings.

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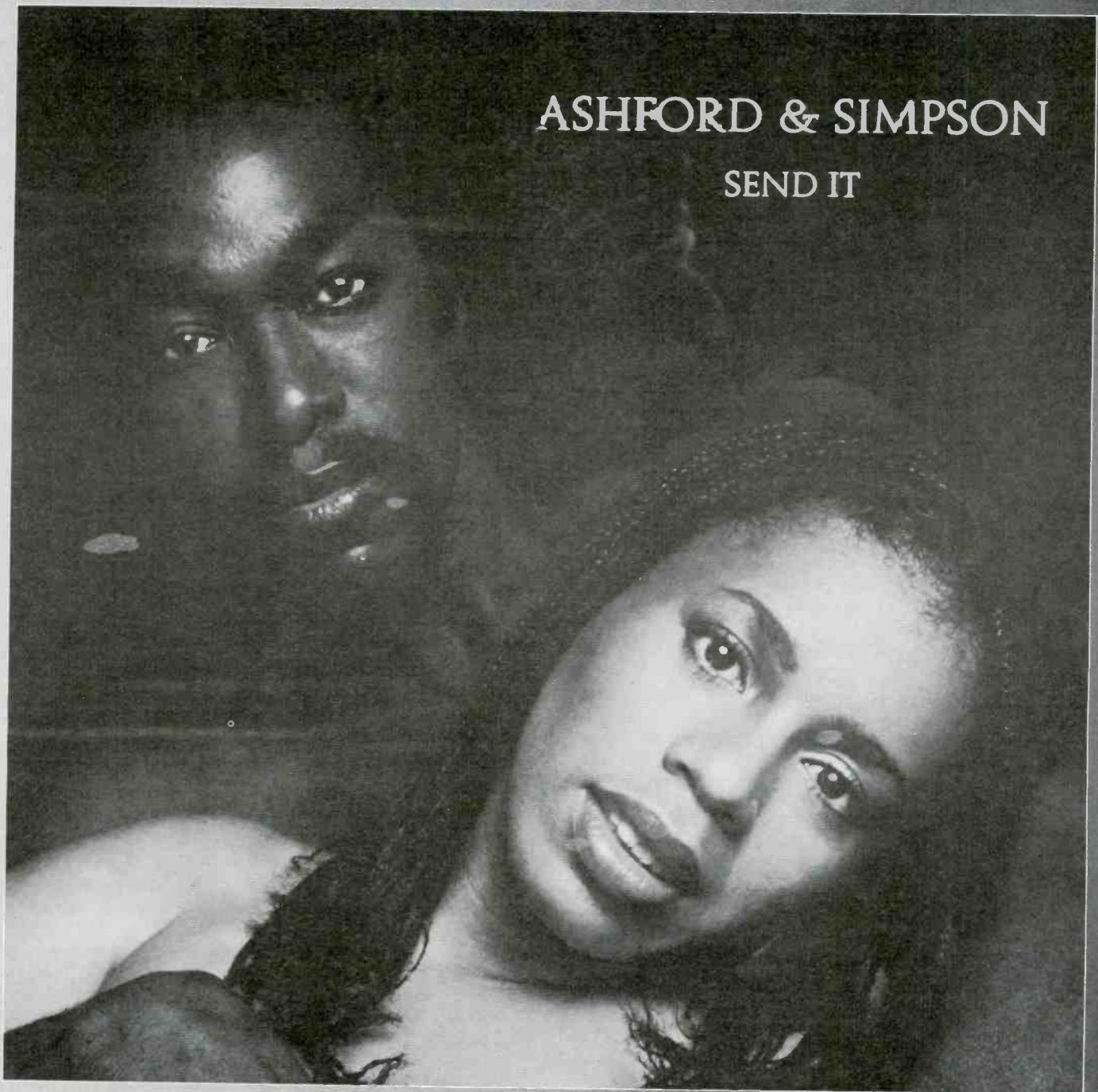
Write or call your local Phonodisc distributor sales office for displays and other promotional items.



Elektra/Asylum chairman Joe Smith and Don Mizell, general manager of E/A's jazz/fusion music division, have announced the hiring of four regional marketing coordinators responsible for the sales, marketing and promotion of jazz/fusion product. Gathered together in Los Angeles for a two-day conference at the Beverly Hills Hotel January 5-6 were (from left): Joseph Morrow, regional marketing coordinator/west coast; Alvin Thomas, regional marketing coordinator/midwest; Mizell; Smith; Mel Posner, vice chairman; Ralph Bates, regional marketing director/south; and John Howard Brown, regional marketing director/east coast.

“Don’t Cost You Nothing” (WBS 8514)

**The new
Ashford & Simpson single.**



From the album *Send It*

BS 3088

Produced by Nickolas Ashford & Valerie Simpson
for Hopsack & Silk Productions, Inc.

on Warner Bros. records & tapes. 

Roseman Productions Expands Art of Promotional Film

By SAMUEL GRAHAM

■ LOS ANGELES—While the presentation of pop music on television, both in commercial advertising and in regular programming, remains largely unimaginative and limited, one video outfit is making promotional films that exploit the many advantages inherent in the medium. Jon Roseman Productions, the English/American firm responsible for such conceptual video pieces as Queen's "Bohemian Rhapsody" and Rod Stewart's "Hot Legs," employs a soft-sell approach that has proved successful with artists, record companies and above all the viewers of shows like "The Midnight Special" and "Don Kirshner's Rock Concert."

Bruce Gowers, director of the Jon Roseman films, got his start as a television cameraman before becoming a production manager and well respected director of English variety shows; Jon Roseman Productions has now been involved in television and pop promotions for some three years. According to Gowers, the idea for his conceptual video pieces grew from the desire of many artists to have visual product available in a number of markets while on tour. "In Europe, there are pop television shows in nearly every country," Gowers told *Record World*. "There's a continual need for product, and if a group is on tour, television is an obvious means of maintaining exposure."

Gowers' feeling was that "nothing on television showed anything other than a band in performance. I felt that you had to use the many effects offered by the medium in order to really enhance the product." After the "Bohemian Rhapsody" piece — which brought into play both a simulated concert setting and extensive studio effects highlighting the technical wizardry of the song itself — was made in 1975, Gowers said, "the phone didn't stop ringing. After that, it became self-generating."

Stan Marshall, vice president, sales at Elektra/Asylum Records, reported that the "Bohemian Rhapsody" film, which has continued to receive extensive airplay on American television, had a considerable impact on sales. "When you have a piece of film as dynamic as 'Bohemian Rhapsody,'" Marshall said, "it's equivalent to having a hit poster or a graphic of any kind. We bought our own video-cassette players and bicycled them from store to store for extensive in-store use around the country, and we got a very strong reaction from it. We found it had a very dogmatic effect on sales and the marketplace

in general. It was definitely a hit piece of film." Elektra has subsequently commissioned other pieces, visualizing Queen material such as "Somebody to Love" and "You're My Best Friend," two of the group's singles.

Gowers said that Roseman Productions agrees on the concept of a piece with the artist, his manager and his record company; the record company pays for the film, takes over the copyright and then places it on television. Roseman may be commissioned to prepare as little as one song or as many as four or five album cuts. In the latter case, said Carol Rosenstein, who runs Roseman's Los Angeles office, "we try to use different approaches for each song, in order to show the different sides of the artist. That way, if all of the tracks are run on one show, the audience can get the effect of the artist's versatility." We aim to release ourselves from the confines of the small TV screen," Gowers added. "Television audio is notoriously bad, but we often get the engineer and producer who worked on the actual record to supply a mono track for TV. We also try to film on location whenever possible" — Stewart's "Hot Legs" was done in a small, dusty California town, while his "Tonight's the Night" was shot in Stewart's own house and "You're Insane" used the familiar Hollywood sign as a location — "so we can show more than simply a guy playing a guitar."

Other acts employing Jon Roseman films include Leo Sayer ("How Much Love"), 10cc ("Good Morning Judge"), Mike Oldfield ("In Dulce Jubilo," a piece shot on twelve tracks and

employing a screen split nine ways), the Electric Light Orchestra ("Rockaria") and the Bee Gees ("How Deep Is Your Love" and "Stayin' Alive").

Tabu Records Joins CBS Associated Labels



Ron Alexenburg, senior vice president, Epic/Portrait/Associated Labels, has announced that Tabu Records has joined the CBS Associated Labels family. Tabu is run by its founder, Clarence Avant. Tabu's debut releases as a CBS Associated Label will be an album and single by Brainstorm, scheduled for February release. Pictured at E/P/A's New York offices are, from left: Alexenburg, Avant, and Tony Martell, VP and general manager, CBS Associated Labels.

Castle's L.A. Debut



Parachute Records artist David Castle recently made his Los Angeles debut at UCLA's Schoenberg Hall, performing songs from his lp, "Castle In The Sky." On hand for the performance were (from left) Casablanca executive vice president Larry Harris; Parachute promotion director Steve McCormick; David Castle; Parachute president Russ Regan; and Casablanca vice president, promotion, Bruce Bird.

Recording Academy Sets Hall of Fame Nominations

■ LOS ANGELES — This year's nominations for entry into the Recording Academy's (NARAS) Hall of Fame, which annually honors recordings of outstanding, lasting, qualitative or historical significance, decidedly emphasize jazz performances according to results released by the National Academy of Recording Arts & Sciences.

Of the 32 nominated works selected by a 90-member elections committee, 23 are jazz-oriented covering a 30 year period from Bix Beiderbecke's 1927 "In A Mist" through Miles Davis' "Birth of Cool." The cut-off year for eligibility is 1958, but more recent recordings are eligible for the Academy's Grammy Award.

Count Basie and Woody Herman are represented by three nominations while Tommy Dorsey, Duke Ellington, Benny Goodman and Glenn Miller have been

cited twice. Classical nominations include two for Leopold Stokowski.

Nominee List

The complete nominee list picked by the committee of recording experts, musicologists and critics includes: Gene Austin's "My Blue Heaven," Charlie Barnet's "Cherokee," Count Basie's "April In Paris," "Lester Leaps In" and "One O'Clock Jump," Bix Beiderbecke's "In A Mist," Miles Davis' "Birth of the Cool," Tommy Dorsey's "I'll Never Smile Again" and "Marie," Duke Ellington's "Black and Tan Fantasy" and "Cotton Tail," Dizzy Gillespie's "Groovin' High," Benny Goodman's "Jazz Concert No. 2" and "Sing, Sing, Sing" and Woody Herman's "Bijou," "Early Autumn" and "Four Brothers."

Also, Billie Holiday's "Strange Fruit," Stan Kenton's "Artistry in Rhythm," Glenn Miller's "In the

Goody, Inc. Announces 'Audio Project' Meet

■ NEW YORK — George Levy, president of Sam Goody, has announced plans for holding two complete audio conventions for Goody employees at the Nevele Hotel on January 30 through Feb. 7.

"Audio Project '78" will be attended by approximately 200 members of the sales and management staff of Sam Goody, along with representatives from more than 20 leading audio manufacturers.

The main emphasis throughout the four days will be on improving communications between the manufacturer and his true representative, the salesman on the floor. Special highlights will include an appearance by Jack Berman, who will acquaint the Goody salespeople with his sales training course on "Agreeable Selling." Of special interest, too, will be a series of "Outlook Audio" seminars.

Mood" and "Moonlight Serenade," Jelly Roll Morton's "Interviews with Alan Lomax," Edward R. Murrow's album series of "I Can Hear It Now," Les Paul and Mary Ford's "How High the Moon," Pinetop Smith's "Pinetop's Boogie Woogie," Leopold Stokowski's "Toccata & Fugue in D Minor" by Bach and Rachmaninoff's "Rhapsody on a Theme of Paganini" with the composer at the piano, Art Tatum's "The Genius of Art Tatum," Jack Teagarden's "I Gotta Right To Sing the Blues," Bruno Walter conducting Mahler's "Das Lied Von Der Erde," Fats Waller's "Honeysuckle Rose" and Chick Webb's "A-Tisket-A-Tasket" featuring Ella Fitzgerald.

Announced On TV

The awards will be announced on the Academy's annual TV broadcast "The Grammy Awards Show" on February 23.

PROPHESY FULFILLED!

THE GODZ

Are Here

MNLP 8003



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RECORDS

on
Millennium Records and Tapes, Inc.
Distributed by Casablanca Record and FilmWorks, Inc.

PRODUCED BY ZON BREWER



Who In The World:

The Babys' Success Story

■ As a relatively unknown band, The Babys (Chrysalis) were asked to appear on a number of nationally televised variety shows including the Midnight Special and Don Kirshner's Rock Concert, and were featured in many important rock publications. As the buzz about the band got around, reviews began to pile in and within a matter of weeks The Babys were on a headlining tour of major U.S. cities.

Now with their second album already having produced a top 20 hit, "Isn't It Time," and a second, "Silver Dreams," on its way, The Babys are a significant force on the contemporary rock scene.

The Babys have carved out their niche without the aid of heavy credentials as so many of their British compatriots can claim. Members are bassist and lead vocalist John Waite; lead guitarist Walt Stocker; guitarist/keyboardist Mike Corby; and drummer Tony Brock who, between them, come from bands like The Boys, Strider, Spontaneous Combustion and a slew of local London groups.

Rightfully realizing that the competition would be rough, The

E/A Ups Three

■ LOS ANGELES — Elektra/Asylum Records has announced several additions to its promotion staff.

Scott Burns has been appointed local promotion representative/Los Angeles. Burns has been with E/A for one year as college promotion representative, and local promotion representative / San Diego.

John Hughes has joined E/A as local promotion representative covering southeastern Texas including San Antonio and Houston. Hughes was formerly with MCA Records as local sales representative in the Houston area.

Danny O'Brien is the new E/A local promotion representative for the Dallas area. O'Brien was formerly Dallas sales representative for Phonodisc, and worked in radio as program director of KRLY.

Babys quickly sold themselves with a four-song color video-tape produced by Mike Mansfield of Britain's rock show "Supersonic." By the summer of 1976 the group was producing their first lp in Toronto with Bob Ezrin and Brian Christian of Alice Cooper, Kiss, Lou Reed and Peter Gabriel fame.

The Babys have been favorably compared to Bad Company, Free, Badfinger and Led Zeppelin, but as their very popular second album proved, their melodic and lyrical prowess make for a music distinctly their own.

Jem Taps Fidell

■ NEW YORK — Marty Scott, president of Jem Records, Inc., has announced the appointment of Glenn Fidell to the position of director of international operations. He will be liaison between Jem's domestic operations and foreign record manufacturers.

Fidell was previously European coordinator at Peters International.

NAIRD Meet

(Continued from page 4)

vious conventions, the site was chosen for its economy and proximity to a major airport, with limo service available to the hotel.

Registration for the convention is being handled by Mindy McCullough of Bay Records, 1516 Oak St., Suite 320, Alameda, Ca. 94501. Fees for the convention will be \$50 for members and \$75 for non-members, with an additional \$10 for registration after January 30. Exhibit fees will be an additional \$15 for members and \$25 for non-members.

Welch's British Kiss



Prior to starting his first United States tour with his new band, Capitol recording artist Bob Welch took some time out to promote his solo debut album "French Kiss" in Britain. Pictured at the EMI Records offices in London are (standing, from left): David Pirie, Capitol advertising representative; Brian Shepherd, director, Capitol International; Bhaskar Menon, president and chief executive officer, Capitol Industries-EMI Inc.; Bob Welch; Terry Slater, creative director, EMI Music; and Peter Cadera, Capitol label manager, Germany. Seated from left are: Debbie Bennett, press officer, Capitol Records UK; Lois Graff, European coordinator, Capitol International; and David Munns, general manager, Capitol Records UK.

Roadshow Inks Tina Turner



Roadshow Records (distributed by United Artists) has signed Tina Turner to an exclusive long-term recording contract for the U.S. and Canada. Roadshow will be releasing Tina's new lp, "Rough." To celebrate the signing, Roadshow and United Artists threw a party at Chasen's in L.A. Attending the affair were (from left): Roadshow president Fred Frank, Roadshow co-president Sid Maurer, Tina Turner, United Artists Records' president Artie Mogul and Mike Stewart, who represents Tina.

Levy Forms Alexander St. Label

■ LOS ANGELES—After assuming the presidency of Festival Records last year, Jack Levy has resigned to start his own independent label, Alexander Street Records. George A. Gade is chairman of the board and Merry Taylor is secretary/treasurer.

The new label has just signed Tony Award nominee Jonelle Allen, whose first release, "Baby, I Just Want To Love You," shipped last week.

Levy will be joined at Alexander Street by a group of seasoned professionals including 20-year industry veteran Bernie Wechsler as executive VP, director of sales. National independent representatives include Lenny Salamone for west coast promotion and Barry Resnick

handling the east coast. Levy also appointed Tina Holt as director of production.

Levy stated that the new label will establish a small but timely roster featuring artists in a variety of musical styles.

Levy, a 27-year industry veteran, has had a varied and distinguished career. Prior to joining Festival, he headed his own advertising, marketing and graphics company.

Levy began as a national promotion manager of Capitol Records and went on to become vice president of Capitol Music Publishing.

In '66, Levy joined Liberty Records, and in '67 became vice president of creative services at Paramount.

CBS Produces Lieberson Tribute

■ NEW YORK—CBS Records has produced a recorded and pictorial tribute to the late Goddard Lieberson. The album captures Lieberson's wit, creative leadership and contributions to the music indus-

try. The hard-bound package is a limited edition for select distribution to family, friends and colleagues of Lieberson, specialized music libraries and CBS Records executives.

The Goddard Lieberson tribute album was produced at the suggestion of Bruce Lundvall, president, CBS Records Division. It was written and produced by Mort Goode and narrated by Charles Kuralt. The art director for the package was John Berg. The album's one hour of recorded material includes montages of music produced or encouraged by Lieberson during his association with CBS, and off-the cuff recorded comments by Lieberson and other noted personalities. The album is enhanced by a photo retrospective highlighting Lieberson's association with CBS and many music personalities around the world. The recorded material on the album is an extended soundtrack of a film tribute to Lieberson presented at CBS Records' 1977 Convention in London.

\$TOLEN IDEA\$

"How to Analyze Theft-of-Idea Claims in the Music Business" is a 90-minute lecture on audio cassette by attorney Carl E. Person, experienced in "theft-of-idea" litigation. New copyright act discussed. Send \$10 (plus tax for NY residents) to:

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ROCKETS AND BOMBS
(L. Donegan)
Drums: HENRY SPINNETTI Bass: ALAN JONES
Guitar: ROGER MCKEY
Harp: [REDACTED] Piano: ZOOT MONEY

IT'S A DREAM COME TRUE
(M. Lomax/A. Lomax/L. Donegan/P. Buchanan)
Drums: [REDACTED] Bass: DAVE WYNTOR
Acoustic Guitar and Slide Guitar: PETER JAMESON
Lead Guitar: ALBERT LEE Banjo: LONNIE DONEGAN
Piano: [REDACTED]
Background Vocals: SOUTHERN CALIFORNIA COMMUNITY CHOIR, Arranged by Rev. James Cleveland

THE WRECK OF THE JOHN B.
(L. Hays/C. Sandburg/P. Roberts)
Drums: BRUCE GARY Bass: ROGER MCKEY
Acoustic Lead Guitar: ALBERT LEE
Percussion: RAY COOPER
Electric Piano: [REDACTED]
String Arrangements: RICHARD HEWSON

THE GIBSON GUITAR
(L. Donegan)
Drums: FRANK GIBSON Bass: ALAN JONES
Electric Guitar: [REDACTED] Percussion: RAY COOPER
Acoustic Guitar: ROGER MCKEY Piano: [REDACTED]

THE GIBSON GUITAR
(L. Donegan)
Drums: [REDACTED] Bass: [REDACTED]
Guitar: ROGER MCKEY
Piano: REV. JAMES CLEVELAND
Background Vocals: SOUTHERN CALIFORNIA COMMUNITY CHOIR, Arranged by Rev. James Cleveland

THE GIBSON GUITAR
(L. Donegan)
Drums: COLIN FAIRLEY Bass: ALAN JONES
Lead Guitar: ROGER MCKEY Banjo: LONNIE DONEGAN
Organ: WILLIAM D. SMITH Percussion: RAY COOPER
Piano: [REDACTED]

THE GIBSON GUITAR
(L. Donegan)
Drums: [REDACTED] Bass: ALAN JONES
Guitar: ROGER MCKEY
Piano: [REDACTED]

THE GIBSON GUITAR
(L. Donegan)
Drums: HENRY SPINNETTI Bass: ALAN JONES
Guitar: ROGER MCKEY
Piano: ZOOT MONEY Harp: [REDACTED]

THE GIBSON GUITAR
(L. Donegan)
Drums: HENRY SPINNETTI Bass: ALAN JONES
Guitar: ROGER MCKEY
Piano: ZOOT MONEY Harp: [REDACTED]
Background Vocals: 1st Harmony [REDACTED]
2nd Harmony [REDACTED]

When I was growing up in England, there was only one musician who was universally respected. In addition to being enormously popular, Lonnie Donegan was the standard of musical excellence against whom all aspiring musicians were measured. He was among the first to bring American jazz, folk and blues to England, and with a pinch of the Donegan magic, he turned them all into a music that has inspired and set their teeth on in the UK. Many of these musicians have gratefully acknowledged their debt to Lonnie by contributing their talent, time and energy to this recording. I would be remiss to not acknowledge these many contributions with heartfelt thanks to all who read.

ADAM FAITH

WHAT WE CAN'T SHOW YOU, YOU OUGHT TO KNOW.
AN ALL-STAR BASH LED BY ONE OF THE INDISPUTABLE
GREATS OF ENGLISH ROCK.

PUTTIN' ON THE STYLE LONNIE DONEGAN'S RETURN

ON UNITED ARTISTS RECORDS AND TAPES



Licorice Pizza Restructures To Foster Buyer-Label Ties

By MIKE FALCON

■ LOS ANGELES—Licorice Pizza has instituted a buying procedure change in which manufacturer representatives deal with just one Licorice Pizza buyer instead of a number of different contacts. Formerly, label salespeople would confer with various category buying specialists, but John Houghton, vice president in charge of marketing for the 20-store retail record chain, stated that the new system should both provide buyers with a more rounded view of a variety of product.

"In the past we've bought by category," explained Houghton, "and we'd have a new release buyer, a catalogue buyer, a hits buyer and so on through similar breakdowns. The previous method worked fine, but we think

this will allow us to serve both the customers and the vendors better."

Houghton elaborated by stating there were a number of areas in which the new buying system will be an improvement over the previous method. "The old method worked pretty well if you were a new release buyer, for example, in that it gave people the strength of one piece of product on a certain label compared with another piece of product from a second manufacturer. It did not give us, however, experts on product from a particular manufacturer dealing from marketplace entry to eventual catalogue sales potential. That kind of knowledgeability was lacking."

Houghton thinks the change will also facilitate more effective communication with the manufacturer reps in that "they (the label reps) had to see a number of people at a retail account and now they can concentrate on one corresponding member of our Licorice Pizza staff." Additionally, the change will allow most vendors to make a presentation to a Licorice Pizza buyer on a more complete basis, as any previous absence on the buying staff might preclude a contact for a number of vendors in a particular buying area. For example, the absence of a singles buyer out with a cold would preclude totally effective singles buying for whatever number of manufacturer representatives visited the buying offices. But with Licorice Pizza buyers "attached" to a particular label only that label or labels would be affected by a Licorice Pizza buyer absence. Consequently, call-backs or appointments with the representatives are easier to arrange.

WEA Changes Set

■ BURBANK—Russ Bach, WEA's Los Angeles regional branch manager, who will soon move to the WEA home office as the company's newly appointed vice president of marketing development, has announced the appointment of Marv Helfer to the newly created position of field sales manager for the Los Angeles and Phoenix markets. Helfer, a 22-year veteran of the music business, will be headquartered at the WEA Los Angeles branch and report to sales manager Bob Murphy.

Henry Droz, president of WEA, named Bruce Tesman as WEA's New York regional branch manager. He replaces George Rossi who was recently appointed Los Angeles branch manager. Mike Holzman will replace Tesman in the position of regional sales manager.

Other recent WEA appointments and promotions include: Lew Patrick as manager of home office and central returns systems and Jose Guzman as manager of branch systems. Both men will report to Larry Weiss, director of planning and development and will be headquartered in Burbank.

Atlanta

In the Atlanta branch, regional branch manager Bill Biggs promoted James Wood to Atlanta regional field sales manager, Lonnie Pleasants to branch buyer, Geri Luckie to black merchandiser, Lane Biggs to inventory and display person, and Jack Klotz from branch buyer to the branch sales staff.

At the Dallas Branch, manager Tom Sims appointed Pat Bresler to branch marketing coordinator. He was manager of the Musicland outlet in Irving, Texas for three years.

King Birthday Celebration



More than 12,000 people attended the January 15 concert at the Omni Arena, Atlanta, to mark the 10th annual birthday celebration of Dr. Martin Luther King, Jr. The concert featured CBS recording artists Teddy Pendergrass, Patti Labelle, George Duke and Heatwave with the proceeds going to the Martin Luther King, Jr. Center for Social Change. Pictured here after the concert are, from left: Quentin Perry, president of Taurus Productions, Walter Yetnikoff, president, CBS Records Group; Mrs. Coretta Scott King; and LeBaron Taylor, vice president, black music marketing, CBS Records.

E/A Names Coro Art Director

■ LOS ANGELES—Ron Coro has been named art director of Elektra/Asylum Records in Los Angeles.

Coro has won numerous awards, including a Grammy nomination in 1976 for his cover of Boz Scaggs' "Silk Degrees." He has also been cited by the L.A. Art Directors Club and the American Institute of Graphic Arts in New York.

Coro comes to E/A after five years with Columbia Records as west coast art director, and five years as assistant art director with Columbia in New York.

Cassidy Tour Set

■ LOS ANGELES—Warner/Curb artist Shaun Cassidy has been set for his first American tour beginning on February 4. The 12-city tour will feature only Saturday and Sunday shows due to Cassidy's commitments to his TV series "The Hardy Boys."

Player Visits K100



RSO Records' Player, currently enjoying the #2 slot on RW's Single Chart, recently visited Los Angeles' K100 for interviews. Shown at the station are, from left: (standing) Player's manager Paul Palmer; band member Peter Beckett; K100's Denise Gorman; and Player members J. C. Crowley, Wayne Cook and John Friesen. (kneeling) Jason Minkler, RSO L.A. promotion; Ron Moss of Player and Carl Goldman of K100.

Lewerke Firm Bows

■ LOS ANGELES—Ria Lewerke, who for the past two and a half years headed the graphics department of United Artists Records, will now head a newly created company, Ria Images, a fully-staffed graphics department which will be a division of the Image Factory, it was announced by Stanford Blum and Jeffrey Gilbert of the Image Factory.

Ms. Lewerke has created many of the logos and designs used by artists such as ELO, Donald Byrd, William Shatner, Shirley Bassey, Paul Anka, Kenny Rogers, Crystal Gayle and Circle of Sound. Among the many awards won by Ms. Lewerke include two Andy Awards given by the Art Directors Club of New York, and two CA Awards given by the Art Directors Club of Los Angeles.

A&M Readies February Albums

■ LOS ANGELES—A&M Records has announced its February album release. The release is highlighted by "Herb Alpert & Hugh Masekela" on A&M's Horizon label. The album marks Alpert's return to recording after a period of a year and a half, during which time he was involved in producing A&M artists. The Alpert-Masekela album was produced by Stewart Levine, Herb Alpert and Caiphus Semenya, with Masekela serving as associate producer.

Other albums in the A&M February release include: "All for a Reason" by Alessi, "The Home-town Band," and "Touch Me," by Cory Wells, the debut solo album from the former lead singer of Three Dog Night, produced by David Anderle with Wells.



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NEW WAVE TOP 20

JANUARY 28, 1978

1. **SATISFACTION**
DEVO/Booji Boy
2. **MY AIM IS TRUE**
ELVIS COSTELLO/Col (lp cuts)
3. **NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS**
WB (lp cuts)
4. **COMPLETE CONTROL**
CLASH/CBS (import)
5. **WILD YOUTH**
GENERATION X/Chrysalis (import)
6. **F**K OFF**
ELECTRIC CHAIRS/Sweet FA (import)
7. **HOLIDAYS IN THE SUN**
SEX PISTOLS/Virgin (import)
8. **2-4-6-8 MOTORWAY**
TOM ROBINSON BAND/EMI (import)
9. **I'M SICK OF YOU**
IGGY & STOOGES/Bomp (ep)
10. **THE DIODES**
CBS (import lp cuts)
11. **THE STRANGLERS**
A&M (ep)
12. **TILL THE NIGHT IS GONE**
ROBIN TYNER & THE HOT RODS/Island (import)
13. **YOU BASTARD**
ATV/Depiford Fun City (import)
14. **MUSIC FOR PLEASURE**
DAMNED/Stiff (import lp cuts)
15. **ORGASM ADDICT**
BUZZCOCKS/UA (import)
16. **LORETTA**
NERVOUS EATERS/Rat
17. **HEY JOE**
PATTI SMITH/Sire
18. **ROCKAWAY BEACH**
RAMONES/Sire
19. **BE WHAT YOU GOTTA BE**
THE MOTORS/Virgin (import)
20. **MONGOLOID**
DEVO/Booji Boy

Casablanca Sets March Campaigns

■ NEW YORK—Casablanca Record and FilmWorks is gearing up for the most intensive marketing, advertising and promotional campaigns in the company's history to support its heavy first quarter schedule of new product.

The March campaign will be highlighted by extensive print advertising; Sunset Boulevard billboards; full color posters; three dimensional wall displays; and special emphasis will be placed on the marketing of Casablanca artists' entire catalogues.

Currently scheduled for release by Casablanca are new albums by Santa Esmeralda, Angel, Roberta Kelly, Stallion, Love and Kisses, "Romeo and Juliet" and Golden Tears. Millennium Records will be releasing The Godz' debut album, while Chocolate City Records is releasing a new Cameo lp. Russ Megan's Parachute label is preparing to release the debut album of Morris Jefferson.

20th Expands Southern Distributions.

■ LOS ANGELES—Arnie Orleans, senior vice president, marketing and sales for 20th Century-Fox Records, has announced that Pickwick, in Atlanta, will now take Nashville into its territory and All South, of New Orleans, will also encompass Shreveport, Louisiana.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ The Sex Pistols wound up their tempestuous seven city tour of the U.S. on January 14 at Winterland in San Francisco before their biggest American audience, a sell-out crowd of 5,400. It was just a brief visit with the closing date the only place on the itinerary that might have logically attracted a turnout of their hardcore fans. It was a visit filled with mixed feelings and contradictions (group manager Malcolm McLaren was quoted in Melody Maker as shrugging off the U.S., "It could be Birmingham for all we care. People are just the same," while he told the New York Times that he was "disappointed" by the "tameness" of American audiences). The tour earned the Sex Pistols reams of press and miles of TV footage but at the same time made them more enemies than they probably can afford (including a reportedly bitter Bill Graham). It was a tour that found members of the group engaging in a street fight with some local San Francisco toughs after a bout of profuse profanity on a live KSNB interview, it saw bassist Sid Vicious get punched out by a girl in Texas and it saw the group refuse to make good on a promise to reschedule dates that were cancelled due to their visa problems. It was two weeks that saw the group elicit snide remarks and thumbs down reactions from a healthy contingent of the straight press as well as from some of their most fervent supporters. McLaren, in turn, told the New York Times that the group "hated the entire tour. It's been an eye opener for the band," he said, "to realize England is freer and more intelligent than America." Admittedly, the Sex Pistols could not be expected to live up to the myth and all the hype that surrounds them. All we can hope for is that it does not weigh so heavily against them that it forces them to self-destruct.

QUEEN OF NOISE UNTIL DETHRONED: Okay chauvinist punks, let it be known that Deborah Harry of Blondie, the reigning queen of punk for as long as we can remember, has lost her title. We were down at the Runaways New York concert and, check out the photo, their guitarist Lita Ford sho' gets it in our book as fave rave punk honey. It might have been her skin-tight black satin suit with nothing

(Continued on page 38)

New Wave Hit Parade

DISCOPHILE/NEW YORK

- HEY JOE—Patti Smith—Sire
SATISFACTION—Devo—Booji Boy
WATCHING THE DETECTIVES—
Elvis Costello—Stiff (import ep)
ALISON—Elvis Costello—Col
ROCKAWAY BEACH—Ramones—Sire
I'M SICK OF YOU—Iggy & Stooges—
Bomp (ep)
PRETTY VACANT/SUBMISSION—
Sex Pistols—WB
HALFWAY TO PARADISE—Nick Lowe—
Stiff (import)
DISCO BROS./TARTAN HORDE—UA
(import ep)
LOVES GOES TO BUILDING ON FIRE—
Talking Heads—Sire

RECORD STOP/LONG ISLAND

- F**K OFF—Electric Chairs—Sweet FA
(import)
DEATH TO DISCO—Jimi Lalumia &
Psychotic Frogs—Death
JESUS LOVES THE STOOGES—Iggy &
Stooges—Bomp (import ep)
I'M SICK OF YOU—Iggy & Stooges—
Bomp (ep)
PSYCHO KILLER—Talking Heads—Sire
(12" import ep)
ONE TRACK MIND—Heartbreakers—
Track (import ep)
SAFETY IN NUMBERS—Adverts—Anchor
(import)
ROCKET TO RUSSIA—Ramones—Sire (lp)
ICE CREAM MAN—Modern Lovers—
Beserkley (import lp cut)
ORGASM ADDICT—Buzzcocks—UA

PLASTIC FANTASTIC/ PHILADELPHIA

- MONGOLOID—Devo—Booji Boy
SATISFACTION—Devo—Booji Boy
HEY JOE/PISS FACTORY—Patti Smith—
Sire
NEVER MIND THE BOLLOCKS—
Sex Pistols—WB (lp)
LAME—Heartbreakers—Track
(import lp)
LOVIN' FEELING—Willie Alexander &
Boom Boom Band—MCA (lp cut)
WATCHING THE DETECTIVES—
Elvis Costello—Stiff (import ep)
WILD YOUTH—Generation X—
Chrysalis (import)
COMPLETE CONTROL—Clash—CBS
(import)
SEX & DRUGS & ROCK & ROLL—
Ian Dury—Stiff (import)

AQUARIUS/SAN FRANCISCO

- MUSIC FOR PLEASURE—Damned—Stiff
(import lp)
WILD YOUTH—Generation X—Chrysalis
(import)
WE ARE THE ONE—Avengers—
Dangerhouse
ROCKAWAY BEACH—Ramones—Sire
NERVOUS WRECK—Radio Stars—
Chiswick (import)
RED RUBBER BALL—Diodes—CBS
(import)
BE WHAT YOU GOTTA BE—The Motors—
Virgin (import)
SATISFACTION—Devo—Booji Boy
ANIMAL GAMES—London—MCA (import)
ELECTRIC TOYS—Readymades—
Back Door Man (ep)

ABC Names Stewart Dir., National Accounts

■ LOS ANGELES—B.J. McElwee, director, national sales, ABC, has announced the appointment of Charles Stewart to the newly created position of director of national accounts.

Stewart was formerly regional director of sales/promotion in Dallas for ABC. Prior to that, he was a branch manager in Dallas for the label.

Now based in Los Angeles, Stewart will report directly to McElwee.

Licorice Pizza Includes New Wave

(Continued from page 8)

Licorice Pizza and Sire Records have teamed together for a promotion, Culp thinks there is a very thin line in the minds of many customers regarding what is and is not acceptable to the new wave/punk buyer.

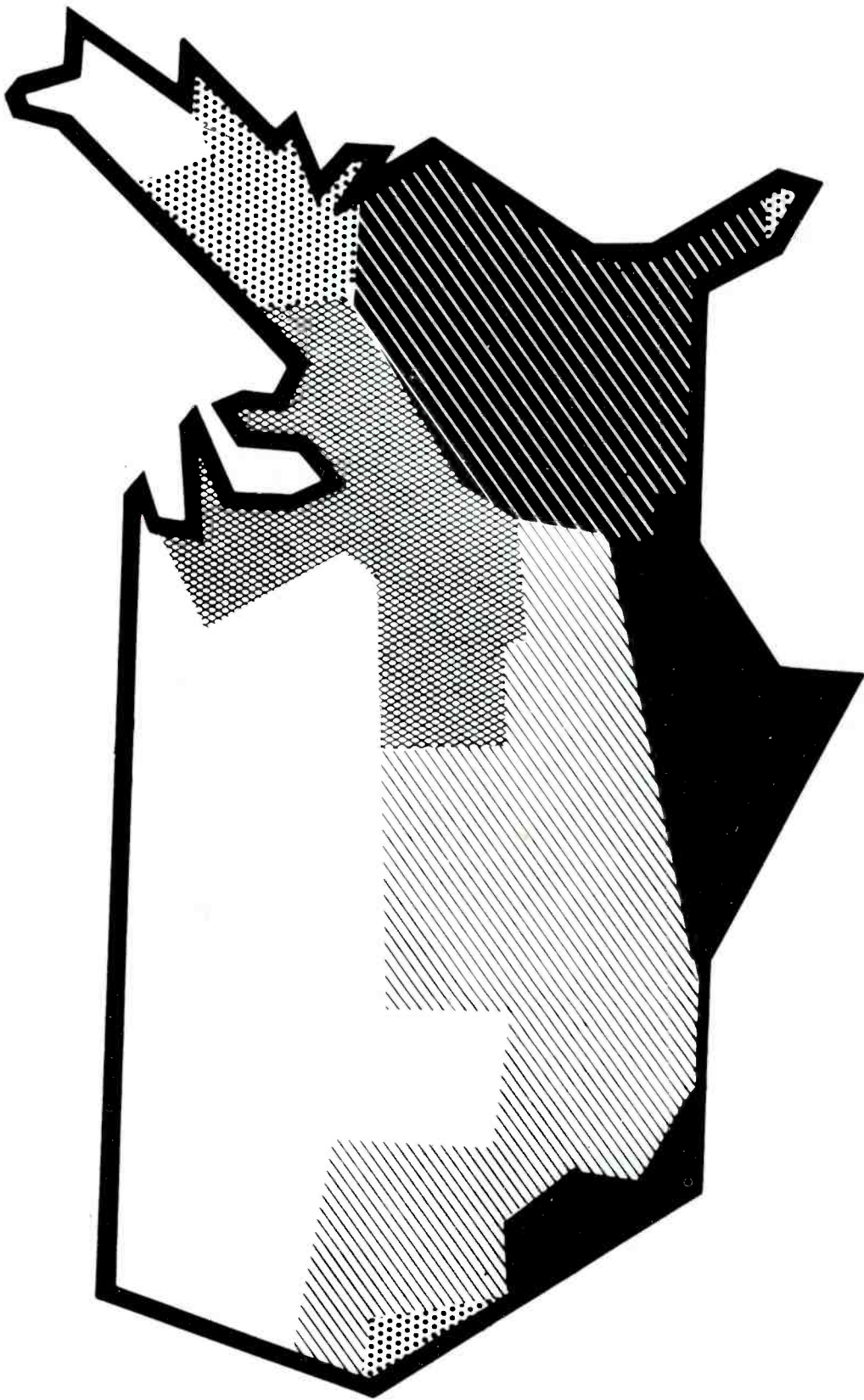
"What makes a successful new wave promotion all depends on how the promotion is handled," explained Culp. "Sire has done very well so far, using Bugs Bunny and some other creative ideas, but manufacturers, especially the larger ones, should be very careful in this area. It's an unusual audience that can get turned off very quickly. For instance, I don't see Dead Boys mobiles as being effective (there are none, ed.) but each case and group is different. For example, I could see an outlandish Devo standup, but so much depends on the subtleties in the execution, and some mainstream merchandisers will probably make a mistake occasionally. The entire spirit of new wave could be really hurt by tacky advertising, and packaging of new wave materials. To capitalize on it too much would probably kill some of the spirit of the whole thing. The Sex Pistols going to Warners was inevitable, but it really isn't the essence of new wave."

Houghton reaffirms this new wave feeling in reiterating what mandated the Licorice Pizza bullish new wave stance. "It's something that grew out of the people in the stores and their dealings with the customers, and it evolved in that manner from the street up, not from the manufacturers. Once we were in the position to realize this energy and ask for certain things, we of course, received support from Sire and other organizations, but it came from the customers. We tried to capitalize on it and institutionalize it a little bit, but it's really a grassroots change, and that's what we're dealing with."

January 28, 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 a

Stations:

RW I

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

RW II

WAAY WABB WAIR WAKY WANS WAUG
 WBBQ WBSR WCGQ WFLB WGLF WGSV
 WHBQ WHHY WISE WLAC WLOF WMAK
 WORD WQXI WRFC WRJZ WSGA WSGN
 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:

2	1	Billy Joel
5	2	Bee Gees (Alive)
1	3	Queen
3	4	Randy Newman
4	5	Rod Stewart
9	6	Samantha Sang
7	7	Player
8	8	Dolly Parton
6	9	Bee Gees (Deep)
12	10	Chic
14	11	Dan Hill
11	12	ELO
16	13	Andy Gibb
15	14	Styx
10	15	Odyssey
13	16	Bob Welch
17	17	Santa Esmeralda
19	18	Neil Diamond
25	19	Jay Ferguson
Add	20	Lynyrd Skynyrd
Add	21	John Williams
23	22	Meco
24	23	Con Funk Shun
18	24	Bay City Rollers
21	25	Shaun Cassidy
28	26	Earth, Wind & Fire
29	27	Foreigner
AP	28	Paul Davis
Ex	29	Steely Dan
Ex	30	Heatwave

Adds: Art Garfunkel
 Rita Coolidge
 Eric Clapton
 Kansas (Dust)

Extras: Leo Sayer
 Abba
 Little River Band

LP Cuts: Bee Gees (Night Fever)
 KC & SB (Boogie Shoes)

Also Possible: Donna Summer
 L. Ronstadt (Poor)
 Bill Withers

Last Week: This Week:

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

Adds: Art Garfunkel
 Kansas
 L. Ronstadt (Poor)
 Le Blanc & Carr

Extras: Donna Summer
 Little River Band
 Meco
 Raydio

LP Cuts: Bee Gees (Night Fever)

Also Possible: Boz Scaggs
 Abba
 B. J. Thomas

Last Week: This Week:

1	1	Queen
9	2	Bee Gees (Alive)
3	3	Player
4	4	Billy Joel
5	5	ELO
2	6	Rod Stewart
10	7	Randy Newman
8	8	Styx
6	9	Dolly Parton
14	10	Dan Hill
11	11	Neil Diamond
7	12	Bee Gees (Deep)
17	13	Andy Gibb
19	14	Samantha Sang
12	15	Paul Simon
21	16	Chic
13	17	Bob Welch
15	18	Kansas
18	19	Shaun Cassidy
22	20	Santa Esmeralda
23	21	John Williams
Add	22	Lynyrd Skynyrd
25	23	Foreigner
Ex	24	Steely Dan
Ex	25	Bill Withers
20	26	Earth, Wind & Fire

Adds: Kansas
 Bob Welch

Extras: Heatwave
 LeBlanc & Carr
 Raydio
 Meco

LP Cuts: None

Also Possible: Odyssey
 Con Funk Shun
 Jay Ferguson
 Donna Summer
 Leo Sayer
 Little River Band

Hottest:

Rock 'n' Roll:

Little River Band

Adult:

Art Garfunkel

R&B Crossovers:

Heatwave

**ON JANUARY 26TH AN ARTIST
YOU'VE PROBABLY NEVER HEARD
OF WILL PLAY 8 SONGS INCLUDING
HIS NEW SINGLE TO AN AUDIENCE
OF OVER 30 MILLION PEOPLE.**



See Randy Richards in "James At 15," Thursday, January 26th
at 9 P.M. EST, on NBC-TV.

Randy Richards' "There's Always A Goodbye," the first single
from his upcoming debut album "Randy Richards" on A&M
Records & Tapes.  Management and Direction: Shep Gordon and Denny Vosburgh/Alive Enterprises
Produced by Robert Appère.

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ABC Records proudly presents the one and only original recording
from the forthcoming Paramount comedy

"THE ONE AND ONLY"

AB12333

Sung by

KACEY CISYK

The single and soundtrack album
available from ABC Records.

Starring Henry Winkler
Directed by Carl Reiner

Single produced by Patrick Williams
and Steve Duboff.
Written by Alan and Marilyn Bergman
and Patrick Williams.

abc Records

"LITTLE ONE"

3-10683

The New Single By



*Early LP play
at top 40 radio
has shown strong indications
of familiarity
and positive acceptance*

"LITTLE ONE"



From their 11th platinum plus album.



On Columbia Records

CHICAGO and are marks registered in the U.S. Pat. Off.

COLUMBIA MARCAS REG. © 1977 CBS INC.

CALL-OUTS

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

Stations Contributing This Week:

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

Overall Demographics:

- | | |
|-----------------|-----------------------|
| Debby Boone | Player |
| Bob Welch | Linda Ronstadt (It's) |
| Bee Gees (Stay) | Billy Joel |
| Chicago | Rita Coolidge (We're) |
| Bee Gees (How) | |

Bee Gees (How) leads the pack followed closely behind by Player. The level drops off a bit to Linda Ronstadt (It's), Billy Joel and Rita Coolidge. Debbie Boone keeps pace in back of them. A couple of notches down are Bob Welch (old), Bee Gees (Stayin') and Chicago (Baby).

Teen:

Male

- Queen
- Styx
- Player
- Bee Gees (Stayin')
- Bee Gees (How)

Queen is the male teen leader with Styx trailing a level below while Player holds down the third slot. Sharing the bottom level are the Bee Gees (How & Stayin').

Female

- Bee Gees (How)
- Player
- Billy Joel
- Rita Coolidge
- Queen
- Andy Gibb

Bee Gees (How) continues to be real strong here as it shares the top spot with Player. Both out-distance runner-up Billy Joel by a good margin. Rita Coolidge (We're), Queen and Andy Gibb share the next spot on a level below.

Adult:

Male

- Bee Gees (Stayin')
- Billy Joel
- James Taylor
- Player
- Neil Diamond
- Bee Gees (How)
- Dolly Parton

This demo was very tight with the Bee Gees (Stayin'), Billy Joel and James Taylor all holding down the number one position while Player, Neil Diamond, Bee Gees (How) and Dolly Parton are tied right behind the leaders.

Female

- Billy Joel
- Bee Gees (How)
- Player
- Neil Diamond
- James Taylor
- Rita Coolidge

Billy Joel is the runaway favorite here as it easily outdistances the Bee Gees (How) and Player as both hold down the number two position. Neil Diamond follows a couple of notches below. James Taylor and Rita Coolidge (We're) are tied for the fourth ranking.

Stayability:

FLEETWOOD MAC (You) continues to pull male teens and males and females (18+). Although it is slowing down, HEATWAVE (Boogie) still pulls male teens. LINDA RONSTADT (It's) still maintains good males (18+) as does RITA COOLIDGE (We're) and BOB WELCH. FIREFALL shows with female adults. JAMES TAYLOR goes on being strong with male adults and female teens.

Breaking:

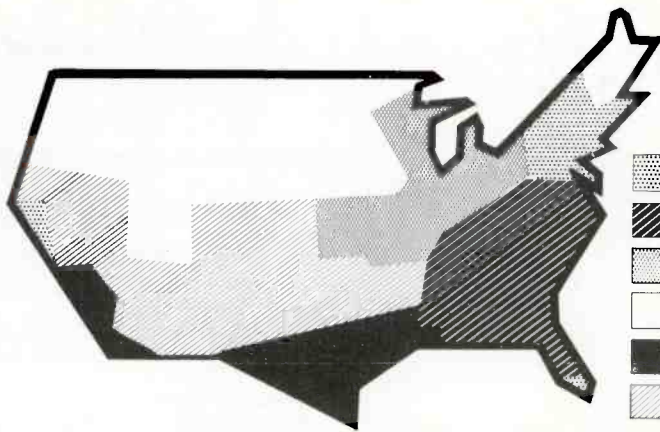
Is STEELY DAN with males (18+), females 18-24) and teens. Also CON FUNK SHUN showed with teens and adults. CHIC is pulling teens. MECO (Close) showing real well with teens. SAMANTHA SANG has good response with teens and 18+ females and males. ODYSSEY has teen response. ANDY GIBB pulling good female teens. NEIL DIAMOND came in with strong adults and female teens while PAUL SIMON was pulling males (18+).

Early Acceptance on:

PARLIAMENT (Flashlight) with teens and 18-24 males and females. KANSAS (Dust) showing with males (18+). LOU RAWLS pulling upper demo males and female adults. LITTLE RIVER BAND (Happy) showing with males (18+). LE BLANC AND CARR is strong with females (18+) and some 18+ males. RAYDIO pulls good males (18+). GINO VANNELLI (Valleys of Valhalla) showing with 18-24 males and 25-34 females. Good 18-24 female response on TIM MOORE. 18+ females responding well to BEE GEES (Night Fever). CHICAGO (Little One) pulls male and female adults, while CHICAGO (Take) had teen and male adult response. NEIL DIAMOND (You Don't Send) shows with females 18-24 and 25+ males; HEATWAVE (Always) with male teens and adults and JOHNNY RIVERS with teens.

TPLACE ket Playlists

reas.



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

Stations:

RW IV

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

RW V

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

Adds: Art Garfunkel
L. Ronstadt (Poor)

Extras: Abba
Eric Clapton
Meco

LP Cuts: Bee Gees (Night Fever)

Also Possible: Tom Petty
Odyssey
Kenny Rogers
David Gates

Last Week: This Week:

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

Adds: Art Garfunkel
Kansas (Dust)
Eric Clapton
L. Ronstadt

Extras: Paul Davis
Jay Ferguson

LP Cuts: None

Also Possible: Earth, Wind & Fire
Dave Mason

Last Week: This Week:

2	1	Player
3	2	Rod Stewart
1	3	Randy Newman
11	4	Bee Gees (Alive)
5	5	Paul Simon
9	6	Billy Joel
4	7	ELO
7	8	Dolly Parton
12	9	Samantha Sang
10	10	Neil Diamond
8	11	Styx
6	12	Bob Welch
16	13	Dan Hill
14	14	Santa Esmeralda
20	15	John Williams
18	16	Queen
13	17	Kansas
Add	18	Andy Gibb
Add	19	Paul Davis
17	20	Bee Gees (Deep)
Ex	21	Steely Dan

Adds: Art Garfunkel

Extras: Chic
Jay Ferguson
Meco

LP Cuts: None

Also Possible: Bill Withers
Johnny Rivers

Hottest:

Country Crossovers:

Kenny Rogers

Teen:

None

LP Cuts:

Bee Gees (Night Fever)

“TOO HOT TA TROT”

M 1432F

THE HOT NEW SINGLE!

FROM

“LIVE!”

POP

R&B

BB

29

BB

8

CB

47

CB

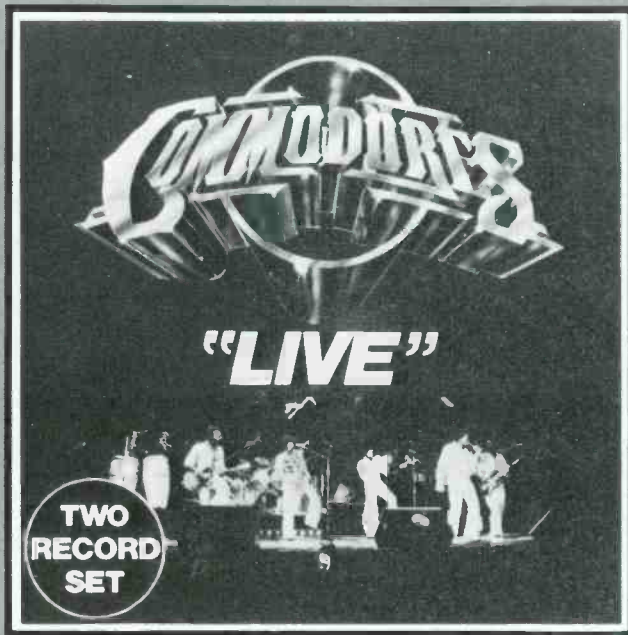
14

RW

49

RW

9



M9-894A2



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ON MOTOWN RECORDS

COMMODORES

THE WORD ON THE STREET IS "DI, DI, DI, DI, DIT, WO H, WOH OH."

Wet Willie's "Street Corner Serenade" is making
Top-40 listeners feel all right across the country.
It's lighting up the phones.
It's leaping up the charts...selling like mad.
And it's causing the "Manorisms" album to explode.

WET WILLIE'S "STREET CORNER SERENADE"
FROM "MANORISMS," ON EPIC RECORDS AND TAPES.

STANDING
EXCEPT TRUCKS
LOADING & UNLOADING
6 PM
FRI



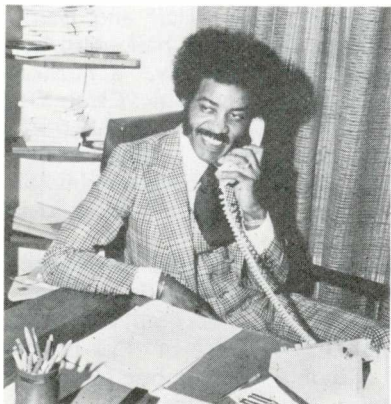
DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Jeff Lane on the Contemporary Producer's Role

By ALAN WOLMARK

■ The role of the producer has greatly expanded over the years to the point where a producer is almost as influential on the finished product as the artist. With that has come the rise of the producer as a "star" figure. Jeff Lane is one of those, having created the unique gold and platinum sound of Brass Construction and B.T. Express. Brought up in Lancaster, South Carolina, Lane left school and came directly to New York to make a go of being a performer. After 21 flop records and a stint as a shoe store manager in Brooklyn's Bedford-Stuyvesant, Lane now owns his own label, Big Boro (recently signed to Arista), is an independent producer, was voted 1976's Producer of the Year by NATRA, and this summer was honored in his hometown with the second annual Jeff Lane Day. In the following Dialogue, Lane discusses his successful production style and philosophy, Clive Davis and Arista, and the state of the commercial art he produces.



Jeff Lane

Lane now owns his own label, Big Boro (recently signed to Arista), is an independent producer, was voted 1976's Producer of the Year by NATRA, and this summer was honored in his hometown with the second annual Jeff Lane Day. In the following Dialogue, Lane discusses his successful production style and philosophy, Clive Davis and Arista, and the state of the commercial art he produces.

Record World: Producers are becoming more and more important to the finished product. What do you find yourself contributing to the records you produce?

Jeff Lane: I try to pick out the best qualities of the group and turn that into a commercial sound. I make musical and lyrical changes and find the necessary material to create that kind of sound. I really don't know what kind of sound I'm looking for until I hear the group. Then I decide what kind of material and what kind of concept. The main thing is that I want to do every group differently yet still remain commercial.

RW: Is the primary role of the producer to create a commercial product?

Lane: Actually, we're in the business to make money. The role of the producer is like a football or basketball coach: the job is to find the right people to play the right things at the right time. To make a winning team. If it means a person overplaying or underplaying on a date, then we do something about that. If they're playing the wrong lines then we give them the lines that we feel will be sellable in the marketplace.

RW: How do you go about selecting the material and the presentation for a particular band?

Lane: Actually, years ago I would start out with a concept first. Then we would apply the songs and the music to that particular concept. But today I don't do that anymore. I select hit material first. If I have a hit song, then I can get really any group to play that song and make it a hit because music today is about songs. It's not about a beat or one-line chants or no singing; it's about good singing and good songs.

RW: Would you say that is characteristic of all music now or particularly the music you're dealing with?

Lane: It's characteristic of all music. Because if it's an r&b song with one line and not really a strong story then you're not going to sell as many records. But with a good story it can become very appealing to both r&b and pop markets.

RW: Is this a new trend?

Lane: Yes. Four years ago we started a trend with B.T. Express and one with Brass Construction. Brass Construction were basically non-singers, they were musicians. I had to choose material to make them sound like singers, although they're not. In order to do that I couldn't get them a strong song. I needed some kind of one-line, chant-along thing that they could handle and sound professional.

RW: A group like B.T. Express hit with "Do It (Til You're Satisfied)," which wasn't really a song but more of a chant.

Lane: It was more like a chant but there was a universal message there. "Do It (Til You're Satisfied)" was to do whatever you wanted to do, if it was sex or your job, or singing or dancing—that was very appealing about the song.

RW: What major trends have you noticed in the past four years while you've been so successfully producing hit after hit?

Lane: I've noticed that the trend today is not so much disco—that's one very serious trend. Another is that we've had several jazz artists become chartmakers which couldn't have happened previously. Jazz today can take a very high position on the charts in both r&b and pop.

RW: How have you been trying to incorporate trends you are observing into the music are you producing?

Lane: I incorporated some of that into Brass Construction's first album because I wanted to get everything out of the group that they were capable of doing. The group originally was basically a jazz group so what we did was make the horns a little more jazz appealing on top of disco music and r&b chants. So we had a combination of sounds.

RW: You have gotten credit for some early disco trends—I believe B.T. was the first to release a disco version on one side of a single and a radio version on the other. How did that happen?

Lane: That was the first so-called disco record at the time. The reasons for it were that I was in the studio and I wanted to do an instrumental B-side. So I took the voices off and added an organ to make it sound like a different track and it sounded so good that we just made some edits and got a long version basically for the discos. The reason for going after that disco market was that it's always hard to get airplay with the thousands of records and heavy competition, so by directing something to the disco market we could probably get it started in the discos. At that time no one was servicing the discos, so if you walked up to a guy and gave him the record he would scream and freak out. Now it's even hard to get play in the discos.

The role of the producer is like a football or basketball coach: the job is to find the right people to play the right things at the right time.

RW: When you are considering the production of a disco disc, what production techniques do you employ to create that unique Jeff Lane sound?

Lane: It's not so much sound. I'll do "X" amount of research to find out what makes a crowd get excited, what kind of dances are they doing, what do they like to dance to, or what are they talking about? I'll hang out with the disco groups a little bit and see where their heads are at. So we'll make the lyrics part of their lifestyle. We make the beat part of their dancing style. That's how I believe we come up with the hits for the disco situation.

RW: Some of the most innovative productions are surfacing on disco recordings. Why do you think disco is the area in which so much production expertise is being exercised?

Lane: If you're making a disco disc then you are going to mix it to get the sound you want in the disco. When you mix for radio, you're not going to get that big sound out of a radio anyway, so there are more production techniques needed to deliver the kind of sound that will reach people and make them go crazy. I do disco mixes entirely different from an AM mix.

RW: Does someone as involved with the disco scene as you see disco as somewhat of an extended fad? If so, how do you see it changing?

Lane: I see the whole disco scene changing. Discos themselves will continue, but within the next year we'll probably be dancing to good songs, slow music—if it's good they'll dance to it, it doesn't necessarily have to be called disco.

RW: You started off as a singer and performer. How did you get your initial break into the business?

Lane: I came from a music family. My sisters and brothers were singing gospel down south as far back as I can remember. From there I played in school bands and played with several gospel groups in the south. About 20 years ago a preacher heard us singing and wanted

(Continued on page 85)

DISCO FILE TOP 20

JANUARY 28, 1978

1. **SUPERNATURE/GIVE ME LOVE**
CERRONE—Cotillion (lp medleys)
2. **RISKY CHANGES/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER**
BIONIC BOOGIE—Polydor (lp cuts)
3. **TWO HOT FOR LOVE**
THP ORCHESTRA—Butterfly (lp cut)
4. **LET'S ALL CHANT/LOVE EXPRESS**
MICHAEL ZAGER BAND
PRIVATE STOCK (disco disc)
5. **ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)
6. **THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE**
MARSHA HUNT—Aves (import lp cuts)
7. **STAYIN' ALIVE/NIGHT FEVER**
BEE GEES ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
8. **JOHNNY, JOHNNY PLEASE COME HOME**
CLAUDJA BARRY—Salsoul (lp cut)
9. **WHICH WAY IS UP?**
STARGARD—MCA (disco disc)
10. **SHAME**
EVELYN "CHAMPAGNE" KING—RCA (disco disc)
11. **DANCE A LITTLE BIT CLOSER**
CHARO—Salsoul (disco disc)
12. **DANCE WITH ME**
PETER BROWN—Drive (lp cut)
13. **DANCE, DANCE, DANCE/EVERYBODY DANCE**
CHIC—Atlantic (lp cuts)
14. **THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR**
TRAMMPS—Atlantic (lp cuts)
15. **AFRICANISM/GIMME SOME LOVING/DR. DOO-DAH**
KONGAS/CROCOS (import lp cuts)
16. **BOOGIE BOO**
BIONIC BOOGIE—Polydor (lp cuts)
17. **ON FIRE**
T CONNECTION—TK (disco disc)
18. **MANHATTAN LOVE SONG**
KING ERRISSON—Westbound (lp cut)
19. **MOONBOOTS**
ORS—Salsoul (disco disc)
20. **CAN'T YOU FEEL IT**
MICHELE—West End (lp cut)

New Casablanca Album Recorded Via Computer

NEW YORK—Casablanca Record and FilmWorks has just released a contemporary version of the classic "Romeo and Juliet," with music composed and produced by noted European recording artist Alec Costandinos. The album is one of the first ever recorded on 48 tracks, using the new SMPTE coding system at Trident Studios in London.

The SMPTE system, using two 24-track Studer tape recorders, operates via a coded signal to one track on each machine, essentially "locking" them into synch within one-two thousandths of a second. This gives the producer maximum control of each track, and allows for improved impression of depth and stereo.

Costandinos actually employed 60 channels in the production of "Romeo and Juliet," using a 40-channel desk and a 24-channel desk. And though he relied on the computer to record the tracks, the album was mixed by hand.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Three essential new releases this week, signalling the end of the great post-holiday record slump and the beginning of what promises to be an unusually rich and stimulating year in disco: "Romeo & Juliet" (Casablanca), the latest disco drama by Alec R. Costandinos, producer of *Love & Kisses*, *Sphinx* and *Sumeria*; "Half and Half," Vicki Sue Robinson's first album in nearly a year and a half—also her best so far (on RCA); and Montana's "A Dance Fantasy," a musical collage by producer Vince Montana based on the film "Close Encounters of the Third Kind" (due out within the week as Atlantic's second commercial disco disc). Taking them one at a time, as fine examples of the Eurodisco, Neo-New York and Neophiladelphia sounds, they encourage our conviction that disco's prime strength is in its growing diversity and depth.

"Romeo & Juliet," credited to Alec Costandinos and the **Synco-Phonic Orchestra**, is this producer-composer's first American release since *Love & Kisses* and in many ways his most accomplished and fully-satisfying work, combining the urgency and fire of "I've Found Love" with the delicacy and drama of "Golden Tears" in one splendid, seamless piece. With a plot so familiar, the lyric structure can be sketchy, dispensing with the sometimes awkward spoken segments that intrude on other Costandinos productions and allowing for a dense, uninterrupted flow of music. In a rather audacious move, two "songs" from Shakespeare's play—the prologues to Acts I and II—

(Continued on page 39)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

LES MOUCHES/NEW YORK

- DJ: Joel Jacobs
- ACT 1/ACT 2/ACT 4**—Donna Summer—Casablanca (lp medleys)
- EAST-WEST**—Voyage—Polydor/Sirocco (import lp medley)
- JOHNNY, JOHNNY PLEASE COME HOME/LOVE MACHINE**—Claudia Barry—Salsoul (lp cuts)
- LET'S ALL CHANT/LOVE EXPRESS**—Michael Zager Band—Private Stock (disco disc)
- THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS**—Marsha Hunt—Aves (import lp cuts)
- RISKY CHANGES/DANCE LITTLE DREAMER**—Bionic Boogie—Polydor (lp cuts)
- STAYIN' ALIVE/NIGHT FEVER**—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- YOU LIKE IT, WE LOVE IT**—Southroad Connection—Mahogany (disco disc)

GIRAFFE/PITTSBURGH

- DJ: Gary Larkin
- CHATTANOOGA CHOO CHOO**—Tuxedo Junction—Butterfly (lp cut)
- DANCE WITH ME**—Peter Brown—Drive (lp cut)
- DON'T COST YOU NOTHING**—Ashford & Simpson—Warner Bros. (disco disc)
- GIVE ME LOVE/SUPERNATURE**—Cerrone—Cotillion (lp medleys)
- HOUSE OF THE RISING SUN**—Revelacion—CrocOS (import lp cut)
- LET'S ALL CHANT**—Michael Zager Band—Private Stock (disco disc)
- LOVE BUG/SWEETS FOR MY SWEET**—Tina Charles—CBS (import disco disc)
- STAYIN' ALIVE/NIGHT FEVER**—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
- SWAY**—Peter Nicholas—RSO (lp cut)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)

BUZZBY'S/SAN FRANCISCO

- DJ: Christine Matuchek
- CHATTANOOGA CHOO CHOO/RAINY NIGHT IN RIO**—Tuxedo Junction—Butterfly (lp cuts)
- GALAXY**—War—MCA (disco disc)
- GIMME SOME LOVING/DR. DOO-DAH/TATTOO WOMAN**—Kongas—CrocOS (import lp cuts)
- I FEEL GOOD**—Al Green—Hi (lp cut)
- LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD**—Bunny Sigler—Gold Mind (lp cuts)
- LET'S ALL CHANT/LOVE EXPRESS**—Michael Zager Band—Private Stock (disco disc)
- THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE**—Marsha Hunt—Aves (import lp cuts)
- RISKY CHANGES/BOOGIE BOO/DANCE LITTLE DREAMER**—Bionic Boogie—Polydor (lp cuts)
- STAYIN' ALIVE/NIGHT FEVER/MORE**—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
- TOUCH TO TOUCH/AFRICANO**—Timmy Thomas—TK (disco disc)

SIGLO 21/BRONX, NEW YORK

- DJ: Louis "Angelo" Alers
- CLOSE ENCOUNTERS/CRAZY RHYTHM/TOPSY**—Meco—Millennium (lp cuts)
- HOUSE OF THE RISING SUN**—Revelacion—CrocOS (import lp cut)
- LET'S ALL CHANT**—Michael Zager Band—Private Stock (disco disc)
- MELODIES**—Made in USA—Delite (disco disc)
- RISKY CHANGES/DON'T LOSE THAT NUMBER/BOOGIE BOO**—Bionic Boogie—Polydor (lp cuts)
- SHAME**—Evelyn "Champagne" King—RCA (disco disc)
- STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN**—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
- SUPERNATURE/SWEET DRUMS/GIVE ME LOVE**—Cerrone—Cotillion (lp cuts/lp medley)
- TAKE IT EASY/JOHNNY, JOHNNY PLEASE COME HOME/DANCING FEVER**—Claudia Barry—Salsoul (lp cuts)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)

Labor Dept. Survey On Performing Artists

(Continued from page 3)

Only one-third of workers for whom the performing arts are principal profession managed to work full-time in those professions.

That as much as 71 percent partial unemployment exists among performing artists yearly.

That often performing artists work for as many as 10 different employers during a year, with as much as 69 percent of them facing 16 weeks of unemployment.

The survey, which was done by questionnaire and telephone followup, polled members of five well-known performing arts unions: Actors Equity, the Screen Writer's Guild, The American Federation of Musicians (AFM) and the American Guild of Musical Artists (AGMA). The response, the report noted, was enthusiastic.

The report dealt with these unions, it was pointed out, because it was the only way to get a survey at a reasonable cost.

The report also found that when performing artists take jobs other than those in their professions, the jobs are completely unrelated to the disciplines. In other words, they are not teaching or coaching jobs, and are therefore "a waste of talent and training."

The survey showed that actors fare worst in unemployment—71 percent partial unemployment for Screen Actors Guild members and members of Actors Equity—and musicians do better, with 39 percent.

However, the report indicates that 70 percent of musicians in the two guilds reported jobs outside their professions.

The national average for the rest of the labor force is 19 percent partial unemployment, by comparison.

Sixty-nine percent of actors experienced more than 16 weeks of unemployment; 14 percent of the musicians had the same experience, although the survey showed that musicians were more apt to take an unrelated job than the actors.

The purpose of the survey was to highlight that performing artists were not getting a "fair shake" from CETA (Comprehensive Employment and Training Act), which distributes money at the state and local level for jobs and job training.

Duke Gets Gold

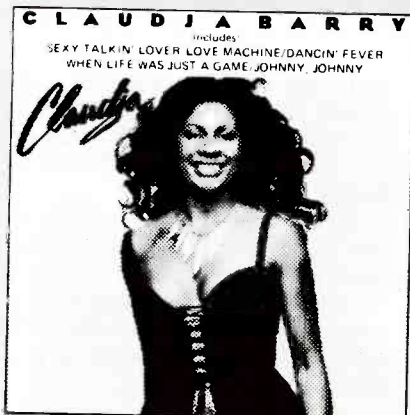
NEW YORK — Epic recording artist George Duke's latest album, "Reach For It," has been certified gold by the RIAA.

CLAUDJA BARRY

Claudja

SPREADING
"DANCIN' FEVER"
Tonight And Every Night.

Since the startling success of "Sweet Dynamite," the music world is talking about Claudja. Claudja, the singer. Claudja, the total artist. Now, **CLAUDJA**, the second album. A pick in all trades, Billboard heralded her as "a compelling performer," Record World called it "an essential lp" and Cash Box said "she is one of the best female vocalists to arrive on the scene in quite some time." Contact "Dancin' Fever." It's contagious. And outrageous. From **CLAUDJA**. "The Girl Most Likely..."



Arranged by JORG EVERS
Produced by JURGEN S. KORDULETSCH
"A TOM MOULTON MIX"

The album: SA 5525
The 8-track: S8 5525
The cassette: SC 5525
The single: "DANCIN' FEVER": S7 2058



Salsoul Records • Manufactured and Marketed by
Caytronics Corporation • A Cayre Industries Company,
240 Madison Avenue, New York, NY 10016



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Find Me A Girl" — The Jacksons (Epic). Extracted from their latest lp, the family group has executed lyrics written by Kenny Gamble and Leon Huff superbly. The maturity in the vocals of this group has enhanced the sound.

DEDE'S DITTIES TO WATCH: "Boozilla" — Bootsy's Rubber Band (Warner Brothers); "Dance (Do What You Wanna Do)" — Sun (Capitol); "Can You Get It (Suzie Ceasar)" — Mandrill (Arista).

Motown searched far and near for a New York promotion man to promote their hits. Ruben Rodriguez had that position but now Frank West is in the key spot.

George "Boogaloo" Frazier, it is said through the grapevine, has resigned his position with radio station KYOK-AM (Houston). His official resignation was handed in Tuesday, January 17th. Frazier, who has been affiliated with that station for quite some time, was the music director. His future plans were not stated.

Record News: Ralph McDonald's new lp will be released around the 25th of this month. We understand that it is in keeping with the unique quality that this artist is known for.

The Spinners are now singing background for Elton John. Thom Bell, we understand, produced this artist with a taste of Philadelphia.

Brenda Evans has found a position with Wally Roker's new company, Olde World Records. Ms. Evans will be promoting for that company's artist, Brook Benton.

Friday, January 27th will be the date of Sonny Kelsey's testimonial. There will be a lot going on that weekend. NATRA will be holding a meeting based toward the consolidation of that organization, and the women in the industry will also be having a meeting. Look forward to a very productive weekend at the Capitol Hyatt Regency.

An organization three (3) years old had their first man of the year award a couple of weeks ago here in New York. That man was Jim Tyrrell of Columbia Records. The organization was Young Activist Now. The purpose for the award was given for furthering the development of the inner city youth. Shown here from left are: Jim Tyrrell; Bill



Curitan; Jerome Gasper; Warren Shaft; Ron Mosely; Jim Sussic and Janis George.

CBS Dominates RW Jazz Chart

■ **NEW YORK** — CBS Records dominates the January 21 *Record World* Jazz Chart, holding down three of the top five positions and an impressive 12 spots overall. Jazz/progressive albums by artists on the Columbia, Epic and CBS Associated Labels represent the largest share of the chart, and eight albums have crossed over to significant positions on the pop album chart.

Leaders

George Duke's gold record "Reach For It" (Epic) came in at #2; Bob James's "Heads" on his own Tappan Zee Records is #3, and Ramsey Lewis' "Tequila Mockingbird" (Columbia) is #5.

Top 20

Just outside the Top 5 jazz best-sellers, albums by CBS artists hold positions 12 through 17 inclusive: "Multiplication" by Eric Gale; "The Montreux Festival, Vol. 1" "The V.S.O.P. Quintet;" "Magic" by Billy Cobham (all Columbia); Tom Scott's "Blow It Out" (Ode); and "New Vintage" by Maynard Ferguson (Columbia). Also on the Jazz Chart are Steve Khan's "Tightrope" (Tappan Zee) at #23; "Sophisticated Giant" by Dexter Gordon (Columbia) at #32; and "Bundle of Joy" by Freddie Hubbard (Columbia) at #37.

Atlantic Signs Montana

■ **NEW YORK** — Montana has been signed to an exclusive long-term, worldwide contract with Atlantic Records, it has been announced by president Jerry Greenberg. Montana is the artist name for the music produced and arranged by Vince Montana. Being rush-released this week are the debut single and DiscoDisc by Montana, entitled "Dance Fantasy" (an excerpt from "A Dance Fantasy Inspired By 'Close Encounters of The 3rd Kind'"), which was written, produced and arranged by Vince Montana, and mixed by Tom Moulton.

Supreme Court

(Continued from page 10) crossownership rules, permitting most existing combinations to stand, but ordered several small-market newspapers to sell their broadcast stations.

Those stations appealed the FCC directive to the courts, and the result last year was a D.C. appellate decision that not only should the small market stations divest themselves of their stations, but that all other combinations should be broken up.

Thus, the decision on the case the Supreme Court is hearing now would be one of the most momentous in the communications industry in this decade, affecting almost every major city in the country.

R&B PICKS OF THE WEEK

SINGLE
45
ATLANTIC

SPINNERS, "EASY COME, EASY GO" (Mighty Three Music, BMI). The pulsating rhythm known as the Philadelphia sound makes for an exciting tune. Thom Bell's magic wand sprinkles gold, adding to the sparkling lyrics and heavy track. Should climb the charts, both pop and r&b. Atlantic ST-A-34707.

SLEEPER
abc

LEE DORSEY, "NIGHT PEOPLE" (Marsaint Music, Inc., BMI). This is the first time since 1970 that we have heard from Dorsey. If you don't remember "Ya, Ya," then listen to "Night People," which was produced by Allen Toussaint. A pattern of pure rhythm has been laid out over a moving beat that should go over big on the disco scene. Extracted from his recent lp, "Night People," this one will insure a comeback for Dorsey. ABC 45-17248-M.

ALBUM SYLVIA, "LAY IT ON ME." Soft and sultry, Sylvia definitely lays it on the audience throughout, including the remake of "Love Is Strange." This particular tune is done with a new handle on it by raising the beat, making it more danceable. Included in this package is her latest single, "The Lollipop Man (Kojak Theme)," which has all the main ingredients of a novelty hit. Sylvia handles each cut with much professionalism. Vibration VI 131.



The Compliments

New Hit

“FALLING
IN LOVE”

DK4565

Is Making Our A&R Dir.
Mr. Ray Daniels Work His
Big Ass Off.

BRUNSWICK

DAKAR



THE R&B SINGLES CHART

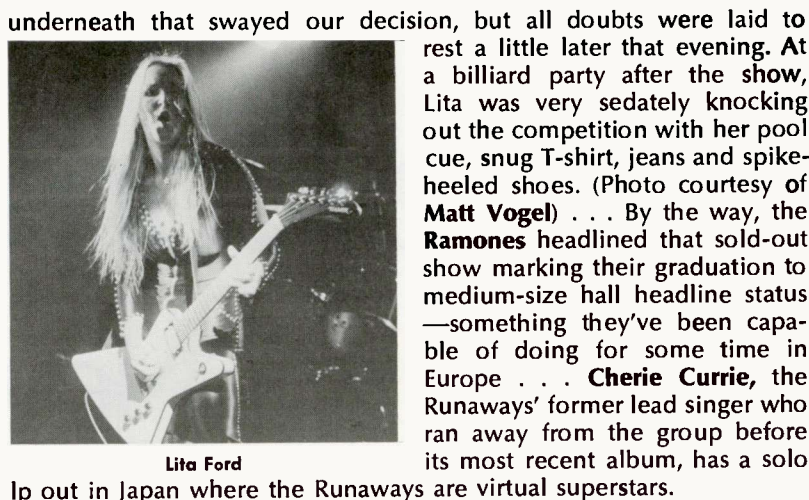
JANUARY 28, 1978

JAN. 28	JAN. 21	1	1	FFUN CON FUNK SHUN/Mercury 73949
2	4	2	4	OUR LOVE NATALIE COLE/Capitol 4509
3	3	3	3	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
4	2	4	2	LOVELY DAY BILL WITHERS/Columbia 3 10627
5	5	5	5	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
6	6	6	6	REACH FOR IT GEORGE DUKE/Epic 8 50463
7	9	7	9	GALAXY WAR/MCA 40820
8	10	8	10	JACK & JILL RAYDIO/Arista 0283
9	13	9	13	TOO HOT TA TROT COMMODORES/Motown 1432
10	15	10	15	WHICH WAY IS UP STARGARD/MCA 40825

11	8	11	8	OOH BOY ROSE ROYCE/Whitfield WHL 8491 (WB)
12	14	12	14	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)
13	12	13	12	BELLE AL GREEN/Hi 77505 (Cream)
14	21	14	21	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490
15	11	15	11	NATIVE NEW YORKER ODYSSEY/RCA 11129
16	7	16	7	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
17	22	17	22	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648
18	26	18	26	LOVE ME RIGHT DENISE LaSALLE/ABC 12312
19	19	19	19	COME GO WITH ME POCKETS/Columbia 3 10632
20	29	20	29	BABY COME BACK PLAYER/RSO RS 879
21	23	21	23	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)
22	30	22	30	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361
23	24	23	24	ON FIRE T-CONNECTION/Dash 5041 (T.K.)
24	18	24	18	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F
25	27	25	27	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)
26	28	26	28	SOFT AND EASY BLACKBYRDS/Fantasy 809
27	35	27	35	AIN'T GONNA HURT NOBODY BRICK/Bang 735
28	36	28	36	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)
29	33	29	33	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
30	31	30	31	COCOMOTION EL COCO/AVI 147 S
31	37	31	37	LE SPANK LE PAMPLEMOUSE/AVI 153
32	32	32	32	I LOVE YOU DONNA SUMMER/Casablanca 907
33	44	33	44	SHOUT IT OUT BT EXPRESS/Columbia 3 10649
34	38	34	38	LADY LOVE LOU RAWLS/Phila. Intl. 8 3634 (CBS)
35	16	35	16	IF IT DON'T FIT, DON'T FORCE IT KELLE PATTERSON/Shadybrook SB 45 1041
36	17	36	17	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974
37	20	37	20	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)
38	45	38	45	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971
39	34	39	34	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350
40	25	40	25	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)
41	39	41	39	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441
42	40	42	40	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB

43	46	43	46	IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN/Polydor PD 14438
44	49	44	49	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind GM 4008 (Salsoul)
45	57	45	57	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
46	47	46	47	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674 (Capitol)
47	50	47	50	PRECIOUS, PRECIOUS O.V. WRIGHT/Hi 77504 (Cream)
48	41	48	41	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022
49	55	49	55	THE MIGHTY ARMY NEW BIRTH/Warner Bros. 8499
50	59	50	59	CLOSE ENCOUNTERS OF THE THIRD KIND GENE PAGE/Arista 0302
51	48	51	48	DUSIC BRICK/Bang 734
52	60	52	60	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327
53	—	53	—	FLASH LIGHT PARLIAMENT/Casablanca NB 909
54	63	54	63	FOR YOUR LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor)
55	53	55	53	STANDING RIGHT HERE MELBA MOORE/Buddah 589 (Arista)
56	58	56	58	IF YOU FEEL LIKE DANCIN' AL HUDSON & THE SOUL PARTNERS/ABC 12317
57	65	57	65	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic 3443
58	—	58	—	AM I LOSING YOU MANHATTANS/Columbia 3 10674
59	61	59	61	OUT OF THE GHETTO ISAAC HAYES/Polydor 14446
60	74	60	74	L-O-V-E U BRASS CONSTRUCTION/United Artists 1120
61	71	61	71	CALL MY JOB ALBERT KING/Tomato TM 1001
62	69	62	69	WHAT YOU GONNA DO WILLIE HUTCH/Motown M 1433
63	66	63	66	THE END OF THE RAINBOW MCKINLEY MITCHELL/Chimneyville 10219 (T.K.)
64	—	64	—	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown)
65	—	65	—	STAYIN' ALIVE BEE GEES/RSO 885
66	67	66	67	STAY BY MY SIDE BO KIRKLAND & RUTH DAVIS/Claridge 432
67	—	67	—	DON'T COST YOU NOTHING ASHFORD & SIMPSON/Warner Bros. 8514
68	68	68	68	GOOD LUCK CHARM (PART I) OHIO PLAYERS/Mercury 73977
69	—	69	—	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
70	73	70	73	PRIVATE PROPERTY DELLS/Mercury 73977
71	75	71	75	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728
72	70	72	70	ONLY THE STRONG SURVIVE BILLY PAUL/Phila. Intl. 8 3635 (CBS)
73	—	73	—	MAKIN' LOVE IS GOOD FOR YOU BROOK BENTON/Olde World 7700
74	64	74	64	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
75	72	75	72	CHOOSING YOU LENNY WILLIAMS/ABC 12289

New Wave News (Continued from page 24)



Lita Ford

underneath that swayed our decision, but all doubts were laid to rest a little later that evening. At a billiard party after the show, Lita was very sedately knocking out the competition with her pool cue, snug T-shirt, jeans and spike-heeled shoes. (Photo courtesy of Matt Vogel) . . . By the way, the Ramones headlined that sold-out show marking their graduation to medium-size hall headline status—something they've been capable of doing for some time in Europe . . . Cherie Currie, the Runaways' former lead singer who ran away from the group before its most recent album, has a solo lp out in Japan where the Runaways are virtual superstars.

SIGNINGS: Sire Records has signed another new wave band. This time it's Australia's **Radio Birdman** whose debut record is set for simultaneous worldwide release (except Australia) in March with an April release set for Japan. Meanwhile from Sire, watch for the February 3 debut of the **Tuff Darts**.

RADIO: There are now two AM stations we know of programming punk. L.A.'s KTNQ led the way and WSAW (Allentown, Penn.) has been doing a new wave show on Saturday nights from 11-3 on the **Bob Rockcross** show. Bob features a top 20 and new releases.

LEGAL DEPT.: The result thus far in the legal wrangle mentioned in the last column that's holding up Ork Records product is that the **Cramps** and **Chris Stamey** have received full control of their tapes to expedite their release. Both artists will form their own labels. Stamey will kick off Car Records which will release a 12" ep of new material by Stamey's band, the **Sneakers**. The Cramps are still negotiating their circumstances . . . On label lines, **John Cale** is getting together his own, to be called **Spy Records**.

NEW RELEASES: "Pretty Vacant"/"Submission"—Sex Pistols (WB/Virgin). The Pistols finally have their first American single. Need we say more? . . . "2-4-6-8 Motorway"/"I Shall Be Released"—**Tom Robinson Band** (Harvest). Another big English hit getting an American release. "Motorway" is a good, danceable rocker somewhat reminiscent of the **Kinks** from this sometimes political band (Both are RW Sleeper Picks) . . . "Crocodile Tears"/"I Like To Be Clean"—**The Mumps** (Exhibit J/Bomp). The A-side is a predictable rock song with a cleaner production than most new wave product. This group has come a long way from their CBGB's appearances of a couple of years ago. "Kill City"—**Iggy Pop & James Williamson** (Bomp). An important album for Iggy lovers, it contains some essential rockers and actually reveals an acoustic side to the "idiot."

R&B REGIONAL BREAKOUTS

Singles	Albums
East: Gene Page (Arista) Parliament (Casablanca) Manhattans (Columbia) Eddie Kendricks (Tamla) Ashford & Simpson (Warner Bros.)	East: Lonnie Jordan (MCA) Cerrone (Cotillion)
South: Manhattans (Columbia) Brass Construction (UA) Albert King (Tomato) Eddie Kendricks (Tamla) Maze (Capitol)	South: Albert King (Tomato)
Midwest: Gene Page (Arista) Parliament (Casablanca) Manhattans (Columbia) Albert King (Tomato) Eddie Kendricks (Tamla) Bee Gees (Stayin') (RSO)	Midwest: Lonnie Jordan (MCA) Albert King (Tomato)
West: Ashford & Simpson (Warner Bros.) Maze (Capitol)	West: Grover Washington, Jr. (Kudu) Peter Brown (Drive)



THE R&B LP CHART

JANUARY 28, 1978

1. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
2. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
3. **COMMODORES LIVE**
Motown M9 984A2
4. **GALAXY**
WAR/MCA 3030
5. **THANKFUL**
NATALIE COLE/Capitol SW 11708
6. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS2 4001
7. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
8. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
9. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
10. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
11. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
12. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
13. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 34036 (CBS)
14. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
15. **CHIC**
Atlantic SD 19153
16. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
17. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
18. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078
19. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)
20. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543
21. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G (UA)
22. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
23. **THE BELLE ALBUM**
AL GREEN/Hi HLP 6004 (Cream)
24. **FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
25. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (T.K.)
26. **BRICK**
Bang BLP 409
27. **SOMETHING TO LOVE**
LTD/A&M SP 4646
28. **ACTION**
BLACKBYRDS/Fantasy F 9535
29. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
30. **LOOKING BACK**
STEVIE WONDER/Motown M 804LP3
31. **TURNIN' ON**
HIGH INERGY/Gordy G7 78S1 (Motown)
32. **NEW HORIZON**
ISAAC HAYES/Polydor PD 1 6120
33. **LOVE CONNECTION**
DELLS/Mercury SRM 1 3711
34. **DIFFERENT MOODS OF ME**
LONNIE JORDAN/MCA 2329
35. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
36. **THE TRAMPS III**
Atlantic SD 19148
37. **COCOMOTION**
EL COCO/AVI 6012
38. **BRASS CONSTRUCTION III**
United Artists LA775 H
39. **KING ALBERT**
ALBERT KING/Tomato TOM 6002
40. **SUPERNATURE**
CERRONE/Cotillion SD 5202 (Atlantic)

RECORD WORLD JANUARY 28, 1978

Disco File

(Continued from page 34)

are included here along with the new lyric passages and the combination works brilliantly. The singers, both male and female, usually in full chorus, are strong and stirring, emotional even when narrating events but at a peak when assuming the lovers' roles and soaring with them. In spite of my enthusiasm for the European disco sound, even I must admit that its stylistic vocabulary is being overworked and threatening to wear thin, but the best producers—and certainly Costandinos is among the finest—have been pushing the form ahead record by record, experimenting with the narrative structure, intensifying the movement and thematic flow of the music. So, while there may be nothing startlingly different about the style of "Romeo & Juliet," Costandinos has brought that style to a certain perfection here and retained its freshness with countless musical surprises. Side two recalls the thrilling changes of "I've Found Love"—rushes of violins and voices, omniously blaring horns jittering to a nervous beat—and the music throughout is always grand but never pompous; warm but never calculating. To get down to disco details, both sides are strong enough to dance straight through with Acts I and II on side 1 (16:08) and Acts III, IV and V filling out side 2 (17:25). **Don Ray**, whose name appears on all the best European product, arranged here as well. A moving, important album and the first major American disco lp of 1978.

Vicki Sue Robinson's "Half and Half" is sharp, sassy New York disco—funk with flair—plus some wonderful ballads that together make for the singer's most effective and well-balanced album. Robinson sounds more at ease, looser than before so the rough, grainy quality of her voice achieves just the right cutting edge here—tough yet tender. "Turn the Beat Around" remains unmatched, but "Hold Tight" is included here in a somewhat abbreviated version (5:27) and several other cuts have a comparable punch. The stand-outs: "Don't Try to Win Me Back Again," which is very similar to "Hold Tight" (an almost identical intro) with robut vocals underlined by hand-clapping and an angular kind of structure; "Trust in Me," slightly uneven but the most enjoyable, driving track with a great chorus and tight breaks (plus some Motown echoes); and "Feels So Good It Must Be Wrong," which is clinched by a nice drum break and the following chorus/instrumental build. On the slow side, listen to "Freeway Song," a lovely number Robinson wrote, and "Jealousy." No outrageous peaks, maybe, and the hot cuts could all stand some lengthening, but this is still the best showcase Vicki Sue's enjoyed to date—credit producer **Warren Schatz**.

"A Dance Fantasy," nearly 19 minutes of music drawn from and inspired by "Close Encounters of the Third Kind," is **Vince Montana's** most ambitious and fascinating production. Arranged in seven "movements" that trace the development of the film, this is a dramatic mood collage similar to **Meco's** "Star Wars" medley but with the grace and poetry of a Costandinos side. Some sections may be too down-paced for a continuous dance-through but the force of the whole piece should keep dancers absorbed and if not, it's a marvelous record to just listen to. Montana conjures up the mystery and splendor of the movie with some great **Salsoul Orchestra**-like sections but he retains much of the film's wit as well (with a light "Comin' Round the Mountain" passage and the final singing of "When You Wish Upon a Star," the song Spielberg had originally tagged "Close Encounters" with). This is the most imaginative and beautiful of the "Close Encounters" records—right down to the female voices ooo-ing the "five tones" at the end—and should be experimented with.

FEEDBACK: Christine Matuchek is the third San Francisco DJ to add **Al Green's** "I Feel Good" to her top 10 list (Michael Lee and John Randazzo preceded her)—enough to indicate a solid regional breakout for this glowing modern gospel cut from "The Belle Album" (Hi). When asked why Green is doing it in San Francisco, Christine said, "This city really likes its funk and Al Green has always been a favorite. People know his voice and this one was so instant I couldn't believe it." No wonder—Green sounds infectiously joyful and the music churns along at a fine clip; this one deserves to spread across the country (though a sharper mix might help). Check it out.

E/A Releases Three

■ **LOS ANGELES**—Elektra/Asylum Records will be releasing three new albums late this month. They are Keith Carradine's "Lost And Found;" "All This And Heaven Too" by Andrew Gold; and Warren Zevon's second lp, "Excitable Boy."

Bloom Ups Christiansen

■ **NEW YORK**—Jill Christiansen has been named an account executive at The Howard Bloom Organization, Ltd. Ms. Christiansen, who joined The Howard Bloom Organization in 1977, was formerly a publicist at C.J. Strauss & Co.



THE JAZZ LP CHART

JANUARY 28, 1978

1. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3737 (Motown)
2. **REACH FOR IT**
GEORGE DUKE/Epic JE 34882
3. **HEADS**
BOB JAMES/Columbia JC 34896
4. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
5. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
6. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
7. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
8. **ACTION**
BLACKBYRDS/Fantasy F 9535
9. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
10. **MULTIPLICATION**
ERIC GALE/Columbia JC 34938
11. **INNER VOICES**
MCCOY TYNER/Fantasy F 9079
12. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
13. **WINDOW OF A CHILD**
SEA WIND/CTI 7 5007
14. **MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
15. **MAGIC**
BILLY COBHAM/Columbia JC 34939
16. **THE QUINTET**
V.S.O.P./Columbia C2 34976
17. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
18. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
19. **BLOW IT OUT**
TOM SCOTT/Epic/Ode BL 34966
20. **SKY ISLANDS**
CALDERA/Capitol 11658
21. **TIGHTROPE**
STEVE KHAN/Columbia JC 34857
22. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
23. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
24. **LIFELINE**
ROY AYERS/UBIQUITY/Polydor PD 1 6108
25. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
26. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
27. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
28. **LIVE IN MUNICH**
THAD JONES & MEL LEWIS/Horizon SP 724 (A&M)
29. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro CR 2004
30. **ONE OF A KIND**
DAVE GRUSIN/Polydor PD 1 6118
31. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
32. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/Arista ABC 4147
33. **ALONE AGAIN**
BILL EVANS/Fantasy F 9542
34. **HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
35. **DIFFERENT MOODS OF ME**
LONNIE JORDAN/MCA 2329
36. **BIRTH RECYCLE**
MONTUME/Third Street TSJ 100 (Universal)
37. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
38. **MISTER MAGIC**
GROVER WASHINGTON, Jr./Kudu KUX 3637 (Motown)
39. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
Warner Bros. 2BZ 3052
40. **EASY LIVING**
SONNY ROLLINS/Milestone 9080 (Fantasy)

FRANKIE VALLI—Private Stock 180

RAINSTORM (prod. by Charles Calello) (writer: Andrews) (Chrysalis, ASCAP) (3:55)

The Chris Andrews song, now covered by Valli, seems destined to be a hit for someone, and with Valli's solid, recognizable vocal, this could be it.

SANTANA—Columbia 3-10677

BLACK MAGIC WOMAN (prod. by Devadip Carlos Santana & Tom Coster) (writer: Green) (Murbo, BMI) (2:35)

The Fleetwood Mac cover that launched Santana a decade ago could regain a chart foothold in this tightly-edited live version. His guitar stands out.

BELLAMY BROTHERS—Warner-Curb 8521

BIRD DOG (prod. by Michael Lloyd) (writer: Bryant) (House of Bryant, BMI) (2:26)

The Bellamys do a creditable Everly Brothers number here, with production and voices quite close to the '58 original. It could repeat its success.

THE SPINNERS—Atlantic 3462

EASY COME, EASY GO (prod. by Thom Bell) (writers: Bell-James-Bell) (Mighty Three, BMI) (3:26)

Not the Bobby Sherman hit of a few years back, this single has an easy r&b tempo to go with its title, and the fine group vocals one would expect.

THE HUDSON BROTHERS—Arista 0286

I DON'T WANNA BE LONELY (prod. by Tony Macaulay) (writer: Patton) (Rocket, BMI) (3:16)

As thoroughly pop as any past Hudsons effort, this single trades on a bright, bouncy style, clear, melodic vocals and a catchy hook in the chorus.

ROY AYERS—Polydor 14451

FREAKY DEAKY (prod. by Roy Ayers) (writers: Birdsong-Ayers) (Michelle Bird/Roy Ayers Ubiquity, ASCAP) (3:07)

With lyrics like "Freaky-Deaky, Funky-Donkey," you might expect rhythm to predominate—and it does, in humorous, involved fashion. R&B take note.

VERNON GARRETT—ICA 019

HEY YOUNG GIRL (prod. by Monk Higgins & Al Bell) (writers: Garrett-Vee Pea) (Alvert, BMI) (3:40)

Echoes of ICA's Memphis roots abound in this energetic r&b tune—Garrett's rough vocal, a powerful beat and a Stax-like horn arrangement stand out.

NAZARETH—A&M 2009

SHOT ME DOWN (prod. by Manny Charlton) (writer: Charlton) (MT3, SESAC) (3:31)

Nazareth's hard-rocking style takes on a bit of country on this single, which retains the rough-edged vocal that makes the group distinctive.

SONG OF THE WEEK

THE ONE AND ONLY (writers: Alan & Marilyn Bergman-Patrick Williams) (Famous, ASCAP/Ensign, BMI)

KACEY CISYK—ABC 12333 (prod. by Patrick Williams & Steve Duboff) (3:58)

MAGGIE MACNEAL—Warner Bros. 8524 (prod. by Steve Barri & Jay Graydon) (2:50)

Both labels obviously hope this movie-theme love ballad will follow the lead of "You Light Up My Life." Cisyk sang that hit, anonymously, in the movie; MacNeal is formerly of "Mouth and..."

BROOKLYN DREAMS—Millennium 610 (Casablanca)

MUSIC, HARMONY AND RHYTHM (prod. by Skip Konte) (writers: Sudano-Esposito) (Starrin/Rick's, BMI) (3:29)

This New York pop group shows with its second single that r&b is well within its range—this catalogue of musical ABC's could go far.

PARLIAMENT—Casablanca 909

FLASH LIGHT (prod. by George Clinton) (writers: Clinton-Worrell-Collins) (Rick's/Malbiz, BMI) (4:08)

Clinton continues to vary his bands' steady diet of funk with unusual, amusing twists—here, a complex melody and a cappella finish stand out.

BLACK OAK—Capricorn 0284

NOT FADE AWAY (prod. by Deke Richards) (writers: Petty-Hardin) (MPL, BMI) (2:52)

The Black Oak treatment of the Buddy Holly standard is rough and lively—Jim Dandy Mangrum's vocal stands out, the cut rocks hard from start to finish.

KENNY EVERETT & MIKE VICKERS—DJM 1033

CAPTAIN KREMMEN (RETRIBUTION) (prod. by Mike Vickers) (writers: Everett-Vickers) (TRO-Essex, ASCAP) (2:35)

The new year's first novelty record is a camp look at "Star Trek" (camp in itself). Disco music links together some amusing, bizarre moments.

SLAVE—Cotillion 44231

THE PARTY SONG (prod. by Jeff Dixon & group) (writers: group) (Spur-Tree/Cotillion, BMI) (3:25)

The latest Slave single informs the listener, "This is not a commercial." It is a humorous if conventional party record, which should enjoy r&b success.

GOOD BREAD ALLEY—Private Stock 181

NO WOMAN NA CRY (prod. by Artie Kornfeld) (writer: Ford) (Tuff Gong/Almo, ASCAP) (3:20)

The song is best known as a Wailers tune, but here, with some of the rough edges smoothed and the vocal made more distinct, it could launch a new group.

ELVIN BISHOP—Capricorn 0285

ROCK MY SOUL (prod. by Allan Blazek) (writer: Bishop) (Crabshaw, ASCAP) (3:26)

Another live rocker from Bishop, this one a gospel-tinged song with appropriate female backing vocals—the tune is a strong one, with pop chances.

CARPENTERS—A&M 2008

SWEET, SWEET SMILE (prod. by Richard Carpenter) (writers: Newton-Young) (Sterling/Addison Street, ASCAP) (2:54)

The Carpenters go country? Karen's voice adapts well to this tightly-arranged Juice Newton tune, and the result could be a multi-format hit.

BOOTSY'S RUBBER BAND—Warner Bros. 8512

BOOTZILLA (prod. by George Clinton & William Collins) (writers: same as prod.) (Rubber Band, BMI) (4:21)

Soul-funk's most glittering showman should return to r&b charts with this humorous, danceable rhythm piece. The lyrics are worth listening for.

BLOOD, SWEAT & TEARS—ABC 12310

BLUE STREET (prod. by Roy Halee & Bobby Colomby) (writer: Edelman) (Unart/Piano Picker, BMI) (3:55)

One of Randy Edelman's best songs brings out one of David Clayton-Thomas' best performances on this slow, moving ballad, a likely BS&T hit.

JIMMIE PETERS—Mercury 55016

634-5789 (prod. by Jerry Gillespie) (writers: Cropper-Floyd) (Pronto/East Memphis, BMI) (2:46)

Peters mellows the Wilson Pickett hit, but the calibre of the song shines through at any tempo—the vocal is solid here, the mood appropriate.

BROOK BENTON—Olde World 1100

MAKIN' LOVE IS GOOD FOR YOU (prod. by Clyde Otis) (writer: White) (Tennessee Swamp Fox, ASCAP) (3:33)

Benton's version of a good Tony Joe White tune retains the subdued but insistent beat and teasing vocal that gave the original all its appeal.

FANDANGO—RCA 11194

HEADLINER (prod. by Neil Portnow) (writers: LaRue-Blakemore) (Life and Times/Live, BMI) (3:40)

The group's name might suggest country leanings, but this single is straightforward rock and roll, upbeat and insistent, and a good pop candidate.

BUZZ CASON—DJM 1031

WILD WIND (prod. by Buzz Cason) (writer: Chapman) (Shadowfax, BMI) (2:57)

Cason designs his records to bridge the country-pop gap, and this latest single is similarly made—a mid-tempo ballad, it could succeed with several formats.

ABBA[®] 
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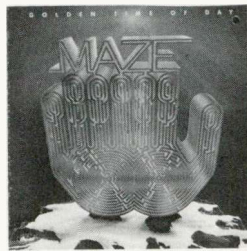
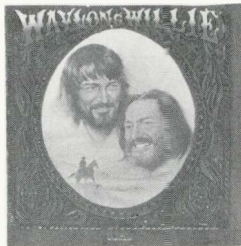
ABBA[®] 
THE FOLIO

WORLD-WIDE RELEASE JANUARY/FEBRUARY 1978
A POLAR MUSIC INTERNATIONAL PRODUCTION

WAYLON & WILLIE

WAYLON JENNINGS & WILLIE NELSON—RCA
AFL1-2686 (7.98)

The huge success of the "Outlaws" album could possibly be repeated with these two musical giants. Five songs feature them singing duets while each artist additionally gets three solo spots. "Mamas Don't Let Your Babies Grow Up To Be Cowboys" stands poised as a pop single hit.



GOLDEN TIME OF DAY

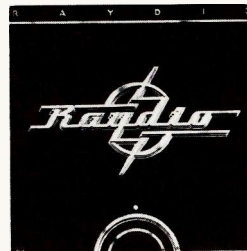
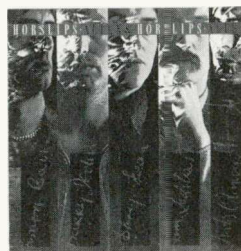
MAZE FEATURING FRANKIE BEVERLY—Capitol
ST-11710

The second album from this self-contained seven piece r&b group is a more sophisticated effort. Group leader Frankie Beverly has penned some exceptional songs which stand a good chance of crossing over into the pop market. Fine vocals and crisp, rhythmic instrumental work point to another solid success.

ALIENS

HORSLIPS—DJM DJLPA-16 (6.98)

The group follows the impressive "Book Of Invasions" with its most straightforward rock effort yet. One of the most honest and immediately appealing rock albums we've heard in some time, it picks up the story of their last lp but each song stands on its own musical merit.



RAYDIO

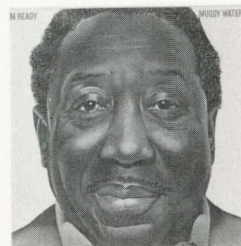
Arista AB 4163 (7.98)

Ray Parker, Jr.'s new quartet is already making waves on the r&b charts with "Jack and Jill" and that should signal just the start. The music is played with all the skill of seasoned sessionmen but their songs are laced with hooks and funky catch-phrases that should bring them before a wide audience.

I'M READY

MUDDY WATERS—Blue Sky JZ 34928 (CBS) (7.98)

Waters' "Hard Again" was his most commercially successful album in his long career and "I'm Ready" sounds like the natural follow-up. Waters combines new songs with classics like "I'm Your Hoochie Coochie Man" and old musical associates and younger players for an authentic sounding program of blues.



SAFETY IN NUMBERS

CRACK THE SKY—Lifesong JZ 35041 (CBS) (7.98)

The group's third album is a sophisticated blend of instrumental pyrotechnics and vocals that at times sound reminiscent of English bands like Queen or Yes. Crack the Sky holds its own, however, with songs like "Nuclear Apathy," "Long Nights" and "Lighten Up McGraw" some of their best.

CRANE

Capitol ST 11742 (6.98)

Guitarist / bassist / keyboardist / vocalist Chuck Crane is credited with the engineering of the Derek and the Dominos album among others and makes his bow here as leader of his own quartet. Crane has a fluent and extroverted guitar style which soars through the lp dominated by his own well crafted tunes.



HALF AND HALF

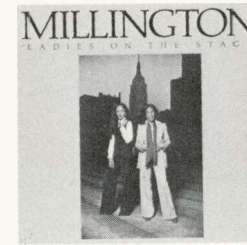
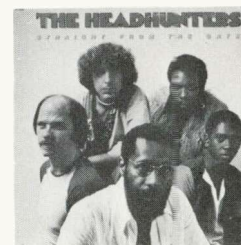
VICKI SUE ROBINSON—RCA AFL1-2294 (6.98)

With "Half and Half" Robinson has developed into a first class singer who more than holds her own with this third album. The music is still filled with percolating percussion, irresistible hooks and danceable rhythms with David Gates' "Hold Tight" and the title song the strongest cuts.

STRAIGHT FROM THE GATE

THE HEADHUNTERS—Arista AB 4146 (7.98)

With their second album, Herbie Hancock's former back-up group comes into its own as an imaginative and consistently vibrant quintet. Saxophonist Benny Mau-pin fronts the outfit and steers them in a solid jazz/r&b vein with "Mayonnaise" and "Don't Kill Your Feelings."



LADIES OF THE STAGE

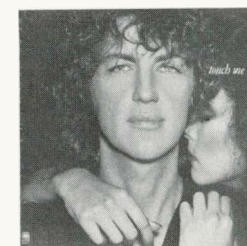
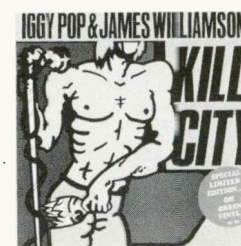
MILLINGTON—UA LA827-G (6.98)

Jean and June Millington who first recorded together as members of the group Fanny are back with their first lp for the label. Their music is more sophisticated now with an accomplished cast of studio musicians providing support and the Millington sisters using their vocals to best effect on the title tune.

KILL CITY

IGGY POP & JAMES WILLIAMSON—Bomp
IMR 1018

The green vinyl disc should bring instant attention to this record as if any were needed where Iggy is concerned. The tracks (all previously unreleased) date back to the "Raw Power" period. Guitarist Williamson has mixed the lp and its hard rock is contemporary with anything out today.



TOUCH ME

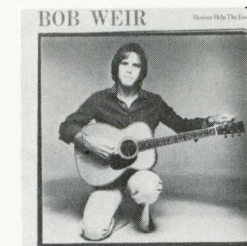
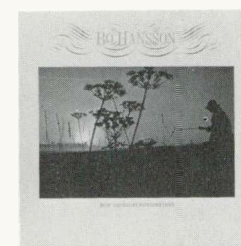
CORY WELLS—A&M SP 4673 (7.98)

One of the three front line vocalists with Three Dog Night, Wells makes his solo bow with a soulful and subdued collection of songs by writers such as Tom Snow, Troy Seals-Mentor Williams, David Gates and Fletcher and Flett. "Waiting For You" and "Lady Put the Light Out" finds him at his best.

MUSIC INSPIRED BY WATERSHIP DOWN

BO HANSSON—Sire SRK 6044 (WB) (6.98)

The Swedish keyboard virtuoso scored his biggest success to date with his music from "Lord Of the Rings." Here, with another lp inspired by a literary work (the Richard Adams book is soon to be a movie), he has composed some of his most compelling instrumental music.



HEAVEN HELP THE FOOL

BOB WEIR—Arista AB 4155 (7.98)

As a member of the Grateful Dead, Weir contributed some of the group's finer songs and his vocals are immediately associated with that group. With his first solo album for the label (produced by Keith Olsen) his music is more realized with the embellishments of background vocalists, horns and strings.

(Continued on page 54)

"HORSLIPS IS EXTREMELY DIFFICULT TO RESIST"

Circus Magazine

"Horslips is the most popular band to emerge from Ireland in many a year... synthesizes traditional Irish folk melodies with good, hard rock... rousing... irresistible..."
The New York Daily News

"...stirring rock 'n roll, nicely flavored with touches of jazz and Irish folk music."
The Los Angeles Times

"Melodic... hard driving... highly inventive, something needed in rock these days..."
Variety

"Remember when Jethro Tull used to be fun? Horslips still are."
Good Times

"Lovely and joyful... The powerful, raw passion of their music blasted forth, unchecked by studio walls... They performed movingly, and the guitar was the sweetest and dirtiest I've heard in a while."
The Real Paper

"High energy rock... the impulse to rock out conquered all..."
Cash Box



HORSLIPS "ALIENS"

DJLPA-16

Watch for Horslips' tour in February, March and April

DJM RECORDS AND TAPES
Distributed by Amherst Records
Division of Transcontinent Record Sales, Inc.
355 Harlem Road, Buffalo, New York 14224

Management: Michael Deeny
Agency: Variety Artists



101 THE SINGLES CHART 150

JANUARY 28, 1978

JAN. 28	JAN. 21			
101	101	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)	3	10652
102	105	YOU REALLY GOT ME VAN HELA/Warner Bros. 8515 (Jay Boy, BMI)		
103	104	BOATS AGAINST THE CURRENT ERIC CARMEN/Arista 0295 (Cam, BMI)		
104	102	GOD ONLY KNOWS MARILYN SCOTT/Big Tree BT 16105 (Atlantic) (Irving, BMI)		
105	132	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361 (Sa-Vette, BMI)		
106	103	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)		
107	107	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)		
108	108	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)		
109	109	SO LONG FIREFALL/Atlantic 3452 (Warner-Tamerlane/El Sveno, BMI)		
110	111	ON FIRE T-CONNECTION/Dash 5041 (T.K.) (Sherlyn/Decibel, BMI)		
111	112	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)		
112	110	KICK IT OUT HEART/Portrait 6 70010 (Wilsongs, ASCAP)		
113	120	I CAN'T HOLD ON KARLA BONOFF/Columbia 3 10618 (Seagrape, BMI)		
114	117	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI)		
115	116	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/Capitol 4515 (Warner-Tamerlane/Marsaint, BMI)		
116	121	SOFT & EASY BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)		
117	—	CLOSER TO THE HEART RUSH/Mercury 73958 (Core, ASCAP)		
118	114	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441 (Sky Forest, BMI)		
119	113	HIDE YOUR LOVE SILVERADO/RCA 11075 (Silver, BMI)		
120	139	YOU AND I, PT. I LIVING PROOF/Ju-Par 532 (Lenise/Black Girl, BMI)		
121	119	DON'T YOU WISH YOU COULD BE THERE CRACKIN'/Warner Bros. 8505 (Big Ears/Crackin', ASCAP)		
122	126	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675 (Salimaker/Chappell, ASCAP)		
123	123	MAHNA, MAHNA MUPPETS/Arista 0290 (Lorna, PRS)		
124	125	I'VE FOUND LOVE (NOW THAT I'VE FOUND YOU) LOVE & KISSES/Casablanca NB 894 (Welbeck, ASCAP)		
125	128	LE SPANK LE PAMPLEMOUSE /AVI 153 (Equinox, BMI)		
126	127	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca) (Skydiver/Lu-cor, ASCAP)		
127	122	THE CHRISTMAS SONG ANGEL/Casablanca NB 903 (White Angel/Hudson, BMI)		
128	124	WOOLY, WOOLY P. J. & BOBBY/Butterfly 004 (Danick/Careers, BMI)		
129	137	THE MIGHTY ARMY NEW BIRTH/Warner Bros. 8499 (Irving, Screen Gems, Traco, BMI/Colgems, ASCAP)		
130	115	NEVER MY LOVE ADDRISI BROS./Buddah 587 (Arista) (Warner-Tamerlane, BMI)		
131	130	IT AIN'T LOVE TOM POWER/Big Tree BT 16103 (Atlantic) (Topo, ASCAP)		
132	133	ROCKAWAY BEACH RAMONES/Sire 1008 (WB) (Blew Disque/Taco Tunes, ASCAP)		
133	134	NOTHIN' BUT A HEARTACHE DOOBIE BROTHERS/Warner Bros. 8500 (Snug, BMI)		
134	135	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA 1146 (Chess, ASCAP)		
135	136	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy) (East Memphis, BMI)		
136	118	CRYING IN MY SLEEP ART GARFUNKEL/Columbia 3 10603 (Canopy, ASCAP)		
137	—	FOR YOUR LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor) (Teddy Randazzo, BMI)		
138	141	AIN'T GONNA HURT NOBODY BRICK/Bang B735 (Caliber/Good High, ASCAP)		
139	142	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971 (Barkay/Warner-Tamerlane, BMI)		
140	144	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billee, B.T., BMI)		
141	131	CHOOSING YOU LENNY WILLIAMS/ABC 12289 (Len-Lon, BMI)		
142	138	IN A LIFETIME TEMPTATIONS/Atlantic 3436 (Burma East/Dajoye/Golden Fleece, BMI)		
143	140	SOLDIER OF FORTUNE ALAN O'DAY/Pacific 003 (WB, ASCAP)		
144	143	ANY WAY YOU WANT ME SYLVERS/Capitol 4493 (Rose, ASCAP)		
145	150	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 4534 (Horse Hairs, BMI)		
146	145	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/T.K. 1024 (Sherlyn, BMI)		
147	146	WHEN A CHILD IS BORN JOHNNY MATHIS/Columbia 3 10640 (Jon Mat/Beechwood, BMI)		
148	147	SAN FRANCISCO (YOU'VE GOT ME) VILLAGE PEOPLE/Casablanca NB 896 (Can't Stop, BMI)		
149	148	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)		
150	149	YOU DON'T HAVE TO SAY YOU LOVE ME FLOATERS/ABC 12314 (Miller, ASCAP)		

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALWAYS AND FOREVER	Barry Blue (Almo/Rondor, ASCAP)	43	LOVE ME RIGHT	Denise LaSalle (Warner-Tamerlane/Ordona, BMI)	98
AS	Stevie Wonder (Jobete/Black Bull, ASCAP)	73	(LOVE IS) THICKER THAN WATER	Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI)	19
BABY, BABY MY LOVE'S ALL FOR YOU	Maurice White (Verdangel/Kee-Drick, BMI)	99	LOVELY DAY	Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	30
BABY COME BACK	Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI)	2	MIND BENDER	Buddy Bule (No Exit, BMI)	72
BABY HOLD ON	Bruce Botnick (Grajonca, BMI)	93	NATIVE NEW YORKER	Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	24
BELLE AI	Green (Jec/AI Green, BMI)	69	NEVER HAD A LOVE	Bill Schnee (Irving/Pablo Cruise, BMI)	96
BLUE BAYOU	Peter Asher (Acuff-Rose, BMI)	25	OOH BOY	Norman Whitfield (May Twelfth Warner-Tamerlane, BMI)	55
BOOGIE NIGHTS	Barry Blue (Rondor/Almo, ASCAP)	87	OUR LOVE	Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	42
BREAKDOWN	Denny Cordell (Skyhill, BMI)	41	PEG	Gary Katz (ABC/Dunhill, BMI)	32
COCOMOTION	Michael Lewis & Laurin Rinder (Equinox, BMI)	59	POINT OF KNOW RETURN	Jeff Glixman (Don Kirshner, BMI)	27
COME GO WITH ME	Verdine White (Verdangel/Pocket, BMI)	79	POOR POOR PITIFUL ME	Peter Asher (Warner-Tamerlane/Darkroom, BMI)	70
COME SAIL AWAY	Prod. by group (Almo/Stygian Songs, ASCAP)	16	REACH FOR IT	George Duke (Mycenae, ASCAP)	68
CRAZY ON YOU	Mike Flicker (Andorra, ASCAP)	86	RUNAROUND	SUE Michael Lloyd (Rost Enterprise/Schwartz, ASCAP)	56
CURIOUS MIND	(UM, UM, UM, UM, UM, UM) Johnny Rivers (Warner-Tamerlane, BMI)	45	SECOND AVENUE	Nick Jameson (Ackee & Dustin, ASCAP)	89
DANCE, DANCE, DANCE (YOWSAH YOWSAH, YOWSAH)	Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	15	SENTIMENTAL LADY	Lindsey Buckingham & Christine McVie (Warner Bros., ASCAP)	37
DESIREE	Bob Gaudio (Stonebridge, ASCAP)	11	SERPENTINE FIRE	Maurice White (Artwork, ASCAP)	10
DON'T ASK MY NEIGHBORS	Maurice White (Unichappell, BMI)	88	SHORT PEOPLE	Lenny Waronker & Russ Titleman (Hightree, BMI)	3
DON'T IT MAKE MY BROWN EYES BLUE	Allen Reynolds (United Artists, ASCAP)	38	SHOUT IT OUT LOUD	Prod. by Group & Eddie Kramer (Kiss/Cafe Americana, ASCAP/All by Myself, BMI)	65
DON'T LET IT SHOW	Alan Parsons (Wolfsongs, BMI)	90	SLIP SLIDIN' AWAY	Paul Simon & Phil Ramone (Paul Simon, BMI)	12
DON'T LET ME BE MISUNDERSTOOD	Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	23	SOMETIMES WHEN WE TOUCH	Mathew McCauley & Fred Mullin (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	8
DUST IN THE WIND	Jeff Glixman (Don Kirshner, BMI)	67	STAYIN' ALIVE	The Bee Gees, Karl Richardson and Albhy Galuten (Stigwood/Unichappell, BMI)	6
EASY TO LOVE	Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	31	STREET CORNER SERENADE	Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI)	28
EBONY EYES	Carter (Glenwood/Cigar, ASCAP)	85	SWEET MUSIC MAN	Larry Butler & Kenny Rogers (Jolly Rogers, ASCAP)	58
EMOTION	Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	18	TAKE ME TO THE KAPTIN	Bruce Fairbairn (Squashish/Corinth, BMI)	91
EVERYBODY LOVES A RAIN SONG	Chips Moman (Screen Gems-EMI/Baby Chick, BMI)	83	THE LONELIEST MAN ON THE MOON	Joe Porter (Unart, BMI)	66
(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN	Bobby Martin (Iceman, BMI)	48	THE NAME OF THE GAME	Benny Andersson & Bjorn Ulvaeus (Countless Songs, BMI)	47
FALLING	Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	36	THE NEXT HUNDRED YEARS	Joel Diamond (Silver Blue, ASCAP)	53
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	92	THE WAY I FEEL TONIGHT	Harry Masline (Rosewater/Careers, BMI)	64
FFUN	Skip Scarborough (Valle Joe, BMI)	20	THE WAY YOU DO THE THINGS YOU DO	David Anderle (Jobete, ASCAP)	50
GALAXY	Jerry Goldstein (Far Out, ASCAP)	54	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"	John Williams & Rick Chertoff (Gold Horizon, BMI)	21
GETTIN' READY FOR LOVE	Richard Perry (Braitree/Snow/Golde's Gold, BMI)	82	THEME FROM CLOSE ENCOUNTERS	Meco Monardo, Tony Bongiovi & Harold Wheeler (Gold Horizon, BMI)	33
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	63	THUNDER ISLAND	Bill Szymczyk (Painless, ASCAP)	35
HAPPY ANNIVERSARY	John Boylan & Group (Australian Tumbleweed, BMI)	44	TOO HOT TA TROT	James Carmichael & Group (Jobete/Commodores Ent., ASCAP)	49
HEAVEN ON THE SEVENTH FLOOR	Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	51	TRIED TO LOVE	Peter Frampton (Almo/Fram-Dee, ASCAP)	78
HERE YOU COME AGAIN	Gary Klein (Screen Gems-EMI/Summerhill, BMI)	7	TURN TO STONE	Jeff Lynn (Unart/Jet BMI)	9
HEY DEANIE	Michael Lloyd (CAM, BMI)	13	WAS DOG A DOUGHNUT	(Colgems-EMI, ASCAP)	84
HOW CAN I LEAVE YOU AGAIN	Milton Okun (Cherry Lane, ASCAP)	74	WE ARE THE CHAMPIONS	Queen (Queen Music Ltd.)	1
HOW DEEP IS YOUR LOVE	Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	14	WE'RE ALL ALONE	David Anderle (Boz Scaggs, ASCAP)	60
I GO CRAZY	Paul Davis (Web IV, BMI)	22	(WHAT A) WONDERFUL WORLD	Phil Ramone (Kags, BMI)	46
IF YOU'RE NOT BACK IN LOVE BY MONDAY	Millie Jackson & Brad Shapiro (Tree, BMI)	71	WHAT'S YOUR NAME	Producer not listed (Duchess/Get Loose, BMI)	26
I LOVE YOU	Giorgio Moroder & Pete Bellotte (Ric's, BMI)	34	WHICH WAY IS UP	Mark Davis (Warner-Tamerlane/May 12th/Duchess, BMI)	77
ISN'T IT TIME	Ron Nevison (Jacon/X-ray, BMI)	97	WITH PEN IN HAND	Tommy Crouch, Gerald Stephenson, James Stroud (Unart, BMI)	94
IT'S YOU THAT I NEED	Michael Stokes (Desert Moon/Willow Girl, BMI)	80	WRAP YOUR ARMS AROUND ME	Casey/Finch (Sherlyn/Harrick, BMI)	95
IT'S SO EASY	Peter Asher (MPL Comm., BMI)	61	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)	Kent Washburn (Jobete, ASCAP)	52
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)	39	YOU LIGHT UP MY LIFE	Joe Brooks (Big Hill, ASCAP)	17
JUST THE WAY YOU ARE	Phil Ramone (Joelongs, BMI)	5	YOU MAKE ME CRAZY	Carter (Big Bang, BMI)	81
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	57	YOU'RE IN MY HEART (THE FINAL ACCLAIM)	Tom Dowd (Riva, ASCAP)	4
LAY DOWN	SALLY Glyn Johns (Stigwood/Unichappell, BMI)	40	(YOU'RE MY) SOUL & INSPIRATION	Michael Lloyd & Mike Curb (Screen Gems, EMI, BMI)	60
LET IT GO, LET IT FLOW	Dave Mason & Ron Nevison (Dave Mason, BMI)	76	YOUR SMILING FACE	Peter Asher (Country Road, BMI)	100
LET'S FOOL AROUND	General Johnson (Music in General)	75			
LONG, LONG WAY FROM HOME	John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	29			

THE SINGLES CHART

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

JAN. 28	JAN. 21		WKS. ON CHART
1	1	WE ARE THE CHAMPIONS/ WE WILL ROCK YOU QUEEN Elektra 45441 (3rd Week)	15
2	2	BABY COME BACK PLAYER/RSO 870	18
3	3	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	12
4	4	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	14
5	5	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	12
6	7	STAYIN' ALIVE BEE GEES/RSO 885	8
7	6	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	16
8	11	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	10
9	10	TURN TO STONE ELO/Jet JT 1099 (UA)	11
10	12	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	16
11	13	DESIREE NEIL DIAMOND/Columbia 3 10657	9
12	15	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	16
13	14	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	12
14	16	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	18
15	18	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	11
16	9	COME SAIL AWAY STYX/A&M 1977	17
17	8	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb 8446 (WB)	23
18	22	EMOTION SAMANTHA SANG/Private Stock 178	12
19	26	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	14
20	23	FFUN CON FUNK SHUN/Mercury 73959	11
21	28	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	6
22	27	I GO CRAZY PAUL DAVIS/Bang 733	23
23	24	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	12
24	25	NATIVE NEW YORKER ODYSSEY/RCA 11129	14
25	17	BLUE BAYOU LINDA RONSTADT/Asylum 45431	20
26	32	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40918	9
27	21	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)	13
28	33	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	11
29	34	LONG, LONG WAY FROM HOME FOREIGNER/Atlantic 3439	7
30	36	LOVELY DAY BILL WITHERS/Columbia 3 10627	11
31	35	EASY TO LOVE LEO SAYER/Warner Bros. 8502	9
32	37	PEG STEELY DAN/ABC 12320	10
33	39	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	5
34	38	I LOVE YOU DONNA SUMMER/Casablanca 907	7
35	41	THUNDER ISLAND JAY FERGUSON/Asylum 45444	7
36	42	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	9
37	19	SENTIMENTAL LADY BOB WELCH/Capitol 4479	17
38	20	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists 1016	27
39	45	JACK & JILL RAYDIO/Arista 0283	7
40	58	LAY DOWN SALLY ERIC CLAPTON/RSO 886	5
41	46	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	8
42	60	OUR LOVE NATALIE COLE/Capitol 4509	6
43	52	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	5
44	51	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 424 (Capitol)	5
45	53	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	6

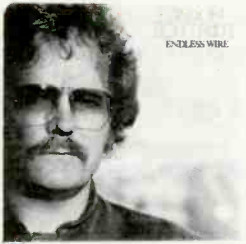
CHARTMAKER OF THE WEEK

46	—	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON Columbia 3 10676	1
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47	59	THE NAME OF THE GAME ABBA/Atlantic 3449	3
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48	29	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	17
49	57	TOO HOT TA TROT COMMODORES/Motown 1432	6
50	62	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	2
51	40	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO 878	24
52	43	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	19
53	55	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	9
54	56	GALAXY WAR /MCA 40820	7
55	47	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)	12
56	31	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	12
57	64	LADY LOVE LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	6
58	61	SWEET MUSIC MAN KENNY ROGERS/United Artists 1095	5
59	65	COCOMOTION EL COCO/AVI 147S	3
60	48	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor 14439	12
61	44	IT'S SO EASY LINDA RONSTADT/Asylum 45433	17
62	50	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	21
63	67	GOODBYE GIRL DAVID GATES/Elektra 45450	7
64	30	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	15
65	70	SHOUT IT OUT LOUD KISS/Casablanca 906	5
66	68	THE LONELIEST MAN ON THE MOON DAVID CASTLE/ Parachute 505 (Casablanca)	7
67	—	DUST IN THE WIND KANSAS/Kirshner 4274 (CBS)	1
68	63	REACH FOR IT GEORGE DUKE/Epic 8 50463	11
69	71	BELLE AL GREEN /Hi 77505 (Cream)	5
70	—	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	1
71	69	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	15
72	75	MIND BENDER STILLWATER/Capricorn 0280	7
73	73	AS STEVIE WONDER /Tamla 54291 (Motown)	12
74	49	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA 11036	9
75	77	LET'S FOOL AROUND GENERAL JOHNSON/Arista 0264	6
76	84	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	3
77	99	WHICH WAY IS UP STARGARD/MCA 40825	2
78	54	TRIED TO LOVE PETER FRAMPTON/A&M 1988	8
79	86	COME GO WITH ME POCKETS/Columbia 3 10632	2
80	89	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	2
81	83	YOU MAKE ME CRAZY SAMMY HAGAR/Capitol 4502	5
82	72	GETTIN' READY FOR LOVE DIANA ROSS/Motown 1427	13
83	93	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 7085	2
84	80	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	12
85	—	EBONY EYES BOB WELCH/Capitol 4543	1
86	94	CRAZY ON YOU HEART/Mushroom 7021	2
87	82	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	27
88	76	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	15
89	92	SECOND AVENUE TIM MOORE/Asylum 45427	3
90	74	DON'T LET IT SHOW ALAN PARSONS PROJECT/Arista 0288	9
91	96	TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol)	2
92	—	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	1
93	—	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	1
94	98	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (T.K.)	2
95	78	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	10
96	—	NEVER HAD A LOVE PABLO CRUISE/A&M 1999	1
97	79	ISN'T IT TIME THE BABYS/Chrysalis 2173	18
98	—	LOVE ME RIGHT DENIECE LaSALLE/ABC 12312	1
99	—	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648	1
100	81	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	22

FLASHMAKER



ENDLESS WIRE
GORDON LIGHTFOOT
WB

MOST ADDED:

- ENDLESS WIRE—Gordon Lightfoot—WB
- WATERMARK—Art Garfunkel—Col
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- ATTENTION SHOPPERS—Starz—Capitol
- DUO GLIDE—Sanford & Townsend—WB
- CATS ON THE COAST—Sea Level—Capricorn
- EVOLUTION—Taj Mahal—WB
- EXCITABLE BOY—Warren Zevon—Asylum
- INFINITY—Journey—Col
- OPEN FIRE—Ronnie Montrose—WB
- WHITE HOT—Angel—Casablanca

WNEW-FM/NEW YORK

- ADDS:**
- ADJOINING SUITES—Aztec Two-Step—RCA
 - ALIENS—Horslips—DJM
 - ATTENTION SHOPPERS—Starz—Capitol
 - DUO GLIDE—Sanford & Townsend—WB
 - EVOLUTION—Taj Mahal—WB
 - EXCITABLE BOY—Warren Zevon—Asylum
 - INFINITY—Journey—Col
 - LEVEL HEADED—Sweet—Capitol
 - PUTTIN' ON THE STYLE—Lonnice Donegan—UA
 - THE GODZ—Millennium
- HEAVY ACTION (airplay in descending order):**
- WATERMARK—Art Garfunkel—Col
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - MY AIM IS TRUE—Elvis Costello—Col
 - OUT OF THE BLUE—ELO—Jet
 - AJA—Steely Dan—ABC
 - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - BORN TO RUN—Bruce Springsteen—Col

WBCN-FM/BOSTON

- ADDS:**
- ATTENTION SHOPPERS—Starz—Capitol
 - DUO GLIDE—Sanford & Townsend—WB
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - EVOLUTION—Taj Mahal—WB
 - EXCITABLE BOY—Warren Zevon—Asylum
 - LOVE ON THE WIRE—Clover—Mercury
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - WATERMARK—Art Garfunkel—Col
 - WHITE HOT—Angel—Casablanca
- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - FRENCH KISS—Bob Welch—Capitol
 - THE BELLE ALBUM—Al Green—Hi
 - MY AIM IS TRUE—Elvis Costello—Col
 - SLOWHAND—Eric Clapton—RSO
 - THE STRANGER—Billy Joel—Col
 - OUT OF THE BLUE—ELO—Jet
 - ROUGH MIX—Townshend/Lane—MCA
 - TOUCH AND GONE—Gary Wright—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- ADJOINING SUITES—Aztec Two-Step—RCA
 - DUO GLIDE—Sanford & Townsend—WB
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - EVOLUTION—Taj Mahal—WB
 - EXCITABLE BOY—Warren Zevon—Asylum
 - OPEN FIRE—Ronnie Montrose—WB
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - TRYING TO LIVE MY LIFE (single)—Geils—Atlantic
 - WHITE HOT—Angel—Casablanca
- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - ALL FOR A REASON—Alessi—A&M
 - MY AIM IS TRUE—Elvis Costello—Col
 - EDDIE MONEY—Col
 - THE STRANGER—Billy Joel—Col
 - AJA—Steely Dan—ABC
 - SLOWHAND—Eric Clapton—RSO
 - CATS ON THE COAST—Sea Level—Capricorn
 - BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
 - TOM PETTY & HEARTBREAKERS—Shelter

WBAB-FM/LONG ISLAND

- ADDS:**
- ADJOINING SUITES—Aztec Two-Step—RCA
 - ALL FOR A REASON—Alessi—A&M
 - CATS ON THE COAST—Sea Level—Capricorn
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - WATERMARK—Art Garfunkel—Col
 - WHITE HOT—Angel—Casablanca
- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
 - OUT OF THE BLUE—ELO—Jet
 - THE STRANGER—Billy Joel—Col
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - RUNNING ON EMPTY—Jackson Browne—Asylum

- DRAW THE LINE—Aerosmith—Col
- NEWS OF THE WORLD—Queen—Elektra
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- FRENCH KISS—Bob Welch—Capitol
- MY AIM IS TRUE—Elvis Costello—Col

WBLM-FM/MAINE

- ADDS:**
- ADJOINING SUITES—Aztec Two-Step—RCA
 - CATS ON THE COAST—Sea Level—Capricorn
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - EVOLUTION—Taj Mahal—WB
 - HERB ALPERT-HUGH MASEKELA—A&M
 - INNER VOICES—McCoy Tyner—Milestone
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - ROOMFUL OF BLUES—Island
 - WATERMARK—Art Garfunkel—Col
 - WILLIE ALEXANDER & BOOM BOOM BAND—MCA
- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - MY AIM IS TRUE—Elvis Costello—Col
 - MANORISMS—Wet Willie—Epic
 - BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
 - ALL 'N ALL—Earth, Wind & Fire—Col
 - LEVON HELM & RCO ALL-STARS—ABC
 - DOWN TWO THEN LEFT—Boz Scaggs—Col
 - OUT OF THE BLUE—ELO—Jet
 - RICK DANKO—Arista

WCMF-FM/ROCHESTER

- ADDS:**
- ATTENTION SHOPPERS—Starz—Capitol
 - DUO GLIDE—Sanford & Townsend—WB
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - FROM RATS TO RICHES—Good Rats—Passport
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - OPEN FIRE—Ronnie Montrose—WB
 - ROCKIN' ALL OVER THE WORLD—Status Quo—Capitol
 - SAFETY IN NUMBERS—Crack The Sky—Lifesong
 - THE HOMETOWN BAND—A&M
 - WHITE HOT—Angel—Casablanca
- HEAVY ACTION (airplay, sales, phones in descending order):**
- ALIENS—Horslips—DJM
 - WATERMARK—Art Garfunkel—Col
 - FRENCH KISS—Bob Welch—Capitol
 - THE BILLIE HAYS BAND—MCA
 - LOVE ON THE WIRE—Clover—Mercury
 - MANORISMS—Wet Willie—Epic
 - LOVE & OTHER BRUISES—Air Supply—Col
 - EDDIE MONEY—Col
 - MY AIM IS TRUE—Elvis Costello—Col
 - LITTLE CRIMINALS—Randy Newman—WB

WIOQ-FM/PHILADELPHIA

- ADDS:**
- ATTENTION SHOPPERS—Starz—Capitol

- DUO GLIDE—Sanford & Townsend—WB
- ENDLESS WIRE—Gordon Lightfoot—WB
- EVOLUTION—Taj Mahal—WB
- EXCITABLE BOY—Warren Zevon—Asylum
- I'M READY—Muddy Waters—Blue Sky
- PUTTIN' ON THE STYLE—Lonnice Donegan—UA
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- WATERMARK—Art Garfunkel—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- WHITE HOT—Angel—Casablanca
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - METRO—Sire
 - POINT OF KNOW RETURN—Kansas—Kirshner
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - OUT OF THE BLUE—ELO—Jet
 - SLOWHAND—Eric Clapton—RSO
 - IT TAKES ONE TO KNOW ONE—Detective—Swan Song
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - HEROES—David Bowie—RCA

WYDD-FM/PITTSBURGH

- ADDS:**
- ENDLESS WIRE—Gordon Lightfoot—WB
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- HEAVY ACTION (airplay in descending order):**
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - OUT OF THE BLUE—ELO—Jet
 - NEWS OF THE WORLD—Queen—Elektra
 - SLOWHAND—Eric Clapton—RSO
 - DOWN TWO THEN LEFT—Boz Scaggs—Col
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - DECADE—Neil Young—Reprise
 - FRENCH KISS—Bob Welch—Capitol
 - POINT OF KNOW RETURN—Kansas—Kirshner

WHFS-FM/WASHINGTON

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - DUO GLIDE—Sanford & Townsend—WB
 - EASY LIVING—Sonny Rollins—Milestone
 - EVOLUTION—Taj Mahal—WB
 - EXCITABLE BOY—Warren Zevon—Asylum
 - QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
 - WAITING FOR THE MOMENT—Stanley Cowell—Galaxy

- HEAVY ACTION (airplay in descending order):**
- MY AIM IS TRUE—Elvis Costello—Col
 - SLOWHAND—Eric Clapton—RSO
 - STREET SURVIVORS—Lynyrd Skynyrd—MCA
 - MELODIES—Jan Hammer Group—Nemperor
 - SPECIALS LIT—Lamont Cranston Band—Shadow
 - ROOMFUL OF BLUES—Island
 - EDDIE MONEY—Col
 - LOOKING BACK—Stevie Wonder—Motown
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

- RUNNING ON EMPTY—Jackson Browne—Asylum

WQDR-FM/RALEIGH

- ADDS:**
- ALIENS—Horslips—DJM
 - CATS ON THE COAST—Sea Level—Capricorn
 - DUO GLIDE—Sanford & Townsend—WB
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - WATERMARK—Art Garfunkel—Col

- HEAVY ACTION (airplay, sales, phones in descending order):**
- NEWS OF THE WORLD—Queen—Elektra
 - AJA—Steely Dan—ABC
 - ALL 'N ALL—Earth, Wind & Fire—Col
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - SIMPLE DREAMS—Linda Ronstadt—Asylum
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - DOWN TWO THEN LEFT—Boz Scaggs—Col
 - SLOWHAND—Eric Clapton—RSO
 - THE STRANGER—Billy Joel—Col

WAIV-FM/JACKSONVILLE

- ADDS:**
- CATS ON THE COAST—Sea Level—Capricorn
 - GEORGE THOROGOOD & DESTROYERS—Rounder
 - PRISM—Ariola
 - ROCKETS—RCA
 - THE VOLTAGE BROTHERS—Lifesong
 - WATERMARK—Art Garfunkel—Col

- HEAVY ACTION (airplay, sales in descending order):**
- NEWS OF THE WORLD—Queen—Elektra
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - A PAUPER IN PARADISE—Gino Vannelli—A&M
 - OUT OF THE BLUE—ELO—Jet
 - RUBY, RUBY—Gato Barbieri—A&M
 - BROKEN HEART—The Babys—Chrysalis
 - EDDIE MONEY—Col
 - MUSICAL CHAIRS—Sammy Hagar—Capitol
 - PUTTING IT STRAIGHT—Ppt Travers—Polydor
 - MAMA LET HIM PLAY—Doucette—Mushroom

ZETA 4-FM/MIAMI

- ADDS:**
- ATTENTION SHOPPERS—Starz—Capitol
 - ENDLESS WIRE—Gordon Lightfoot—WB
 - EXCITABLE BOY—Warren Zevon—Asylum
 - INFINITY—Journey—Col
 - WATERMARK—Art Garfunkel—Col
 - WATERSHIP DOWN—Bo Hansson—Sire

- HEAVY ACTION (airplay, sales in descending order):**
- THE STRANGER—Billy Joel—Col
 - FOOT LOOSE & FANCY FREE—Rod Stewart—WB
 - RUNNING ON EMPTY—Jackson Browne—Asylum
 - MOONFLOWER—Santana—Col
 - LITTLE CRIMINALS—Randy Newman—WB
 - NEWS OF THE WORLD—Queen—Elektra
 - OUT OF THE BLUE—ELO—Jet
 - DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
 - SLOWHAND—Eric Clapton—RSO
 - GREATEST HITS, ETC.—Paul Simon—Col

ELVIS COSTELLO WILL HIS SUCCESS SPOIL YOU?



AMERICA CONTINUES TO GO FROM CURIOSITY TO COMMITMENT:

- SOLD-OUT PERFORMANCES IN 20 CITIES SO FAR (ON TOUR THROUGH MARCH 7TH)
- ROLLING STONE CRITICS AWARD: ALBUM OF THE YEAR
- RECORD WORLD: IMPORT ALBUM OF THE YEAR
- RECORD WORLD: CHART-MAKER, JANUARY 14TH ISSUE
- CASH BOX: A TOP TEN FM ALBUM OF THE YEAR
- TIME MAGAZINE: FULL-PAGE NEWS STORY
- THE HIGHEST RATED "SATURDAY NIGHT LIVE" SHOW IN HISTORY: TWO APPEARANCES BY ELVIS COSTELLO
- WALRUS: MOST SIGNIFICANT RECORDING OF THE YEAR
- CRAWDADDY: NEW ARTIST OF THE YEAR.



JC 35037

MY AIM IS TRUE

ON COLUMBIA RECORDS AND TAPES

TOP AIRPLAY



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST AIRPLAY:

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

WQSR-FM/TAMPA

- ADDS:**
- ALL FOR A REASON**—Alessi—A&M
 - ATTENTION SHOPPERS**—Starz—Capitol
 - DIFFERENT MOODS OF ME**—Lonnie Jordan—MCA
 - INFINITY**—Journey—Col
 - KOSMOS**—Tomita—RCA
 - LADIES ON THE STAGE**—Millington—UA
 - PUTTIN' ON THE STYLE**—Lonnie Donegan—UA
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
 - WATERMARK**—Art Garfunkel—Col
 - WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

HEAVY ACTION (airplay, sales, phones):

- AJA**—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- KARLA BONOFF**—Col
- LET'S GET SMALL**—Steve Martin—WB
- MY AIM IS TRUE**—Elvis Costello—Col
- OUT OF THE BLUE**—ELO—Jet
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- TOM PETTY & HEARTBREAKERS**—Shelter

WMMS-FM/CLEVELAND

- ADDS:**
- ATTENTION SHOPPERS**—Starz—Capitol
 - DUO GLIDE**—Sanford & Townsend—WB

- EXCITABLE BOY**—Warren Zevon—Asylum
- OPEN FIRE**—Ronnie Montrose—WB
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- THE GODZ**—Millennium
- WHITE HOT**—Angel—Casablanca

HEAVY ACTION (airplay, sales in descending order):

- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER** (soundtrack)—Various Artists—RSO
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- SLOWHAND**—Eric Clapton—RSO
- FRENCH KISS**—Bob Welch—Capitol
- MANORISMS**—Wet Willie—Epic
- KISS ALIVE II**—Casablanca
- THE STRANGER**—Billy Joel—Col

WBX-FM/DETROIT

- ADDS:**
- INFINITY**—Journey—Col
 - PARADISE** (single)—Sanford & Townsend—WB
 - WONDERFUL WORLD** (single)—Art Garfunkel—Col

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

- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- THE STRANGER**—Billy Joel—Col
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- GRAND ILLUSION**—Styx—A&M
- RUNNING ON EMPTY**—Jackson Browne—Asylum

WXRT-FM/CHICAGO

- ADDS:**
- AIN'T DIS DA LIFE**—Michael Johnson—Sanskrit
 - ALIENS**—Horslips—DJM
 - ENDLESS WIRE**—Gordon Lightfoot—WB
 - EVOLUTION**—Taj Mahal—WB
 - INFINITY**—Journey—Col
 - QUARK STRANGENESS & CHARM**—Hawkwind—Sire
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
 - WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

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

- LITTLE CRIMINALS**—Randy Newman—WB
- AJA**—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- IN COLOR**—Cheap Trick—Epic
- GRAND ILLUSION**—Styx—A&M
- DOWN TWO THEN LEFT**—Boz Scaggs—Col

KSHE-FM/ST. LOUIS

- ADDS:**
- ATTENTION SHOPPERS**—Starz—Capitol
 - YOU REALLY GOT ME** (single)—Van Halen—WB

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

- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- RUNNING ON EMPTY**—Jackson Browne—Asylum

- SLOWHAND**—Eric Clapton—RSO
- OUT OF THE BLUE**—ELO—Jet
- NEWS OF THE WORLD**—Queen—Elektra
- POINT OF KNOW RETURN**—Kansas—Kirshner
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- TOUCH & GONE**—Gary Wright—WB
- AJA**—Steely Dan—ABC
- DRAW THE LINE**—Aerosmith—Col

WZMF-FM/MILWAUKEE

- ADDS:**
- ALIENS**—Horslips—DJM
 - ATTENTION SHOPPERS**—Starz—Capitol
 - ENDLESS WIRE**—Gordon Lightfoot—WB
 - JERI FAKTOR & BACK PORCH SYMPHONY**—AVL
 - LIVE AT THE BIJOU**—Grover Washington, Jr.—Kudu
 - OPEN FIRE**—Ronnie Montrose—WB
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
 - WATERMARK**—Art Garfunkel—Col
 - WATERSHIP DOWN**—Bo Hansson—Sire

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

- SLOWHAND**—Eric Clapton—RSO
- GRAND ILLUSION**—Styx—A&M
- I ROBOT**—Alan Parsons Project—Arista
- POINT OF KNOW RETURN**—Kansas—Kirshner
- NEWS OF THE WORLD**—Queen—Elektra
- RUMOURS**—Fleetwood Mac—WB
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- THE STRANGER**—Billy Joel—Col
- AJA**—Steely Dan—ABC
- RUNNING ON EMPTY**—Jackson Browne—Asylum

KQRS-FM/MINNEAPOLIS

- ADDS:**
- CATS ON THE COAST**—Sea Level—Capricorn
 - DUO GLIDE**—Sanford & Townsend—WB
 - ENDLESS WIRE**—Gordon Lightfoot—WB
 - INFINITY**—Journey—Col
 - LOVE ON THE WIRE**—Clover—Mercury
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB

HEAVY ACTION (airplay):

- AJA**—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- NEWS OF THE WORLD**—Queen—Elektra
- OUT OF THE BLUE**—ELO—Jet
- POINT OF KNOW RETURN**—Kansas—Kirshner
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SIMPLE DREAMS**—Linda Ronstadt—Asylum
- THE STRANGER**—Billy Joel—Col

KPFT-FM/HOUSTON

- ADDS:**
- ANOTHER TRIP TO EARTH**—Gabriel Bondage—Dharma
 - BEEN GONE TOO LONG**—Lonesome Sundown—Joliet
 - DIFFERENT MOODS OF ME**—Lonnie Jordan—MCA
 - ONE OF A KIND**—Dave Grusin—Polydor
 - OPEN FIRE**—Ronnie Montrose—WB
 - SONGWRITER**—Marjorie Adams—Pleides
 - WEEKEND IN L.A.**—George Benson—WB

HEAVY ACTION (airplay):

- EVOLUTION**—Taj Mahal—WB
- GOOD VIBES**—Gary Burton—ECM

- HERB ALPERT-HUGH MASEKELA**—A&M
- I CRY, I SMILE**—Narada Michael Walden—Atlantic
- LISTEN NOW**—Phil Manzanera/801—Polydor (import)
- MONTREUX JAZZ FESTIVAL**—Various Artists—Pablo
- 96 DEGREES IN THE SHADE**—Third World—Island
- PUTTING IT STRAIGHT**—Pat Travers—Polydor

KBPI-FM/DENVER

- ADDS:**
- ENDLESS WIRE**—Gordon Lightfoot—WB
 - WATERMARK**—Art Garfunkel—Col
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - THE STRANGER**—Billy Joel—Col
 - RUMOURS**—Fleetwood Mac—WB

KOME-FM/SAN JOSE

- ADDS:**
- ALIENS**—Horslips—DJM
 - CATS ON THE COAST**—Sea Level—Capricorn
 - INFINITY**—Journey—Col
 - OPEN FIRE**—Ronnie Montrose—WB
 - QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
 - THIS IS THE MODERN WORLD**—The Jam—Polydor

HEAVY ACTION (airplay, sales):

- DRAW THE LINE**—Aerosmith—Col
- EDDIE MONEY**—Col
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- MOONFLOWER**—Santana—Col
- MY AIM IS TRUE**—Elvis Costello—Col
- OUT OF THE BLUE**—ELO—Jet
- POINT OF KNOW RETURN**—Kansas—Kirshner
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

KWST-FM/LOS ANGELES

- ADDS:**
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - HEAVEN HELP THE FOOL**—Bob Weir—Arista
 - WHITE HOT**—Angel—Casablanca
 - YOU REALLY GOT ME** (single)—Van Halen—WB

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

- OUT OF THE BLUE**—ELO—Jet
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- GRAND ILLUSION**—Styx—A&M
- NEWS OF THE WORLD**—Queen—Elektra
- DRAW THE LINE**—Aerosmith—Col
- SLOWHAND**—Eric Clapton—RSO
- POINT OF KNOW RETURN**—Kansas—Kirshner
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- BROKEN HEART**—The Babys—Chrysalis

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ATTENTION SHOPPERS**—Starz—Capitol
 - THE SCRATCH BAND** (bp)—Big Sound
 - WATERMARK**—Art Garfunkel—Col

- WILLIE ALEXANDER & BOOM BOOM BAND**—MCA
- YOU REALLY GOT ME** (single)—Van Halen—WB

HEAVY ACTION (airplay in descending order):

- NEVER MIND THE BOLLOCKS**—Sex Pistols—WB
- OPEN FIRE**—Ronnie Montrose—WB
- MY AIM IS TRUE**—Elvis Costello—Col
- YACHTLESS**—Tyla Gang—Beserkey (import)
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SPECTRES**—Blue Oyster Cult—Col
- ROCKET TO RUSSIA**—Ramoness—Sire
- HEROES**—David Bowie—RCA
- EDDIE MONEY**—Col
- LIFE ON THE LINE**—The Rods—Island

KZEL-FM/EUGENE

- ADDS:**
- CATS ON THE COAST**—Sea Level—Capricorn
 - ENDLESS WIRE**—Gordon Lightfoot—WB
 - FREE SAILIN'**—Hoyt Axton—MCA
 - I HEAR SOME BLUES DOWNSTAIRS**—Fenton Robinson—Alligator
 - LADIES ON THE STAGE**—Millington—UA
 - OPEN FIRE**—Ronnie Montrose—WB
 - THE BILLIE HAYS BAND**—MCA
 - THE HOMETOWN BAND**—A&M
 - WATERMARK**—Art Garfunkel—Col
 - WHITE HOT**—Angel—Casablanca

HEAVY ACTION (airplay, sales, phones):

- INFINITY**—Journey—Col
- LITTLE QUEEN**—Heart—Portrait
- MY AIM IS TRUE**—Elvis Costello—Col
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SLOWHAND**—Eric Clapton—RSO
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- THE STRANGER**—Billy Joel—Col
- WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA

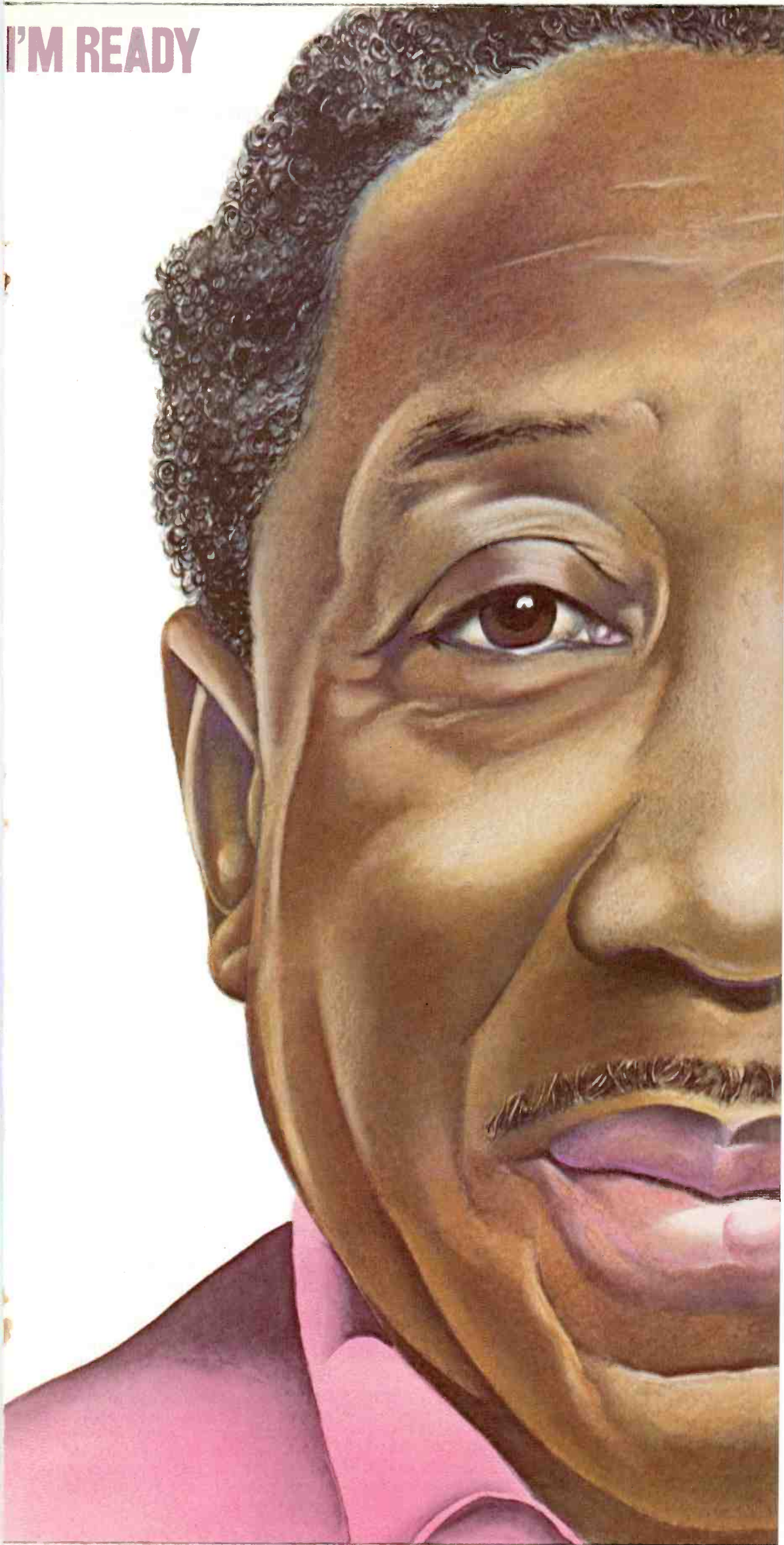
KZAM-FM/SEATTLE

- ADDS:**
- ADJOINING SUITES**—Aztec Two-Step—RCA
 - EVOLUTION**—Taj Mahal—WB
 - EXCITABLE BOY**—Warren Zevon—Asylum
 - FREE SAILIN'**—Hoyt Axton—MCA
 - HERB ALPERT-HUGH MASEKELA**—A&M
 - I HEAR SOME BLUES DOWNSTAIRS**—Fenton Robinson—Alligator
 - THE VIEW FROM HOME**—Bryan Bowers—Flying Fish
 - WATERMARK**—Art Garfunkel—Col
 - WAYLON & WILLIE**—Waylon Jennings & Willie Nelson—RCA
 - WEEKEND IN L.A.**—George Benson—WB

HEAVY ACTION (airplay):

- AJA**—Steely Dan—ABC
- LEVON HELM & RCO ALL-STARS**—ABC
- LITTLE CRIMINALS**—Randy Newman—WB
- QUARTER MOON IN A TEN CENT TOWN**—Emmylou Harris—WB
- ROUGH MIX**—Townshend/Lane—MCA
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- SAY IT IN PRIVATE**—Steve Goodman—Asylum
- SLOWHAND**—Eric Clapton—RSO
- STORM FORCE TEN**—Steeleye Span—Chrysalis (import)
- THE STRANGER**—Billy Joel—Col

I'M READY



HE WAS BORN READY.

If you consider yourself a lover of music, you know about Muddy Waters. A slide guitarist of wide influence. One of the great singers of our time. A songwriter who has practically defined our generation's musical vocabulary.

But until "Hard Again," his first Blue Sky album, Muddy's audience was limited to a loyal following of musicians and blues fanatics. "Hard Again" changed all that. Sparked by the production and guitar-playing of Johnny Winter, a great tour, spectacular reviews and the first new Muddy Waters songs in years, "Hard Again"^{PZ 34449} convinced the blues lovers that Muddy was still the master and opened up a whole new audience. The response in the college market indicates a whole new generation has been turned on to Muddy and his music. To date, the album has sold 100,000—and it's the kind of record that will continue to sell in the months and years to come.

But now Muddy is ready for even bigger things. On his new album, "I'm Ready," Johnny Winter again adds his slashing guitar and earthy production touch. This time, however, Muddy is reunited with two of the legends of Chicago blues: Jimmy Rogers and Big Walter Horton.

^{JZ 34928} "I'm Ready" is the vehicle that will finally bring Muddy Waters the kind of mass acceptance and broad demographics he's always deserved.

**"I'm Ready." The new
Muddy Waters album.
On Blue Sky
Records and Tapes.**

Produced by Johnny Winter

Blue Sky distributed by CBS Records.

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TPI Records:

Terry Philips Bows New Label

By PAT BAIRD

■ NEW YORK — Terry Philips, independent producer and former president of Perception/Today Records, recently began operation of TPI Records, an independently distributed and deliberately small label which he hopes "will break acts and bring them home."

Philips' experience with the Perception label (which broke such acts as King Harvest, Fat Back Band, and Golden Earring) helped develop his belief in the small label concept.

"The major labels are over stocked," he said. "We'll be able to get major level talent because the industry has so few places for really terrific talent to go. The major labels do such a good job, it's hard for the smaller labels to compete. However, because of our experience and the people we know on the programming and sales levels, I know we'll be able to break acts and bring them home, but it won't be easy."

Philips also believes that his artists should get involved in all aspects of their record company. Jeannie Brittan, former pop promotion coordinator at Perception, will handle promotion at the new label as well as assist in sales. Brittan is also signed to TPI as a singer/songwriter. Other TPI artists Brian MacDonald and Scott Johnson will handle a&r and assist in promotion and sales in the New England and Baltimore/Washington areas, respectively.

"A small label also needs to look for talent that has writing and producing ability," he said. "You need the advantage of a group that really knows how to compete, knows the studio and how to handle the expense of making an album. We are inter-

ested in acts who produce themselves or want to co-produce. Most acts who have made it, their point of view is really defined and almost always comes directly from the artist."

The label will be independently distributed and Philips has already lined up Apex, Pickwick, MS, Aquarius, Zamoiski and Chips to handle the first two album releases: "Orchestra Julian — Latin Fire," cut in Caracas, Venezuela, and "Don'tcha Hide It" by the Baltimore group Both Worlds. Other artists signed to the label are the group's Sinbad and Canyon (featuring six foot, three inch Anne Marie Mulhearn) and the well-known jazz artist Larry Young Jr. Philips also produced Young for the Arista label.

While Philips said his signings to the label will be "conservative," he will also retain the option to make a deal with a major company for those artists if the situation warrants. "If we find a major label is interested in one of our artists and we feel we can't deal with that artist for a period that would be unfair, we would make a deal with the major," he said. "It in no way affects our integrity. Our intention is not to sign an artist and let him die. I prefer to have our initial acts happy and sign others at a very conservative pace.

"With a small label I don't have to over-produce or over-supply. I don't have to press up more records than I need and shove them down the throat of a distributor. We're dealing with people's lives. TPI should be a source of money and a source of joy. Not a hassle to the business."

Doobies 'Happening'



The Doobie Brothers and record piracy will feature prominently in a two-part episode of ABC-TV's "What's Happening" Jan. 28 and Feb. 4. The Doobies will perform six songs on the programs. Shown at the taping are (from left) Haywood Nelson and Fred Berry of "What's Happening," Pat Simmons, John Hartman, Jeff Baxter and Bobby LaKind of the Doobie Brothers, Shirley Hemphill and Danielle Spencer of the show, Tiran Porter and Michael McDonald of the Doobies, Ernie Thomas of the cast, and Keith Knudsen of the group.

CONCERT REVIEW

ZZ and New Year's: Euphoric

■ FORT WORTH — ZZ Top and New Year's Eve met head on here two weeks ago, and the effect was predictably euphoric, like that of a fast car and a quart of Lone Star beer. The hard-rocking trio chose its home turf and a guaranteed-ready-to-party crowd of 15,000 in the Convention Center to show a wide-eyed gaggle of radio executives and reporters that the Top's platinum sales history (for London) and heralded drawing power are hard facts.

And who wouldn't be impressed? The fleet of limousines and three-day whirl of banquets and parties in ZZ Top's honor aside, the concert showed off the group at its best, emphasizing virtues and downplaying faults. In 90 minutes, ZZ Top rocked loudly and simply, and that, friends, is giving the kids what they paid for.

The elaborate staging and southwestern menagerie that marked the "Takin' Texas To The People" tour were absent this time. The Top used simple backdrops and lighting, and except for a few laconic words from guitarist Billy Gibbons, let its music do the talking.

Opening with a version of Sam and Dave's "I Thank You" that sounded like a Christmas card to loyal fans, the trio alternated rock 'n' roll, blues and boogie in covering most of its best-known material. Gibbons, bassist Dusty

Hill and drummer Frank Beard don't go in for lengthy solos or cheap flash—the power in this power trio comes from an insistent four-four beat and a few repeated chord progressions, and Top's certainty that this formula sums up the essence of rock 'n' roll is hard to dispute.

The bulk of their songs lack the verve of their best ones, but in concert only the best were played: "Mexican Blackbird," "Arrested For Driving While Blind," "Tush," "LaGrange," all drive home a basic appeal. Gibbons' drawled vocal may be the most appealing element in the ZZ Top sound, and is certainly the most individual.

The point the concert made well—which, indeed, a weekend of promotions could not—was that ZZ Top's relationship with its audience is a strong and intimate one. Texans distrust fast-talking or playing imports from either coast, and these native sons have an authenticity for young Texans that transcends their music. It doesn't really matter much that the Top's songs resemble the repertoires of many another hard-rocker; what does matter is that those are "our boys" on stage playing the raunch and boogie. No amount of hard-sell can instill such a sense of belonging, of having a part in what ZZ Top means and is, and that bond between band and audience will keep the three musicians in Cadillacs and beer for a long time to come. Where other New Year's Eve concerts may miss the personal feeling of celebrating the new year, ZZ Top and its fans that night found their own brand of intimacy.

Marc Kirkeby

Carlin Music Bows First Composers Co.

■ LONDON—Carlin Music has announced the formation of The First Composers Company, a joint venture with former television director David Japp. The company has been set up to manage composers working in film and television.

First Composers has also entered into a reciprocal arrangement with Los Angeles based Bart Associates to represent the American company's clients in Europe. Among those who will be added to First Composers' client list under this agreement are Henry Mancini, Leslie Bricusse, Elmer Bernstein, Bill Conti, Don Blac, Frances Lai, Hal Davis, Michel Legrand and Alan and Marilyn Bergman.

The company is currently developing two television series, "Superpig," based on William Rushon's best seller, and "Cadbury's Smash." First Composers' client Stanley Myers will also compose the music for four films already in production.

The First Composers Company is located at 14 New Burlington St., London W.1.

Tomato Taps Two

■ NEW YORK — Kevin Eggers, president of The Tomato Music Company, Ltd., has announced the addition of two new staff members at the New York office.

Frank O'Toole joins Tomato as an assistant in the promotion and publicity departments. Prior to joining Tomato, O'Toole was the music director and a disc jockey for WFMU-FM, Upsala College, East Orange, N.J. Previous to WFMU, he was the head of the receiving department for ABC Record & Tape Sales, Inc.

Howard Leder joins Tomato as an assistant in production and the publishing administration departments. Prior to coming to Tomato, Leder was a studio representative for Electric Lady Studios in New York and previously was a production consultant for the City of Boston, Department of Music and Education.

RADIO WORLD

Import Music Show To Bow In February

By BARRY TAYLOR

■ NEW YORK—"Modern Music," a weekly syndicated program containing a varied format devoted to import music and import artists, is slated to bow on over 100 stations nationally during the last week of February.

The show, which is being produced and directed by Jim Kozlowski, whose "Rock Around The World" was a "pure import" format when it was first aired in 1973, will be aimed at a wider audience, showcasing new and established European artists in the form of album spotlights, personality profiles, interviews, documentaries and concerts. Not For Import Fans Only will be a regular feature devoted to the latest news from overseas concerning U.S. tours, group changes, formations, break-ups and recording news. The show will be hosted by Mark Parenteau from WCOZ-FM in Boston which also serves as the flagship station on the "Modern Music" network.

"Modern Music" is a weekly syndicated import program created in the spirit of adventure and discovery that has characterized import fans ever since The Beatles' first singles," according to Kozlowski. "Our aim is to provide a major national radio network to spotlight import music and artists we feel can have a

significant impact on the U.S. record market."

The first edition of "Modern Music," scheduled for the week of February 26, will feature the music of Be Bop Deluxe, whose forthcoming album, "Drastic Plastic," will receive a major airing. The show will also permit the group's guitarist, Bill Nelson, to talk about his own musical philosophy. Other shows will profile The Babys, Peter Gabriel, Jimmy Page and Phil Manzanera, among others. "Modern Music" will be designed for stations that air imports because it will enhance their programming," Kozlowski said. "For stations that don't air imports, the show will be good for cosmetic effect. WCOZ-FM, a station that does not program imports has been extremely enthusiastic."

Jem Records will supply much of the music on a direct mail basis from England, which will allow "Modern Music" in some cases to give an album or single its premiere American airplay.

"Modern Music" will be distributed free of charge to radio stations. Each program will run 60 minutes and contain six minutes of national advertising with each station having the option of selling additional local time.

RADIO SHORT TAKES

By PORTIA GIOVINAZZO

■ Dave Thompson, who moved from morning drive to the PD of KDWB, told RW that Ed O'Brian will fill his vacated slot at the station. O'Brian comes from 99X where he did afternoon drive, which was also Thompson's old shift there . . . Steve Warrens of WGLF/Tallahassee contacted us to let us know that he thinks he may have developed a formula which would explain why so much "research" done by so many folks is often useless: Active-Hip-Laid-Back-Passive. Thanks for the words, Steve . . . WLOF is having a "Gross Encounters of the Nerd Kind" contest in which the listeners call in when they hear the sound of "strange things." Winners won a copy of the "Close Encounters" lp (Arista), and some trash stash.

Changes at WCGQ: Joe Cook resigns as PD to return home to Montgomery/Alabama doing middays at WBAM. The new PD of WCGQ is Charlie Rowe, and Jeff Blake comes in from WBAK doing middays . . . KFRC put together a tape of Rita Coolidge and Boz Scaggs' separate versions of "We're All Alone." With their own equipment they overdubbed the voices and it came out just like Rita and Boz went into the studio themselves . . . KEWI/Topeka is looking for a female jock. Call J.R. at (913) 272-2122.

Three new stations joining Drake-Chenault are KAGC/Bryan, Texas; KBOW-FM/Butte, Montana; and KUBB-FM Mariposa, California . . . Robert Longwell has been appointed national sales manager of WRIF/Detroit . . . Michael Waterkotte has been named director of advertising and promotion for WLS Musicradio . . . Bob Gooding, former vice president in charge of programming at WCOL-AM & FM has accepted a position with WCAU-FM/Philadelphia. As a result of Gooding's move, Jerry Dean moves from PD of the AM to PD of the FM, and Dave Bishop moves from MD of AM to PD of AM . . . Dene Hallam PD at 14FEC now also does weekends at WIFI, where he is known as Dene Wilson.

AM ACTION

By CHRISTY WRIGHT

■ Paul Davis (Bang). What a turn-around this record has made! Wherever it has been played in the past it has gone at least top 10. A number of programmers refused to give up on this song and are adding it to their playlists. Adds this week include WFIL, 13Q, WQAM, WHBQ, WCOL, KBEQ, and WSGA. It moved up at WRKO 39-28, KFRC 25-17, WPGC 13-11, WSAI 28-26, WNOE 28-24, KHJ 25-19, B100 28-18, KFI 19-15, 96KX 26-24, WCAO 14-9, KYA 15-14, KYNO 25-24, KING 23-22, KCPX HB-30, KJRB 21-17, KGW 18-12.

Little River Band (Harvest). This record is off to a tremendous start with adds this week at WQAM, WPEZ, KXOK, KJR, KRIZ, WEAQ, WICC, WNDE, WBBQ, and WAAY. Moves this week include HB-27 WKBW, 26-24 13Q, WLAC 38-30, WZZP 34-30, WGCL 30-29, KDWB



Little River Band

25-22, KSTP 29-26, KRBE 29-27, B100 25-24, KHFI 25-21, K100 HB-38, KNDE 30-22, KLUE HB-27, WGUY HB-28, KT00 24-19, WISE HB-26, WHHY 10-9, WRFC HB-34, WCGO HB-28, BJ105 33-25, WLOF 35-31, WANS HB-32, and WBSR 36-31.

Eric Clapton (RSO). The master of the guitar has come back with a song that is readily accepted all over the country with major market and secondary stations. Just this week it was added at WFIL, WKBW, 13Q, KFRC, WMAK, WMET, WTIK, KRBE, WISE, WORD, KNOE-FM, KLUE, KING, and WBBF. Has already started moving up at WPEZ HB-40, WHBQ HB-25, WQXI 8-5, WLAC 37-26, Z93 20-15, WZZP 33-29, KJR 25-22, WQXI-FM 6-2, KXX-106 18-13, 98Q 31-24, WBBQ 30-26, WHHY 4-3, WAIR HB-34, WRFC 21-17, WABB HB-29, WCGQ 28-22, WGLF 17-12, WFLB 30-26, WAUG 25-21, WSGA HB-28, WRJZ 23-21, WANS HB-31, WSGN HB-33, WBSR HB-34, KJRB 27-22, and WGUY HB-29.



Eric Clapton

Natalie Cole (Capitol). This lady apparently has another hit to her credit. She has crossed over from R&B with adds this week at WQXI, Z93, WZZP, CKLW, WAUG, WSGA, WFLB, WBSR, KLUE. It is already on WPGC, WHBQ, KXOK, WDRQ, WTIK, WAVZ, BJ105, and WQPD.

Art Garfunkel (Columbia) "What A Wonderful World." Garfunkel's latest is off to one of the most exceptional starts in memory. This week's Chartmaker (at 46!) was added at WKBW, Y100, KFRC, 99X, WPEZ, WQXI, WLAC, WMAK, WZZP, KLIF, KTLK, WABB, WAIR, 98Q, WRFC, WAAY, WORD, WSGA, WCGQ, WBBQ, WGLF, WANS, WBSR, WFLB, KXX-106, WLOF, WSGN, BJ105, WRJZ, WHHY, KNOE-FM, KHFI, KNDE, 10Q, KNUS, KLUE, K100, WJON, WGUY, KCPX, KJRB, WICC, WCAO, WIFI, WAVZ, and KBEQ. It is already on CKLW, WOKY, KJR, KLIF, WQXI-FM, 96X, and KILT.

Stargard (MCA) "Which Way Is Up." This must be the year for soundtracks. This record, the theme from the Richard Pryor movie, has shown that it's going to be a good crossover from r&b (#10 this

(Continued on page 84)

Now Playing At

DR. BUZZARD'S ORIGINAL

SAVANNAH BAND

Presenting
**KING
PENNEY
GRAM**



Their Long-Awaited

AFL-1-2402

All Over Town-



ANITA'S

Produced by Stony Browder Jr.
for Franz Krauns and Browder Bros. Productions

Brand-New Album...



AFL1-2402

The A/C Report

(A Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

(WHAT A) WONDERFUL WORLD—Art Garfunkel with James Taylor & Paul Simon—Col (12)
WALK RIGHT BACK—Anne Murray—Capitol (6)
EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA (5)
THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M (5)
THE NAME OF THE GAME—ABBA—Atlantic (4)

WNEW/NEW YORK

BEFORE MY HEART FINDS OUT—Gene Cotton—Ariola
CHARADE—Bee Gees—RSO (lp cut)
THE NAME OF THE GAME—ABBA—Atlantic

WSAR/FALL RIVER

MULL OF KINTYRE—Wings—Capitol
PEG—Steely Dan—ABC
TURN TO STONE—ELO—Jet

WBAL/BALTIMORE

LOVELY DAY—Bill Withers—Col
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col

WKBC-FM/WINSTON-SALEM

IF I CAN'T HAVE YOU—Yvonne Elliman—RSO
SILVER DREAMS—The Babys—Chrysalis
WALK RIGHT BACK—Anne Murray—Capitol
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col

WSM/NASHVILLE

FALLING—LeBlanc & Carr—Big Tree
WALK RIGHT BACK—Anne Murray—Capitol
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col

WMPS/MEMPHIS

SHOUTING OUT LOVE—Emotions—Stax

WSB/ATLANTA

DO I LOVE YOU (YES IN EVERY WAY)—Donna Fargo—WB
DUST IN THE WIND—Kansas—Kirshner
GOD MADE LOVE—Mel McDaniel—Capitol
I CAN GET OFF ON YOU—Waylon & Willie—RCA
MAY THE FORCE BE WITH YOU ALWAYS—Tom T. Hall—RCA
MIDNIGHT IN MEMPHIS—Meri Wilson—GRT
TWO DOORS DOWN—Zella Lehr—RCA
WE GOT LOVE—Lynn Anderson—Col
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col
YOU KNOW WHAT—Jerry Reed & Seidina—RCA
YOU'RE THE ONLY GOOD THING—Jim Reeves—RCA

WIOD/MIAMI

CURIOUS MIND (UM, UM, UM, UM, UM, UM)—Johnny Rivers—Big Tree
EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA
WALK RIGHT BACK—Anne Murray—Capitol

WJBO/BATON ROUGE

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

WLW/CINCINNATI

PEG—Steely Dan—ABC
THE NAME OF THE GAME—ABBA—Atlantic
THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M

WCCO/MINNEAPOLIS

ACHING KIND—Michelle Phillips—A&M
THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M
WOMAN TO WOMAN—Barbara Mandrell—ABC/Dot

WTMJ/MILWAUKEE

DUST IN THE WIND—Kansas—Kirshner
EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA
GOODBYE GIRL—David Gates—Elektra
MULL OF KINTYRE—Wings—Capitol
PEG—Steely Dan—ABC
THE WAY YOU DO THE THINGS YOU DO—Rita Coolidge—A&M
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col

KMOX/ST. LOUIS

CURIOUS MIND (UM, UM, UM, UM, UM, UM)—Johnny Rivers—Big Tree
LOVE IS GONNA FIND A WAY—Tommy James—Fantasy
SILVER DREAMS—The Babys—Chrysalis
WALK RIGHT BACK—Anne Murray—Capitol
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col

KULF/HOUSTON

STAYIN' ALIVE—Bee Gees—RSO (#10)
THEME FROM 'CLOSE ENCOUNTERS OF THE THIRD KIND'—John Williams—Arista (#14)
THE WAY I FEEL TONIGHT—Bay City Rollers—Arista (#13)
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col

KOY/PHOENIX

SOMETIMES WHEN WE TOUCH—Dan Hill—20th Cent.

KIIS/ LOS ANGELES

JUST THE WAY YOU ARE—Billy Joel—Col

KSFO/SAN FRANCISCO

EVERYBODY LOVES A RAIN SONG—B.J. Thomas—MCA
(WHAT A) WONDERFUL WORLD—Art Garfunkel with Taylor & Simon—Col

Also reporting this week: WMAL, WGAR, WIP, WCCO-FM, KMBZ, KPNW, KVI.
 24 stations reporting.

Album Reviews

(Continued from page 42)

EVOLUTION (THE MOST RECENT)

TAJ MAHAL—Warner Bros. BSK 3094 (6.98)

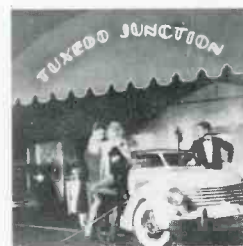
Taj Mahal's second album for the label is aptly titled as his music continues to change and evolve. Producer Leon Pendarvis also contributed three tracks, including two of the lp's highlights: "Sing A Happy Song" and "Lowdown Showdown." Taj's pure musical approach should make this his biggest yet.



TUXEDO JUNCTION

BUTTERFLY—Fly 007 (7.98)

Producers Michael Lewis and Laurin Rinder take a collection of '40s songs and admirably mold them into a disco framework without altering the original flavor too drastically. A trio of female singers adds vocals on all but "Volga Boatman" and instills a snappy flavor to the crisp, inventive arrangements.



TWO FOR THE ROAD

CORYELL-KHAN—Arista AB 4156 (7.98)

The guitar virtuosity of Larry Coryell and Steve Khan has been captured exquisitely with this duo album recorded during the acoustic segments of their recent tours. They cover material penned by Chick Corea and Wayne Shorter among others, displaying an abundance of virtuosity in these seven flights.



STAR WARS/CLOSE ENCOUNTERS

RICHARD GROOVE HOLMES—Versatile MSG 600 (7.98)

With movie soundtracks accounting for some of the hottest chart records right now, Holmes should attract considerable interest with these interpretations. The "Star Wars"/"Close Encounters" medley is an interesting pairing and his breezy jazz approach also does justice to "You Light Up My Life" and "Gonna Fly Now."



MAN FROM WAREIKA

RICO—Blue Note BN LA819-H (UA) (7.98)

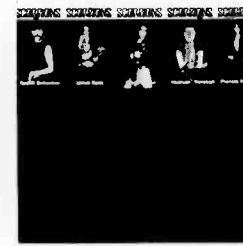
Rico is a trombonist who leads this unusual musical outfit of Jamaican musicians. The lp was recorded in Kingston but can only be classified as reggae in the loosest sense. The sound is sparse and sprawling and under the guidance of Rico contains elements of jazz and r&b.



URBANIAC

MICHAL URBANIAC—Inner City 1036

Recorded last summer in Zurich, this lp is the result of a reunion between violinist Urbaniak and saxophonist/flutist Zbigniew Namyslovski. The latter makes his U.S. record debut with impressive style which complements Urbaniak's own playing. Urszula Dudziak adds vocals and percussion.



TAKEN BY FORCE

SCORPIONS—RCA APL1 2628 (6.98)

This hard rock quintet from Germany plays the type of guitar dominated heavy metal music that once typified the sound of Deep Purple, Black Sabbath and groups of that ilk. With those bands keeping a low profile of late, Scorpions could build a following with "Steamrock Fever" and "The Riot Of Your Time."



A RECORD WORLD SPECIAL

THE WORLD OF MUSIC PUBLISHING



Record World's second annual look at the world of music publishing promises all the breadth of coverage that marked



last year's special section. A burgeoning domestic industry, an expanding international scene, a new copyright law—these de-



velopments and more will be documented. It all adds up to an ad environment that no publishing pro can afford to pass by.



ISSUE DATE: FEBRUARY 25

AD DEADLINE: FEBRUARY 10



From Iron City, U.S.A., comes America's strongest sound. Crack The Sky.

You only learn about the hard life by living it. And Crack The Sky is one band that knows the meaning of work.

The sons of Pittsburgh steelworkers, Crack The Sky has fashioned a sound that reflects years of long hours, lean living, and a love for blasting it all away at the end of the day.

Crack The Sky is well-known to some for the wit of their words and the fire of their art. This year, the most devastating Crack yet will echo from coast to coast.

"Safety in Numbers." The new album by Crack The Sky. On Lifesong Records and Tapes.

Crack the Sky
Safety In Numbers

including:
Nuclear Apathy
A Night On The Town (With Snow White)
Long Nights/Flashlight



JZ35041

SALESMAKER OF THE WEEK



WATERMARK
ART GARFUNKEL
Col

TOP SALES

- WATERMARK—Art Garfunkel—Col
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)

ABC/NATIONAL

- AJA—Steely Dan—ABC
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- COMMODORES LIVE—Motown
- FANTASY LOVE AFFAIR—Peter Brown—Drive
- FEELS SO GOOD—Chuck Mangione—A&M
- LONGER FUSE—Dan Hill—20th Century
- LOOKING BACK—Stevie Wonder—Motown
- OUT OF THE BLUE—ELO—Jet
- PLAYER—RSO
- RUNNING ON EMPTY—Jackson Browne—Asylum

CAMELOT/NATIONAL

- ALL 'N ALL—Earth, Wind & Fire—Col
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- GRAND ILLUSION—Styx—A&M
- KISS ALIVE II—Casablanca
- NEWS OF THE WORLD—Queen—Elektra
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE STRANGER—Billy Joel—Col

HANDLEMAN/NATIONAL

- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- FUNKENTELECHY VS. THE PLACEDO SYNDROME—Parliament—Casablanca
- GRAND ILLUSION—Styx—A&M
- LEIF GARRETT—A&M
- ONCE UPON A DREAM—Enchantment—Roadshow
- PETE'S DRAGON—Capitol (Soundtrack)
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THANKFUL—Natalie Cole—Capitol
- TEN YEARS OF GOLD—Kenny Rogers—UA
- WINNING COMBINATION—Donny & Marie Osmond—Polydor

KORVETTES/NATIONAL

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- CHARO & THE SALSOU ORCHESTRA—Salsoul
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- GALAXY—War—MCA
- HERE AT LAST... BEE GEES LIVE—RSO
- HERE YOU COME AGAIN—Dolly Parton—RCA
- LONGER FUSE—Dan Hill—20th Century
- SLOWHAND—Eric Clapton—RSO
- WATERMARK—Art Garfunkel—Col

MUSICLAND/NATIONAL

- AJA—Steely Dan—ABC
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- FLOWING RIVERS—Andy Gibb—RSO
- LITTLE CRIMINALS—Randy Newman—WB
- LONGER FUSE—Dan Hill—20th Century
- NEWS OF THE WORLD—Queen—Elektra
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SLOWHAND—Eric Clapton—RSO
- TEN YEARS OF GOLD—Kenny Rogers—UA

RECORD BAR/NATIONAL

- CATS ON THE COAST—Sea Level—Capricorn
- ENDLESS WIRE—Gordon Lightfoot—WB
- HAVANA CANDY—Patti Austin—CTI
- ODYSSEY—RCA
- OPEN FIRE—Montrose—WB
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SLOWHAND—Eric Clapton—RSO
- TEN YEARS OF GOLD—Kenny Rogers—UA
- WATERMARK—Art Garfunkel—Col
- WHITE HOT—Angel—Casablanca

DISC-O-MAT/NEW YORK

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- COME GO WITH ME—Pockets—Col
- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- GRAND ILLUSION—Styx—A&M
- ONCE UPON A TIME—Donna Summer—Casablanca
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SUPERNATURE—Cerrone—Cotillion
- THE STRANGER—Billy Joel—Col
- WATERMARK—Art Garfunkel—Col

RECORD WORLD-

TSS STORES/NEW YORK

- ALL FOR A REASON—Alessi—A&M
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- LEIF GARRETT—Atlantic
- MANORISMS—Wet Willie—Epic
- MY AIM IS TRUE—Elvis Costello—Col
- PLAYER—RSO
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SECONDS OUT—Genesis—Atlantic
- THE STRANGER—Billy Joel—Col
- WATERMARK—Art Garfunkel—Col

CUTLER'S/NEW HAVEN

- AJA—Steely Dan—ABC
- ALL 'N ALL—Earth, Wind & Fire—Col
- HARDNESS OF THE WORLD—Slave—Cotillion
- LITTLE CRIMINALS—Randy Newman—WB
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE STRANGER—Billy Joel—Col
- WATERMARK—Art Garfunkel—Col

FOR THE RECORD/ BALTIMORE

- ALL 'N ALL—Earth, Wind & Fire—Col
- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- DUSIC—Bricx—Bang
- FUNKENTELECHY VS. THE PLACEDO SYNDROME—Parliament—Casablanca
- GALAXY—War—MCA
- HARDNESS OF THE WORLD—Slave—Cotillion
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SONGBIRD—Deniece Williams—Col
- THE STRANGER—Billy Joel—Col

WAXIE MAXIE/ WASH., D.C.

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- CHIC—Atlantic
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- FANTASY LOVE AFFAIR—Peter Brown—Drive
- FUNKENTELECHY VS. THE PLACEDO SYNDROME—Parliament—Casablanca
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- WATERMARK—Art Garfunkel—Col
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.
- WINDOW OF A CHILD—Seawind—CTI

GARY'S/RICHMOND

- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- FRENCH KISS—Bob Welch—Capitol
- LITTLE CRIMINALS—Randy Newman—WB
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUMOURS—Fleetwood Mac—WB
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- WE ARE ONE—Mandrill—Arista

FLO'S RECORDS/ PITTSBURGH

- BARRY WHITE SINGS FOR SOMEONE YOU LOVE—20th Century
- CHIC—Atlantic
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DUO GLIDE—Sanford & Townsend—WB
- GARY WILSON—GTW
- MANHATTAN SPECIAL—Teruo Nakamura & the Rising Sun—Polydor
- MY AIM IS TRUE—Elvis Costello—Col
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- RAYDIO—Arista
- WATERMARK—Art Garfunkel—Col

NATL. RECORD MART/ MIDWEST

- CATS ON THE COAST—Sea Level—Capricorn
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca
- FEELIN' BITCHY—Millie Jackson—Spring
- LONGER FUSE—Dan Hill—20th Century
- LOOKING BACK—Stevie Wonder—Motown
- MY AIM IS TRUE—Elvis Costello—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL—Lou Rawls—Phila. Intl.

MUSIC STOP/DETROIT

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- ENDLESS WIRE—Gordon Lightfoot—WB
- GOIN' BANANAS—Side Effect—Fantasy
- LONGER FUSE—Dan Hill—20th Century
- ONCE UPON A DREAM—Enchantment—Roadshow
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- MATERMARK—Art Garfunkel—Col

RECORD REVOLUTION/ CLEVELAND

- CATS ON THE COAST—Sea Level—Capricorn
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- DUO GLIDE—Sanford & Townsend—WB
- EVOLUTION—Taj Mahal—WB
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- OPEN FIRE—Montrose—WB
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- RUNNING ON EMPTY—Jackson Browne—Asylum
- THIS IS THE MODERN WORLD—The Jam—Polydor
- WATERMARK—Art Garfunkel—Col

ONE OCTAVE HIGHER/ CHICAGO

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

1812 OVERTURE/ MILWAUKEE

- AJA—Steely Dan—ABC
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- ENDLESS WIRE—Gordon Lightfoot—WB
- FUNKENTELECHY VS. THE PLACEDO SYNDROME—Parliament—Casablanca
- KISS ALIVE II—Casablanca
- MOONFLOWER—Santana—Col
- PAUPER IN PARADISE—Gino Vannelli—A&M
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- THE STRANGER—Billy Joel—Col
- WHITE HOT—Angel—Casablanca

DISCOUNT RECORDS/ ST. LOUIS

- CATS ON THE COAST—Sea Level—Capricorn
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- ENCOUNTERS OF EVERY KIND—Meco—Millennium
- ENDLESS WIRE—Gordon Lightfoot—WB
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SINGER OF SONGS, TELLER OF TALES—Paul Davis—Bang
- STILLWATER—Capricorn
- WATERMARK—Art Garfunkel—Col
- WHITE HOT—Angel—Casablanca

EAST-WEST RECORDS/ CENTRAL FLORIDA

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- CATS ON THE COAST—Sea Level—Capricorn
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- DRAW THE LINE—Aerosmith—Col
- GRAND ILLUSION—Styx—A&M
- IT TAKES ONE TO KNOW ONE—Detective—Swan Song
- LIVE AT THE BIJOU—Grover Washington Jr.—Kudu
- LONGER FUSE—Dan Hill—20th Century
- NEWS OF THE WORLD—Queen—Elektra

MUSHROOM/ NEW ORLEANS

- BLUE LIGHTS IN THE BASEMENT—Roberta Flack—Atlantic
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- LONGER FUSE—Dan Hill—20th Century
- MY AIM IS TRUE—Elvis Costello—Col
- NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS—WB

- 96 IN THE SHADE—Third World—Island
- RIDIN' HIGH—Faze-O—SHE
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SATURDAY NIGHT FEVER—RSO (Soundtrack)
- SONGBIRD—Deniece Williams—Col

DAVEY'S LOCKER/SOUTH

- CLOSE ENCOUNTERS OF EVERY KIND—Arista (Soundtrack)
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- LOOKING BACK—Stevie Wonder—Motown
- MY AIM IS TRUE—Elvis Costello—Col
- NEWS OF THE WORLD—Queen—Elektra
- ONCE UPON A TIME—Donna Summer—Casablanca
- OUTSIDE HELP—Johnny Rivers—Big Tree
- RUNNING ON EMPTY—Jackson Browne—Asylum
- TEN YEARS OF GOLD—Kenny Rogers—UA

INDEPENDENT RECORDS/ DENVER

- ALL IN THE NAME OF LOVE—John Hartford—Flying Fish
- CHIC—Atlantic
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- ENDLESS WIRE—Gordon Lightfoot—WB
- FLYING HIGH ON YOUR LOVE—Bar Kays—Mercury
- FREE SAILIN'—Hoyt Axton—MCA
- GOIN' BANANAS—Side Effect—Fantasy
- MANAGERIE—Bill Withers—Col
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- THE STRANGER—Billy Joel—Col

ODYSSEY/SOUTHWEST & WEST

- CATS ON THE COAST—Sea Level—Capricorn
- DIFFERENT MOODS OF ME—Lonnie Jordan—MCA
- DOUCETTE—Mushroom
- DUO GLIDE—Sanford & Townsend—WB
- ENDLESS WIRE—Gordon Lightfoot—WB
- ONCE UPON A DREAM—Enchantment—Roadshow
- PUTTIN' IT STRAIGHT—Pat Travers—Polydor
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- TEN YEARS OF GOLD—Kenny Rogers—UA
- WATERMARK—Art Garfunkel—Col

MUSIC PLUS/LOS ANGELES

- ELOISE—Eloise Laws—ABC
- ENDLESS WIRE—Gordon Lightfoot—WB
- LIVE AT THE ROYAL FESTIVAL HALL—Glen Campbell—Capitol
- ODYSSEY—RCA
- PLAYER—RSO
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- REACH FOR IT—George Duke—Epic
- SECRETS—Con Funk Shun—Mercury
- WATERMARK—Art Garfunkel—Col
- WINDOW OF A CHILD—Sea Wind—CTI

TOWER/LOS ANGELES

- ALL FOR A REASON—Alessi—A&M
- CLOSE ENCOUNTERS OF THE THIRD KIND—Arista (Soundtrack)
- CONSEQUENCES—Loi Creme/Kevin Godley—Mercury
- EDDIE MONEY—Col
- ELOISE—Eloise Laws—ABC
- HERB ALPERT—HUGH MASEKELA—Horizon
- NEW HORIZON—Isaac Hayes—Polydor
- SECRETS—Con Funk Shun—Mercury
- THE BELLE ALBUM—Al Green—Hi
- WATERMARK—Art Garfunkel—Col

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)

JAN. 28	JAN. 21		WKS. ON CHART	
1	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS2 4001 (2nd Week)	6	J
2	2	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	49	G
3	7	NEWS OF THE WORLD QUEEN/Elektra 6E 112	10	G
4	5	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	11	G
5	10	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	9	G
6	3	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 194	20	G
7	9	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	5	G
8	8	DRAW THE LINE AEROSMITH/Columbia JC 34856	6	G
9	6	KISS ALIVE II /Casablanca NBLP 7076	11	I
10	11	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	10	G
11	12	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	10	G
12	4	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	31	F
13	14	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	4	G
14	17	THE STRANGER BILLY JOEL/Columbia JC 34987	17	G
15	16	THE GRAND ILLUSION STYX/A&M 4637	27	G
16	22	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL MOTION PICTURE SOUNDTRACK) /Arista 9500	5	G
17	13	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	10	I
18	15	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	15	G
19	20	STREET SURVIVORS LYNRYD SKYNYRD/MCA 3029	13	G
20	19	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	33	H
21	23	COMMODORES LIVE /Motown M9 894A2	13	I
22	18	FOREIGNER /Atlantic SD 19109	44	G
23	24	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	10	G
24	21	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK) /20th Century T 550	6	G
25	25	DON JUAN'S RECKLESS DAUGHTER JONI MITCHELL/Asylum 6E 701	5	G
26	29	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	10	G
27	27	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	15	G
28	31	GALAXY WAR /MCA 3030	9	G
29	32	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	7	G
30	28	THANKFUL NATALIE COLE/Capitol SW 11708	8	G
31	36	AJA STEELY DAN/ABC AB 1006	17	G
32	30	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	36	G
33	33	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	18	G
34	26	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	14	F
35	37	LEIF GARRETT /Atlantic SD 19152	5	G
36	34	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2537	15	K
37	38	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028	13	G
38	42	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	6	G
39	41	FRENCH KISS BOB WELCH/Capitol ST 11663	17	F
40	35	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	23	F
41	39	BOSTON /Epic 34188	70	G
42	40	BARRY MANILOW LIVE /Arista 8500	35	I
43	44	LOOKING BACK STEVIE WONDER/Motown M 804LP3	5	I
44	55	LONGER FUSE DAN HILL/20th Century T 547	5	G
45	45	REACH FOR IT GEORGE DUKE/Epic PE 34883	13	F

48	47	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	16	G
49	46	I ROBOT ALAN PARSONS PROJECT/Arista 7002	30	G
50	51	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078	10	I
51	43	LOVE SONGS THE BEATLES/Capitol SKBL 11711	13	G
52	52	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	9	F
53	53	GREATEST HITS BAY CITY ROLLERS/Arista AB 4158	7	G
54	50	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	9	G
55	54	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	13	F
56	70	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	3	G
57	49	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	9	G
58	62	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	9	G
59	66	CHIC /Atlantic SD 19153	4	G
60	69	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 34037	3	G
61	60	HEADS BOB JAMES/Columbia JC 34896	9	G
62	65	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	9	G
63	57	MOONFLOWER SANTANA/Columbia C2 34914	14	H
64	61	BARRY WHITE SINGS FOR SOMEONE YOU LOVE / 20th Century T 543	20	G
65	—	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149	1	G
66	77	PLAYER /RSO 1 3026	2	G
67	68	PART 3 KC & THE SUNSHINE BAND/T.K. 605	38	G
68	74	ENCOUNTERS OF EVERY KIND MECO/Millennium MNLP 8004 (Casablanca)	3	G
69	59	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	12	G
70	71	CAPTAIN & TENNILLE'S GREATEST HITS /A&M SP 4667	5	G
71	—	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141	1	G
72	72	KARLA BONOFF /Columbia PC 34762	17	F
73	58	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	29	G
74	81	HERE AT LAST—BEE GEES LIVE /RSO 2 3901	35	I
75	56	BROKEN HEART THE BABYS/Chrysalis CHR 1150	12	G
76	75	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	12	F
77	79	BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151	6	F
78	88	A FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (T.K.)	3	G
79	84	MR. MEAN OHIO PLAYERS/Mercury SRM 1 3707	3	G
80	64	FOGHAT LIVE /Bearsville BRK 6971 (WB)	21	G
81	85	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NBLP 7080	5	G
82	90	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS)	3	G
83	80	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	25	F
84	87	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	7	G
85	117	CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198 (Phonodisc)	1	G
86	78	FEELIN' BITCHY MILLIE JACKSON/Spring SP 1 6715 (Polydor)	6	F
87	105	WINNING COMBINATION DONNY & MARIE/ Polydor PD 1 6127	1	G
88	67	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	14	G
89	76	THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream)	5	G
90	98	MENAGERIE BILL WITHERS/Columbia JC 34904	2	G
91	93	RICK DANKO /Arista AB 4141	5	G
92	95	FUNK BEYOND THE CALL OF DUTY JOHNNY GUITAR WATSON/DJM DJLPA 714 (Amherst)	3	G
93	97	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	13	G
94	89	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	100	G
95	83	SECONDS OUT GENESIS/Atlantic SD 2 9002	8	G
96	82	COMMODORES /Motown M7 884R1	44	G
97	100	JT JAMES TAYLOR /Columbia PC 34811	27	G
98	91	THE MUPPET SHOW /Arista AB 4152	4	G
99	88	I'M IN YOU PETER FRAMPTON/A&M SP 4704	33	G
100	63	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK) /Arista AB 4159	15	G

CHARTMAKER OF THE WEEK

46 — **WATERMARK**
ART GARFUNKEL
Columbia JC 34975



47 48 **HOTEL CALIFORNIA** EAGLES/Asylum 6E 103 58 G

George Benson

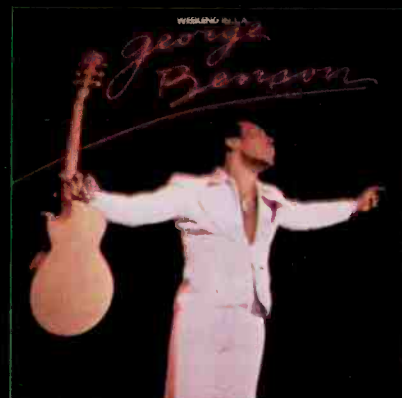


You Don't Have to Wait
Around for Friday.
The Weekend's Already Here.

Hustle those drab weekdays
right out of town with
George Benson's deluxe new 2-record set
recorded live at the
Roxy Theatre in Hollywood.
Get away to three solid nights
of scorching guitar runs.
Of all-out blowing from
Benson's acclaimed five-piece.

Spend a weekend in quiet contemplation of the subtleties of the
Benson voice (and marvel at the engineering that was able to get
it down live).

Spend a
Weekend in L.A.
with
George Benson.
New Material performed live.
Produced by
Tommy LiPuma.



On Warner Bros. Records and Tapes.  2WB 3139

101 THE ALBUM CHART 150

JANUARY 28, 1978

JAN. 28	JAN. 21	
101	102	OXYGENE JEAN-MICHEL JARRE/Polydor PD 1 6112
102	112	THE HARDNESS OF THE WORLD SLAVE/Cotillion SD 5201 (Atlantic)
103	96	COME GO WITH US POCKETS/Columbia PC 34879
104	104	SUNSHINE EMOTIONS/Stax STX 4100 (Fantasy)
105	109	WINDOW OF A CHILD SEA WIND/CTI 5007
106	107	SOMETHING TO LOVE LTD/A&M 4646
107	—	WHITE HOT ANGEL/Casablanca NBLP 7085
108	110	BRICK/Bang BLP 409
109	121	GOIN' BANANAS SIDE EFFECT/Fantasy F 9537
110	113	TEQUILA MOCKINGBIRD RAMSEY LEWIS/Columbia JC 34018
111	111	LOVE GUN KISS/Casablanca NBLP 7051
112	103	THE BEST OF ZZ TOP/London PS 706
113	94	CHICAGO XI/Columbia JC 34860
114	73	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616
115	—	DIFFERENT MOODS OF ME LONNIE JORDAN/MCA 2329
116	127	NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS SEX PISTOLS/Warner/Virgin BSK 3147 (WB)
117	—	OPEN FIRE RONNIE MONTROSE/Warner Bros. BSK 3134
118	119	TRUE TO LIFE RAY CHARLES/Atlantic SD 19142
119	124	EDDIE MONEY/Columbia PC 34909
120	108	ACTION BLACKBYRDS/Fantasy F 9535
121	128	HAVANA CANDY PATTI AUSTIN/CTI 7 5006
122	120	SEND IT ASHFORD & SIMPSON/Warner Bros. BS 3088
123	133	ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA811 G (UA)
124	101	ODYSSEY/RCA APL1 2204
125	116	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)
126	131	THIS ONE'S FOR YOU BARRY MANILOW/Arista AL 4090
127	130	THE FORCE KOOL & THE GANG/De-Lite DSR 9501 (Mercury)
128	—	10 YEARS OF GOLD KENNY ROGERS/United Artists LA835 H
129	115	CAT SCRATCH FEVER TED NUGENT/Epic 34700
130	137	SONG BIRD DENIECE WILLIAMS/Columbia JC 34911
131	—	DUO-GLIDE SANFORD & TOWNSEND/Warner Bros. BSK 3081
132	122	THE JOY TONI BROWNE & TERRY GARTHWAITE/Fantasy F 9538
133	92	BING CROSBY'S GREATEST HITS/MCA 3031
134	99	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707
135	118	STAR WARS AND OTHER GALACTIC FUNK MECO/Millennium MNLP 8001 (Casablanca)
136	106	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663
137	141	SILK DEGREES BOZ SCAGGS/Columbia PC 33920
138	146	PUTTING IT STRAIGHT PAT TRAVERS/Polydor PD 1 6121
139	—	PETE'S DRAGON (ORIGINAL SOUNDTRACK)/Capitol SW 11704
140	138	FLEETWOOD MAC/Reprise MSK 2281 (WB)
141	132	LITTLE QUEEN HEART/Portrait JR 34799
142	125	SPECTRES BLUE OYSTER CULT/Columbia JC 34019
143	123	BABY IT'S ME DIANA ROSS/Motown M7 890R1
144	—	FLOWING RIVERS ANDY GIBB/RSO RS 1 3019
145	129	LET IT FLOW DAVE MASON/Columbia PC 34680
146	134	BRASS CONSTRUCTION III/United Artists LA775 H
147	142	LIVIN' ON THE FAULT LINE DOOBIE BROTHERS/Warner Bros. BSK 3045
148	—	TOM PETTY AND THE HEARTBREAKERS/ABC SR 52006
149	126	RUBY, RUBY GATO BARBIERI/A&M SP 4655
150	114	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274

151-200 ALBUM CHART

151	MAGIC BILLY COBHAM/Columbia JC 34939	176	SINGER OF SONGS-TELLER OF TALES PAUL DAVIS/Bang BLP 410
152	INNER VOICES McCOY TYNER/Milestone M 9079	177	EQUINOX STYX/A&M SP 4559
153	IT TAKES ONE TO KNOW ONE DETECTIVE/Swan Song SS 8504 (Atlantic)	178	PORTRAIT OF MELBA MELBA MOORE/Buddah BDS 5695
154	DREAMBOAT ANNIE HEART/Mushroom MRS 5005	179	LIFE ON THE LINE EDDIE & THE HOT RODS/Island ILPS 9509
155	HERE TO TEMPT YOU TEMPTATIONS/Atlantic SD 19143	180	TWO HOT FOR LOVE THP ORCHESTRA/Butterfly FLY 005
156	RECKLESS ABANDON THE DAVID BROMBERG BAND/Fantasy F 9540	181	LIVE AT MUNICH THAD JONES/MEL LEWIS/Horizon SP 724 (A&M)
157	MONTREUX SUMMIT VARIOUS ARTISTS/Columbia JC 35005	182	ALONE AGAIN BILL EVANS/Fantasy F 9542
158	JAMERICAN MAN DAVID OLIVER/Mercury SRM 1 1183	183	THUNDER ISLAND JAY FERGUSON/Asylum 7E 1115
159	THE SPINNERS/Atlantic SD 19146	184	CAYENNE BILL SUMMERS/Milestone P 10103
160	LEVON HELM & THE RCO ALL-STARS/ABC AA 1017	185	MAMA LET HIM PLAY DOUCETTE/Mushroom MRS 5009
161	A STAR IS BORN (ORIGINAL SOUNDTRACK)/Columbia JS 34403	186	LOOKING FOR MR. GOODBAR VARIOUS ARTISTS/Columbia JS 35029
162	HERB ALPERT-HUGH MASEKELA/Horizon SP 728 (A&M)	187	PORTFOLIO GRACE JONES/Island ILPS 9470
163	MANORISMS WET WILLIE/Epic JE 34983	188	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686
164	NEW HORIZON ISAAC HAYES/Polydor PD 16120	189	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045
165	OUTSIDE HELP JOHNNY RIVERS/Big Tree BT 7 6004 (Atlantic)	190	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707
166	NEW VINTAGE ALBERT MAYNARD FERGUSON/Columbia JC 34903	191	EVOLUTION (MOST RECENT) TAJ MAHAL/Warner Bros. BSK 3094
167	COWBOY/Capricorn CPN 0194	192	COCOMOTION EL COCO/AVI 6012
168	ELOISE ELOISE LAWS/ABC AB 12313	193	IT IS TIME FOR PETER ALLEN/A&M SP 3706
169	LE SPANK LE PAMPLEMOUSSE/AVI AVI 6032	194	CASTLE IN THE SKY DAVID CASTLE/Parachute RPLP 9002 (Casablanca)
170	ON FIRE T CONNECTION/Dash 30008 (T.K.)	195	BIONIC BOOGIE/Polydor PD 1 6123
171	TOUCH AND GONE GARY WRIGHT/Warner Bros. BSK 3137	196	TALKING HEADS '77/Sire SR 6036 (WB)
172	ROCKET TO RUSSIA RAMONES/Sire SR 6042 (WB)	197	12 GREATEST HITS NEIL DIAMOND/MCA 2106
173	LOVE CONNECTION THE DELLS/Mercury SRM 1 3711	198	ALL FOR A REASON ALESSI/A&M SP 4657
174	THE TRAMMPS III/Atlantic SD 19148	199	HEAVEN'S JUST A SIN AWAY KENDALLS/Ovation OV 1719
175	SUPERNATURE CERRONE/Cotillion SD 5202 (Atl.)	200	HOLD ON DAN HILL/20th CT 526

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BRASS CONSTRUCTION	146	OLIVIA NEWTON-JOHN	37
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BOB JAMES	61	BOB WELCH	39
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KC & THE SUNSHINE BAND	67	ZZ TOP	112

RECORD WORLD JANUARY 28, 1978

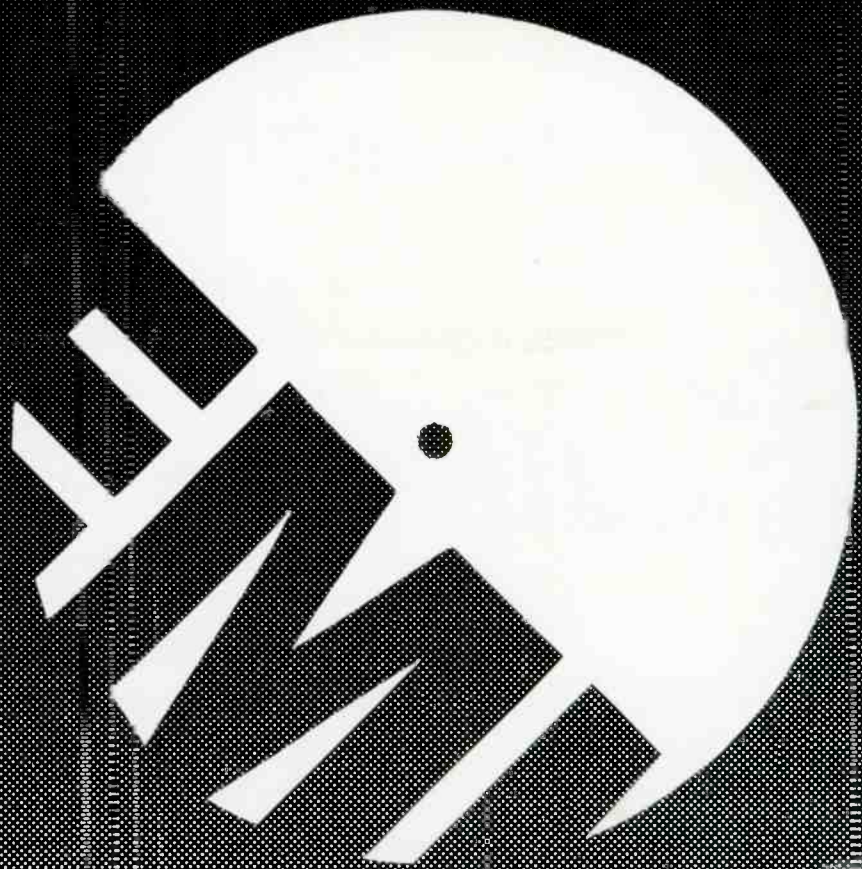
January 28, 1978

Record World Presents

Spotlight on Spain 1977
Especial España 1977



Homenaje Español
A Los 100 Años del Sonido Grabado



Nuestros artistas:

Lorenzo Santamaria

Miguel Callardo

Dyango

Santabarbara

Manolo Otero

Tony Frontiera

Paco Cepero

Los Chunguitos

...para el mundo

EMI-Odeon, S.A. ESPAÑA

Spotlight on Spain

Desarrollo de la Industria Española en el Año

By JOSE CLIMENT

■ Ha sido este 1,977 un año lleno de cosas y casos. No vamos hacer un repaso general del año, porque necesitaríamos todo el espacio de la revista para ello; pero sí vamos a desglosar un poco algunas cuestiones de las más importantes.

Una de ellas y que parece ser ha influenciado bastante en la discografía española, es la del cambio de gobierno, los problemas políticos que ello ha conllevado y que paradójicamente han trastornado a algunas casas discográficas. En España y tenemos democracia, pero no sabemos lo que ello de verdad significa. La Democracia en nuestra Industria han significado huelgas y problemas, más o menos importantes. Comencemos por la importante huelga de músicos y sus reivindicaciones. Esta huelga supuso el paro de las grabaciones previstas y la obligación de ir a grabar fuera del país a algunas casas que no tenían otro remedio que sacar al mercado algún producto de sus artistas. Ya sabemos que el negocio de una compañía discográfica es vender discos y si no los tiene habrá que hacerlos. No culpo enteramente a los músicos, pues lo que pedían era justo, pero lo podían haber empezado a pedir antes y hacerlo escalonadamente, no tan de golpe y sobre todo no haber llegado tan lejos, no haber creado esa sicosis de pobreza y esos vetos a quien brababa o quien terminaba una obra venida del extranjero. Todo acabó felizmente, pero repercutió en algunas economías. Repercusión que según fué avanzando el año, se notó más aún.

Dejando a un lado este ya subsanado problema, y dando una nota de alegría, diremos que han nacido unos artistas que hoy ocupan los primeros puestos y otros de los que ya estaban, han consolidado sus posiciones. Se ha conseguido traer a figuras del extranjero, que han hecho las delicias de sus seguidores y "fans," las de los amantes de la música en general.

Por otro lado, parece ser que a pesar de la crisis económica del país, el español está un poco más concienciado de la compra de discos. Ya se necesita cada día más, la música para un sinfín de situaciones. Muchas compañías me han confesado que las ventas del año no han sido, ni con



Jose Climent

mucho, las que esperaban, pero de todas formas no ha ido tan mal.

Artistas

Los artistas confiesan que las actuaciones, en España, este año han bajado mucho en consonancia con las del pasado; también ha habido otros que han continuado haciendo su América y no les ha ido tan mal. Nos habíamos acostumbrado a que todo iba sobre ruedas y nos ha sorprendido el cambio tan radical, eso es todo. No estábamos preparados.

Si, ciertamente, ha habido un desfase en cuanto a la subida de los precios. Han subido los estudios, las materias primas para procesar las cintas y obtener los discos y han subido los precios de los discos, por lo tanto, al público. Las compañías españolas han empezado a anunciarse, con grandes producciones, en Televisión, cosa ésta desusada hasta la fecha. Por confesiones propias esta medida, en estos productos en particular, les ha supuesto un mayor índice de ventas.

Además de todo lo expuesto anteriormente en la mayoría de firmas discográficas han habido cambios sustanciales. Cambios de ejecutivos y de cargos, todo ello lleva una pérdida de energía hasta que están nuevamente asentadas las bases de los nuevos

nominados y éstos pueden cumplir sus funciones al total de rendimiento. Esto, naturalmente, también reporta menores ganancias, pero no es culpa de nadie si no de ellos mismos. Por otro lado no quiero, ni debo, ahondar en estos temas, cada uno en su casa hace y deshace lo que quiere, lo que si puede llegar a indignarme es que quieran hacernos comulgar con ruedas de molino. Las cosas son más claras de lo que queremos ponerlas. Si todo esto es así ¿qué nos podría pasar si el año próximo entráramos en el Mercado Común Europeo? Tendríamos que volver a plantearnos el caso nuevamente.

Sigo siendo de la opinión de

**Sigo siendo de la opinion de que
“nuestra Industria Discografica es una
de las mas importantes del momento.”**

que nuestra Industria Discográfica es una de las más importantes del momento. Lo que sucede que en casa del Herrero, cuchillo de palo, lo que quiere decir que ni nosotros mismos nos hemos dado cuenta del hecho. Que somos un país de 35.000.000, alguno más, de habitantes y que deberíamos tener unos clientes potenciales de más de un millón y en España es "Disco de ORO" el que al-

canza una cifra de ventas de 100.000. Que pregunten como se han vendido algunas colecciones que se han puesto en circulación debidamente promocionadas y que han llegado donde tenían que llegar.

las razones por las que querría

Amo mi país y esa es una de que todo lo nuestro ocupara el lugar prominente que merece. Seguimos haciendo la guerra cada uno por nuestro lado. Deberíamos conjuntarnos un poco más y de esta manera, aunando esfuerzos, todos conseguiríamos un tanto por ciento más de lo que sacamos ahora. Ante todas las opiniones hay votos a favor y en contra, quizá mi exposición de los hechos no sea la más correcta, que España no es como otros países, pero si a veces llegamos a copiar los hechos de esos otros países, porqué no lo hacemos bien? Se de los departamentos de Internacional de alguna compañía española que intenta vender sus productos a países que ni siquiera conocen. Otros confiesan que como van están muy contentos, mejor así, porque lo peor es estar, a la postre, descontentos con ellos mismos y luego echarle las culpas al mercado.

España, la Industria Discográfica Española, ha crecido en éste último año, pese a lo que algunos digan. Casi todos los estudios están equipados o equipándose, para las mayores exigencias técnicas de grabación, ¿no es ese un síntoma de crecimiento?. Adelante pues, aunemos todos los esfuerzos para que en este año discográfico que empieza sea, por lo menos, un poco mejor que el anterior.

Este año también nuestra pub-

licación ha cambiado un poco, se ha hablado mucho más de España y sus productos en ella, es decir en el mundo. Indudablemente al subir todo, el papel, la impresión, los gastos de envío, etc. también han subido los precios de su publicidad, pero también es cierto que es la única revista en su género bilingüe y que las tarifas de publicidad han

(Continued on page 10)

Spotlight on Spain

Al Habla Con D. Salvador Perez

■ **Record World:** Como Director de A & R de la Compañía ¿Encuentra dificultades en la promoción del producto nacional?

Salvador Perez: No. Precisamente los especialistas en los medios (radio y prensa) prestan mayor atención que antes al producto nacional. Claro está que el hecho de que estos medios de comunicación en España no estén de alguna manera centralizados (más de 250 emisoras de radio) a la vez que ventajas, por las muchas posibilidades de elección que nos brinda, presenta inconvenientes debido a que la cobertura nacional es difícil de conseguir y el problemático intercambio, llamémosle así, comercial, se multiplica. Caso aparte merece el medio televisión por su restringida producción de programas musicales.

RW: ¿A que atribuye la falta de temas en cantantes españoles?

Perez: No comparto, en principio esa opinión. Debemos decir mejor, que cuando se cree haber encontrado la fórmula mágica se pretende, erróneamente, explotarla al máximo. Eso lo confundimos con una falta de inspiración. Creo que en España hay muchos y buenos autores, intérpretes, así como autores-intérpretes, además de todo esas personas que conforman una producción discográfica desde su nacimiento hasta su lanzamiento. Tan solo se trata de encontrar la combinación afortunada y darla a conocer, así de fácil y así de complicado. Nos movemos en unas coordenadas sin ejes donde todo está por demostrar, siempre queda el interrogante . . . ¿y por qué no?

RW: ¿Qué opina de los catálogos latinoamericanos, de su salida en España, y de España como puente para Europa?

Perez: En la música de hoy no podemos hablar de una manera estricta de nacionalidades. Creo en la música hecha para consumo de todo el mundo, provenga del país que provenga. No me cabe la menor duda y hay algunos ejemplos en la historia reciente de la música, quizás esporádicos, pero han existido. La música, las canciones hechas en latinoamérica tienen su acogida en nuestro país. Si tenemos que hablar de puente para Europa e incluimos al producto

(Continued on page 5)



Salvador Perez



A. Velazquez

Al Habla Con D. Angel Velazquez

■ **Record World:** Una nueva compañía. Por favor, explícanos qué es Amanecer 76 y por qué se creó?

Velazquez: Amanecer 76 es la consecuencia del esfuerzo de varias personas, entre las cuales tengo la gran suerte de encontrarme. Después de producir de forma independiente durante casi 10 años, llegamos a cansarnos del trato injusto que a este tipo de trabajos se le dá en nuestro país. Por lo tanto en Enero del 77 nace Amanecer 76, con la vocación de producir ideas y auténticos profesionales hasta ahora marginados en España.

El auge que hemos alcanzado en este corto espacio de tiempo nos ha llevado a contar con la colaboración de grandes profesionales del medio, entre los que se encuentra **José García Frailé**, hombre suficientemente conocido por su gran labor profesional en favor de la discografía española durante más de 15 años.

RW: ¿Qué artistas, representaciones y catálogos tiene Amanecer 76, en España?

Velazquez: Contamos con la gran profesionalidad de **Ian Davies**, con la experiencia y las grandes posibilidades vocales de **Juan Manuel, Raquel y Los Candilejas** a quienes no hace falta adjetivar, **Nicolás Venditti** como líder del grupo **Un Poquito de Todo**, una de las producciones más ambiciosas que en este momento tiene en proyecto la compañía, ya que será la primera producción de "Salsa" hecha en nuestro país; la sencillez poética en el tratamiento de los temas cotidianos en los que todos estamos inmersos de **José Enrique**; el contraste entre la imagen y su forma de interpretar temas occidentales de los japoneses **Ados**; la juventud en la compañía está representada por **Rey Santamariña** y la peculiaridad del estilo de **David Serrano y su Mexico 4**.

Tenemos las licenciaturas, para España, de Discos TK de Argentina; Discos Flamboyán de Pto. Rico; una segunda Opción de Audio Latino Recording Co. y estamos en negociaciones avanzadas con Discomoda de Venezuela y dos importantes sellos de USA.

RW: ¿Cuales son a tu juicio los problemas de la Industria fonográfica española, cómo se podrían subsanar y cómo ves la promoción en España?

Velazquez: Un antiguo ministro de Información y Turismo (es España en los últimos tiempos, los ministros se quedan "old fashioned" en poco tiempo), prometió hace algunos años una Ley del Disco, esto se quedó en agua de borrajas y como consecuencia los problemas de ayer se han multiplicado hoy. Creo que el único sistema, jurídicamente hablando, para resolver la fiscalización de las importaciones y otros varios existentes, es esta Ley de la que antes hablaba y que proteja la industria Discográfica Española.

La promoción como consecuencia de la falta de esta Ley es un maremagnum de "toma y daca," Nunca orientada a la educación musical de nuestros conciudadanos.

Y por último agradecer a las más importante publicación musical, **Record World**, su interés en favor de los problemas y la música española.

La imagen de
la música
Manolo fotógrafo

Glorieta de Embajadores, 3

Teléf. 239 89 11 - MADRID - 5

Spotlight on Spain

Informa D. Jose Luis Uribarri



D. Jose Luis Uribarri

Record World: Sr. Uribarri, 2 cómo ha sido, cómo es y cómo intentan que sea el "Musical Mallorca"?

Uribarri: Desde sus comienzos el "Musical Mallorca" fué un éxito. Un éxito con mucho trabajo y gracias al Fomento del Turismo de Mallorca que verdaderamente se volcó en sus organizadores. D. Antonio Garau D. Jai me Enseñat y D. Pedro Vidal, que al fin y al cabo son los responsables de la organización, le podrían hablar mejor que yo de los inconvenientes e imponderables con los que nos hemos ido encontrando a lo largo de las distintas ediciones. En el año pasado se vió el Festival en todos los países miembros de OTI, en Italia y en Francia. En éste año se retransmitirá via satellite en directo, a todos los países miembros de OTI; Francia, Italia, Inglaterra y Alemania; además peticiones de todos los países del Este de Europa y a los que se les enviará la totalidad del Festival para su retransmisión, por aquellas TeleVisiones, en diferido.

RW: ¿Nos puede adelantar las fechas de la edición de 1.978?

Uribarri: Exactamente se celebrará, en Mallorca, la primera semana del próximo mes de Mayo, los días 4, 5 y 6.

RW: Exactamente el "Musical Mallorca" tiene más importancia por ser un Festival Internacional, por la clase de invitados que cada año presenta, o por qué exactamente?

Uribarri: Verdaderamente el ser un Festival Internacional tiene su importancia, pero además de los importantísimos invitados que cada año nos honran con su presencia, el Musical Mallorca es aún importante por la parte que tiene como Mostra de la canción, internacionalmente.

RW: Hablando de la parte del Musical Mallorca que contiene esa Mostra, nos podría adelantar el nombre de algún intérprete para éste año 1.978?

Uribarri: Es un tanto prematuro, pero si le puedo adelantar el de Julio Iglesias, que en los cuatro años del Musical Mallorca, con ésta actuará tres veces.

RW: Muchas gracias Sr. Uribarri por estas declaraciones y esperamos que nos pueda ir manteniendo al corriente de las novedades del ya famoso "Musical Mallorca 78."

Uribarri: Gracias a Record World y desde luego les mantendré al corriente de los acontecimientos.

Salvador Perez

(Continued from page 4)

español, hay factores externos a lo meramente musical adversos, barreras idiomáticas, etc., lo que se traduce hasta el momento en ninguna ó muy poca repercusión de este producto en el mercado europeo. Esto podría parecer contradecir lo anterior, pero no nos quepa la menor duda de que existe un gusto mundial por un mismo tipo de música y por el momento no es hacia el producto latino-americano en cuestión.

AMANE CER

76

TELEGRAMA
DIRECCION GENERAL DE CORREOS
Y TELECOMUNICACION



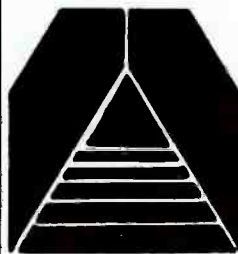
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JOSE CLIMENT - RECORD WORLD ESPAÑA
MADRID

AMANE CER 76 SIEN TE LA NECESIDAD DE ESTAR
PRESEN TE EN EL ESPECIAL ESPAÑA DE

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Spotlight on Spain

Al Habla con D. Pierre Maget Dir. Gerente de EMI-Odeon España

■ La situación en que se desenvuelve la industria discográfica española podría resumirse como sigue:

Un mercado en expansión, en LPs y más particularmente en MCs, con mucho potencial de reserva, pero dañado actualmente en el terreno económico por la muy difícil situación general que atraviesa el país.

En el campo musical existe una cierta desorientación en cuanto a la producción local. En estos últimos tiempos hubo bastante pérdida de interés hacia la tradicional canción melódica que durante años fué producida en masa, reemplazado en gran parte por una eclosión de la canción de contexto social, muy a menudo de carácter regional, lógica consecuencia de la transformación



Pierre Maget

política que experimentó el país. Pero ahora que hay una libertad de expresión prácticamente total también este género está en pérdida de velocidad, discográficamente hablando, y realmente no se ha encontrado todavía el nuevo camino que tan afanosamente están buscando los responsables artísticos. Por nuestra parte, creemos que se va hacia los grupos

con las diferentes tendencias que se están manifestando en varios países y al crecimiento de una música de carácter regional.

En su interior, la industria debe enfrentarse a la piratería de dos tipos distintos. A la piratería verdadera y a la piratería que no lo es propiamente dicha pero que es una verdadera estafa al consumidor que consiste en venderle con la ayuda de una presentación engañosa un producto que no es tal. Esto es practicado por muchas compañías, incluso por algunas conocidas.

Para luchar contra la piratería verdadera, debemos tratar que salga a la luz la ley de Ediciones Sonoras ya que la edición sonora todavía en este país está muy protegida. En esto esperamos mucho de la Administración que ya

puso en marcha este proyecto de ley hace tiempo pero que por lógica acumulación de cantidad de problemas está actualmente en suspenso.

En cuanto a la otra piratería es consecuencia de una falta total de ética, problema que tendríamos que conseguir resolver entre nosotros, por lo menos los que estamos agrupados en el seno de la Industria Fonográfica Española.

La creación de otra división en nuestra empresa, de Capitol, con sus departamentos independientes artístico, promoción y ventas, fué motivada por la necesidad de dar más oportunidad, más facilidad de salida, a nuestro amplio catálogo y al de Capitol en particular. Cuando se explotan varios catálogos se sabe que los cuellos
(Continued on page 12)

LOS ARTISTAS MAS IMPORTANTES PARA EL MERCADO LATINOAMERICANO ESTAN EN CBS ESPAÑA

AVDA. GENERALISIMO, 25 · MADRID 16 · ESPAÑA



LOLITA



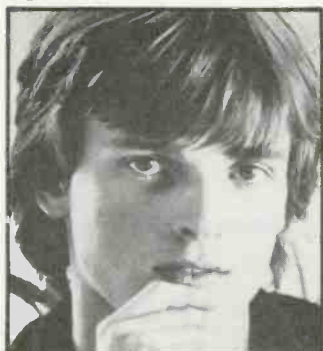
ALBER HAMMOND



GEORGIE DANN



CARLOS M. GODOY Y LOS DE PALACAGUINA



MIGUEL BOSE



ELSA BAEZA



J. C. CALDERON



ANA Y JOHNNY



GUAYO GONZALEZ
(1er. Premio OTI 77)

Spotlight on Spain

Record World Habla con S.G.A.E.

By JOSE CLIMENT

Record World ha asistido a una entrevista con el Sr. Consejero Delegado, Sr. Sautier Casaseca, con el Director General D. Emilio Martínez y con el Director de la Sección Musical Sr. García Segura de la Sociedad General de Autores de España, para tratar de esclarecer los rumores que se continúan, sobre la situación actual de la S.G.A.E.

La entrevista, rueda de prensa para un solo periodista, me fué convocada, según confesión de los propios directivos de SGAE, porque querían que, dada la im-en el mundo, diéramos una vi-portancia de nuestra publicación sión exacta de los hechos acaecidos durante los últimos tiempos.

Todos sabemos la categoría de la Sociedad General de Autores de España dentro del mundo y los reconocimientos que otras Sociedades hacen a la nuestra, por eso precisamente nos ale-

gramos de éste acercamiento para solventar este enojoso asunto, a raíz de la columna de éste corresponsal aparecida en el n.º de Record World correspondiente al 17 de Diciembre de 1.977, y que si bien no era incierta si, desde luego, inexacta, inexactitud que rápidamente corrijimos.

El problema es bastante más amplio de lo que parece y nos tenemos que remontar a bastantes meses atrás, cuando el Consejo de Administración pidió al entonces Ministerio de Información y Turismo, hoy Ministerio de Cultura, que efectuasen una Auditoría en las cuentas porque notaban alguna anomalía. Esta Auditoría aconsejó a la Junta de SGAE que llevaran el asunto a los tribunales. Inmediatamente se destituyeron de los cargos a los hoy encartados y éstos siguieron comentando que era una mala contabilidad, que las cosas no tenían que salir a la luz. Total

que el descubrimiento era el siguiente, las personas destituidas usaban seudónimos y como controlaban las hojas de liquidación llegaban a dominar las situaciones mediante los votos que les eran concedidos, al ser mayores las cantidades percibidas como socios autores. Esta característica estaba repartida por toda España, en casi todas sus delegaciones. No era que se malversaran los fondos de la Sociedad, sino apropiación indebida de las liquidaciones de otros socios. Como anécdota curiosa se puede relatar que un empleado en Autores, no sé en qué provincia, fué despedido y llevó el caso a la Magistratura de Trabajo de la localidad. El Magistrado estimó procedente el despido y aún más, hizo público una nota de que aún siendo ese un Tribunal civil intuía un delito penal en todo ello.

Se nombró otra Junta Directiva y los que comenzaron todo este movimiento fueron los propios

músicos, que ahora ocupan la mayoría de estos cargos. A los encartados se les aplicó una sanción social, con la pérdida de todos sus derechos dentro de la Sociedad y se sustanció una acción penal, que está llevando a cabo el Juzgado n.º 13 de los de Madrid. Desde el Fiscal del Reino, hasta el Fiscal del Juzgado, opinan que todo está yendo por buen camino y no dudan en que todo ello llevará consigo unas penas que se verán en su día. Que este proceso, por su complejidad, es bastante largo y hay que esperar un oportuno tiempo.

Nos alegra que todo haya quedado aclarado y que la mencionada malversación de fondos, no haya sido de los de la Sociedad, sino de obras que no les pertenecían o que inclusive no eran ni autores los beneficiarios. Se ha dado éste concreto caso, de un socio que percibía millones de puestas anuales y no era tan si-

(Continued on page 12)

DURANTE 25 AÑOS HEMOS DADO EXITOS AL MUNDO:

SARITA MONTIEL • MONNA BELL • RAPHAEL • KARINA • MIGUEL RIOS
WALDO DE LOS RIOS • ALBERTO CORTEZ • JEANETTE....

EN 1978 SEGUIMOS DANDOLOS:

PALOMA SAN BASILIO J.L.PERALES SILVETTI MARIA OSTIZ



NACHA GUEVARA



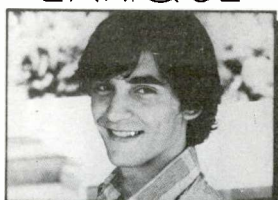
ENRIQUE



MARI TRINI



LOS MARISMEROS



...Y MAS SORPRESAS !!



HISPAVOX S.A. Torrelaguna 64. Madrid 27-ESPAÑA

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Record World Spain Awards 1977

1. Mejor cantante femenino . . . MARIA OSTIZ—Hispavox
2. Mejor cantante masculino . . . PABLO ABRAIRA—Movieplay
3. Mejor cantante revelacion femenina . . . ISABEL PANTOJA—Columbia
4. Mejor cantante rtvelacion masculino . . . MIGUEL BOSE—CBS
5. Especial por su labor 1977 . . . LORENZO SANTAMARIA—EMI
6. Mejor grupo . . . TRIANA—Movieplay
7. Mejor grupo revelacion . . . C.M.G. y los de palacaguina—CBS
8. Sello discografico . . . CBS—TOMAS MUNOZ
9. Especial por su labor en 1977 . . . ARIOLA
10. Mejor labor promocional . . . EMI
11. Mejor labor internacional . . . Columbia
12. Mejor produccion . . . Contigo en la Distancia—DYANGO
13. Mejor compositor . . . MANUEL ALEJANDRO
14. Mejor arreglador . . . JESUS GLUCK
15. Mejor estudio . . . SONOLAND



Maria Ostiz



Pablo Abraira



Miguel Bose



Lorenzo Santamaria



Triana



Carlos Mejia Godoy
Y Los De Palacaguina



Tomas Munoz

Selección de Valores España 1977

16. Mejor grupo editorial . . . QUIROGA-PENTA
17. Mejor diseño de carpeta . . . LUIS SANTOS-ZAFIRO S.A.
18. Mejor programa musical de TV . . . "CON OTRO ACENTO"
19. Mejor dir. programa radio . . . ALFONSO EDUARDO-RNE
20. Mejor programa radial . . . LOS 40 PRINCIPALES-SER
21. Mejor labor difusión cultural . . . ZAFIRO S.A.-RTVE
22. Mejor Festival Musical . . . MALLORCA-77
23. Mejor labor de prensa . . . AGUSTIN TRIALASOS
24. Mejor labor prensa en provincias . . . MANUEL MARTINEZ HENARES-LEON
25. Mejor producción extranjera . . . EAGLES-Hotel California-HISPAVOX
26. Cantante femenino extranjero . . . MARY MacGREGOR-ARIOLA
27. Cantante masculino extranjero . . . AL STEWART-RCA
28. Mejor grupo extranjero . . . BOSTON-EPIC

Mención especial a ZAFIRO S.A. por la grabación de CHOU LIANG LIN de la colección "EL MUNDO DE LA MUSICA"



Dyango



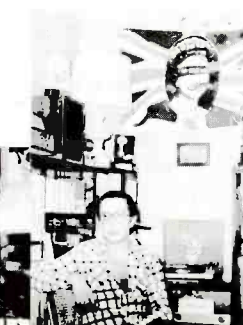
Manuel Alejandro



Jesus Gluck



Luis Santos



Manuel Martinez Henares



Eagles



Mary MacGregor

Spotlight on Spain

Al Habla con Columbia S.A.

■ **Record World:** ¿Cuales son los problemas actuales de la industria discográfica en España?

(Responde D. Enrique M. Garea, Director General de Discos Columbia, S.A.): El principal problema, que lógicamente no sólo incide en la Industria Discográfica sino también en otras industrias, es la actual situación, tanto económica como sociopolítica, por la que atraviesa el país.

Como quiera que el mercado interior está bastante saturado y existe una notoria falta de liquidez, la Industria Discográfica Española ha abierto mercados en el extranjero. Cabe aquí destacar que no solamente se venden discos y cintas de intérpretes españoles (o extranjeros pero producidos en España) en Hispanoamérica, donde debido al mismo idioma resulta más fácil, sino también en el difícil mercado europeo. Hoy en día ya no se considera "un milagro," como antaño, que Fulanito figure en las listas de discos más vendidos en Francia o Alemania, sino que se debe a un esfuerzo de la Industria Española, que ha mejorado sus técnicas de grabación, igualándolas a las mejores del continente.

La Industria Española no ha gozado, al menos hasta ahora, de un fuerte respaldo por parte de la Administración. Todavía existen incongruencias como el



Enrique M. Garea

la importancia de otras industrias, pero, sin embargo, si se potencia por parte de la Administración, puede ser en un futuro no muy lejano, una fuente de ingresos importantísima, como lo está siendo para otros países.

No hay que olvidar que con la Industria Discográfica se han incrementado las actividades artísticas y los derechos de autor. La venta de un disco de Zutanito en cualquier país, genera unos ingresos para los autores de las canciones incluidas en dichos discos y le facultan al artista a realizar actuaciones personales excelentemente remuneradas, que, a su vez generan la venta de instru-

■ **Record World:** ¿Cual es la problemática de la promoción, tanto a nivel nacional como internacional?

(Contesta D. Gerhard Haltermann, Gerente Internacional de Discos Columbia, S.A.): Uno de los mayores problemas que actualmente tiene planteado el Departamento de Promoción de cualquier firma discográfica es la super-producción: mensualmente se editan tal cantidad de discos nuevos que resulta totalmente imposible atenderlos debidamente y realizar para cada uno de ellos una campaña de lanzamiento adecuada.

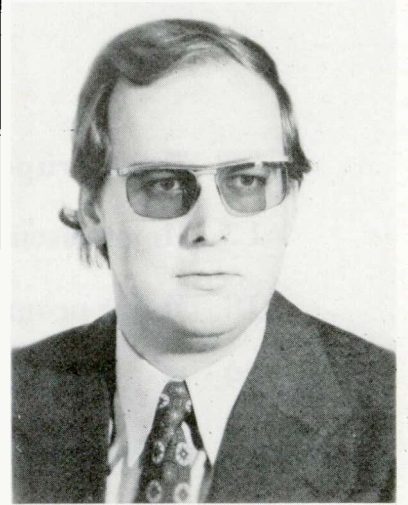
Los medios de promoción son igualmente bastante limitados: mientras que por ejemplo en la televisión alemana o francesa existen semanalmente dos o tres programas eminentemente musicales o, al menos, de variedades en los que tienen cabida cantantes y conjuntos musicales, en España tan sólo existe uno, que no está considerado debidamente ni por la propia T.V.E., dado el escaso presupuesto del que goza y la poca afortunada hora de emisión que tiene.

Tampoco tenemos en nuestro país una revista musical con tirada importante y de aceptación por parte de la juventud. Existen diversas revistas, algunas de ellas bastante buenas, pero limitadas a un público muy reducido, lo que hace que no sean ninguna garantía para una inversión publicitaria.

En cuanto a la radio, ésta ha encontrado en la Industria Discográfica Española un magnífico cliente, y gracias a la publicidad de ésta industria, bastantes emisoras logran poner a flote su maltrecha economía.

Sin embargo, la escasez de aparatos reproductores de sonido (tocadiscos, equipos de alta fidelidad, tocacintas, etc.), que también están gravados con un elevado impuesto de lujo, hacen que la venta de discos en nuestro país sea bastante reducida, lo que condiciona notablemente la promoción.

No es lógico que en un país de 35 millones de habitantes, la venta máxima alcanzada con un single sea de 40.000 copias; la cifra del "millón de ejemplares" resulta para nosotros un sueño inalcanzable y que pasarán muchos años para que se pueda hacer



Gerhard Haltermann

realidad. Un problema fundamental para la promoción de un producto nacional resulta la actitud de gran parte de las personas que difunden dicho producto: en la mayoría de las ocasiones prefieren la producción extranjera, aunque no tenga ni más calidad ni mayor comercialidad que el producto nacional. El crítico se vuelve más severo al enjuiciar lo local; en muchos casos lo "de fuera" parece tener bula.

Jose Climent

(Continued from page 3)

continuado adecuándose a las necesidades de cada mercado, esto es únicamente para facilitar esas exportaciones, e incluso muchas importaciones. Otro de los cambios ha sido el de no mezclar el especial dedicado a España, con la entrega de premios anual. Este año, al contrario de los anteriores y por los mismos cambios sufridos en la Industria, hemos creído que se deberían entregar menos premios que otros años, la verdad es que han sucedido menos cosas. **Record World** sigue consciente de la importancia de nuestra industria discográfica dentro del mundo y por eso este año ha querido que la entrega de premios fuera diferente y en diferente marco.

Eso es todo. Confiamos que este "Especial España 1977" quede a la altura que debe quedar y que sea al gusto de todos. ¡Gracias por todas las atenciones durante éste año que ha terminado y queden seguros que mi actitud seguirá siendo la misma en el que comienza!

La Industria Española no ha gozado, al menos hasta ahora, de un fuerte

“respaldo por parte de la Administración.”

impuesto de lujo, que grava en un elevado porcentaje el precio de los discos y las cintas, cuando son tan divulgadores de cultura como los libros, que están exentos del impuesto. Actualmente existe una Subdirección General de Ediciones Sonoras dentro del Ministerio de Cultura que ya se está ocupando — y suponemos que lo hará de una forma más intensiva y profunda en el futuro — de la amplia problemática de nuestra industria. Aún siendo actualmente una industria importante y en auge, no tiene todavía

mentos musicales y dan trabajo a músicos; sin embargo, todo ello sólo ocurre cuando se venden discos, para lo que una empresa discográfica ha tenido que realizar una elevada inversión con su consiguiente riesgo.

La protección por parte de los altos organismos de la nación a la música española repercutiría directamente sobre toda esa "industria auxiliar," que da trabajo a gran cantidad de personas, y elevaría los ingresos que a través de la venta de discos y los derechos de autor tiene el país.

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Spotlight on Spain

Habla con D. Rafael Gil, Dir. de Capitol



Rafael Gil

Record: Aunque recién creado el sello, con sus anteriores experiencias cómo siente el pulso de la Industria en España?

Rafael Gil: Un breve análisis de lo que ha sido el mercado discográfico español a lo largo de los últimos meses y las perspectivas del mismo para un futuro inmediato indican claramente que la industria española atraviesa hoy por hoy y desde hace ya un tiempo considerable una prolongada etapa crítica, particularmente difícil de superar y que no parece tener solución a corto plazo.

Las causas principales de esta situación son varias y cabe destacar entre ellas:

a. Una profunda crisis generalizada en toda Europa que ha perjudicado de forma especial la estructura económica de todas las naciones no integradas en el Mercado Común.

b. Los últimos acontecimientos históricos y el panorama político actual han alterado notablemente cualquier aspecto social del país y han sido los artifices absolutos de la evolución continua en la mentalidad y necesidades del consumidor medio habitual.

c. Esta variación constante de tendencias y gustos de mercado han

Habla Con Zafiro, S.A., D. Esteban Garcia Morencos

Record World: Hay problemas en la Promoción Internacional?

Garcia Morencos: Lógicamente hay problemas en la promoción de los productos Españoles hacia los mercados internacionales. Es claro que estos problemas están en relación directa con las propias limitaciones de expansión que tiene nuestro país. No obstante, yo diría que en diez años la industria fonográfica Española ha hecho una labor destacada abriendo numerosísimos mercados en Europa.

RW: ¿Como Ve La Promoción en Latinoamérica?

Morencos: Latinoamérica es para nosotros, una prolongación de nuestro mercado natural y por ello no es de extrañar que los artistas importantes en España, lo sean también en el continente Americano. Los problemas que plantea la promoción en Latinoamérica son sobre todo en algunas ocasiones, en desconocimiento interno de los canales apropiados de distribución, ya que los sistemas que son válidos para, por



Garcia Morencos

ejemplo Argentina, no lo son en absoluto para Colombia.

La preocupación de los departamentos Internacionales de las Compañías es precisamente ese, el tratar de asesorar de una forma general sobre la—promoción de un artista de acuerdo a la experiencia obtenida en España, dejando la total iniciativa de promoción a las compañías locales, por entender que cada uno de ellos tienen importantes profesionales en sus empresas.

sido consecuencia de todas las transformaciones sociales ya mencionadas anteriormente y han abierto posibilidades de explotación para repertorios nuevos que han sido rentables a corto plazo durante los últimos tiempos, pero que no han tenido posterior continuidad.

RW: Capitol será exclusivamente una distribución de los productos de este selo o también manejará una 2a. opción nacional del producto EMI?

Rafael Gil: Como su propio nombre indica, el objetivo principal de Capitol en España es la explotación de este catálogo americano, dado su enorme potencial actual y tomando en cuenta también sus futuros planes de acción. Pero el vastísimo catálogo de EMI permite, asimismo, que sea posible una 2a. opción del producto que no ha sido explotado en la Primera División y que no sea nunca competitivo con el material que posee Capitol apto para su explotación en el mercado español.

RW: Cuando cree que Capitol hará en España sus propias grabaciones?

Rafael Gil: No antes de finales del '78 y para tomar esta decisión se han considerado los siguientes factores:

a. Los elevados costos de grabación de repertorio local, como consecuencia del aumento de las tarifas de músicos, estudios y de los costos de materias primas.

b. La dedicación total que exige el lanzamiento en España con agrantías de éxito del catálogo Capitol y su material internacional.

c. La evolución constante del mercado que atraviesa hoy un período de transformación y que ofrece por tanto menos garantías de acierto que en otros momentos, en lo que a gusto del consumidor respecta.

Pierre Maget (Continued from page 6)

de botella son en particular la promoción y ventas debido a la gran cantidad de novedades que deben manejar. Capitol explotará además de su propio repertorio la segunda opción del material del grupo EMI y otros catálogos que pueda adquirir en el futuro.

Al igual que en los demás países existen muchos problemas promocionales en España y del mismo tipo, muchos de ellos típi-

cos a los países que tienen una multitud de emisoras de radio (aunque es justo reconocerlo tiene también sus ventajas pero no tantas como se podría creer) que aunque pertenecen a pocas cadenas transmiten poco en cadena, todo ello dificultado además por una televisión que da poquísima cabida, en comparación con la mayoría de los países, a los programas musicales.

SGAE (Continued from page 7)

quiera músico.

La Junta Directiva y el Consejo de Administración están modificando el sistema de obtención de votos y de los estatutos, que por lo visto en algunos puntos estaba obsoleto y en otros no existían ni los artículos que porían preverlos.

Que no hay nada que temer que las liquidaciones correspondientes a los autores socios de esta Sociedad o de otras con las que SGAE tiene correspondencia, se harán efectivos de igual manera que lo venían siendo.

Que ni los empresarios ni las compañías discográficas tienen nada que ver en el asunto, que todo se debe a los propios asociados y que de ahora en adelante, quien así lo quiera, tanto asociados como los medios informativos, podrán vigilar y velar por

sus intereses o certificar que todo marcha regularmente.

Hay una loable acción por parte de la SGAE, que se remonta al año 1.963, y que se trata de que a los jubilados se les mantiene el 100% del sueldo, haciéndose cargo la SGAE de la diferencia entre lo que les abona la Seguridad Social y la totalidad.

Que los altos cargos y el Consejo de Administración se han autocongelado sus sueldos durante todo el 1.978.

Repito que nos alegramos mucho de poder informar fahacientemente de todo ello y solamente deseamos a la recién nombrada Junta Directiva, tenga la suerte y la paciencia que necesito para llevar a cabo su labor en bien de tantos y tantos autores "honrados" que hay por el mundo. Nuestra sincera felicitación.

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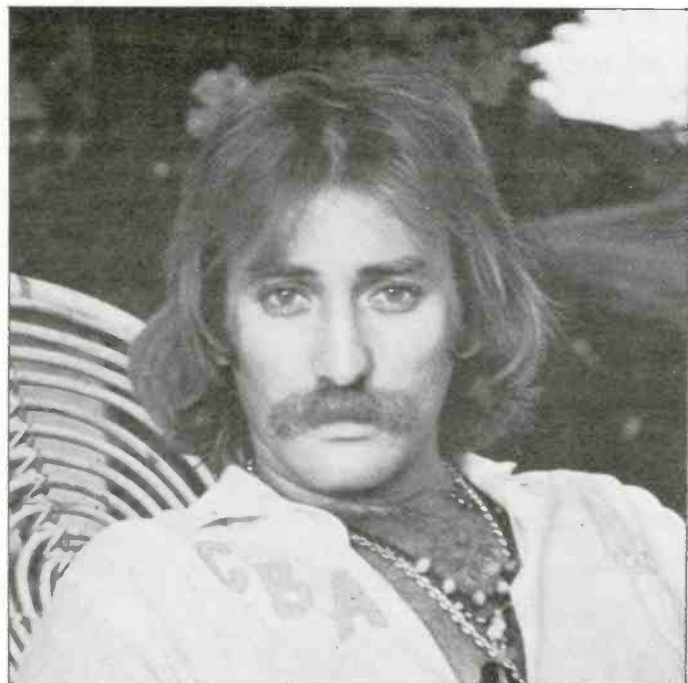
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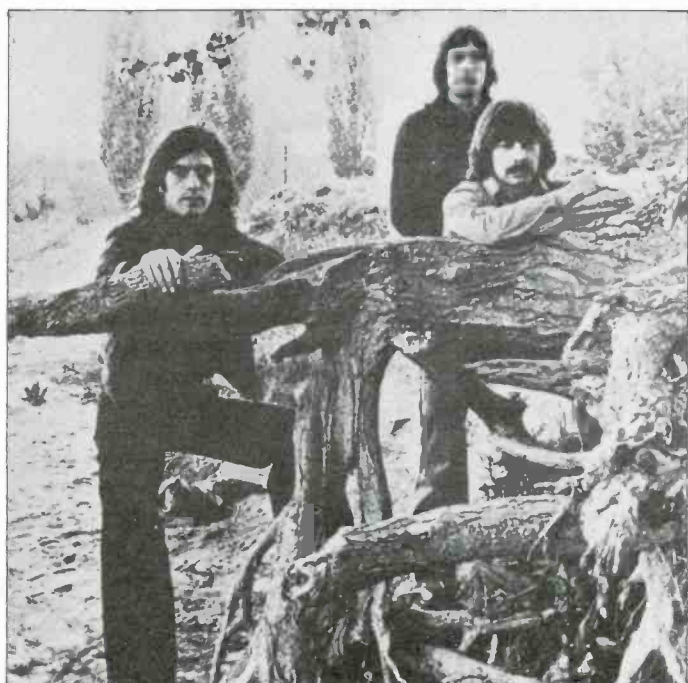
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PABLO ABRAIRA

MEJOR CANTANTE MASCULINO 1977
BEST MALE SINGER 1977



TRIANA

MEJOR GRUPO 1977
BEST GROUP 1977



Spotlight on Spain

Antes de Irme

By JOSE CLIMENT

■ Sesenta y uno han sido el total de los programas de "Martes Fiesta" que RTVE nos ofrecía todas las noches de los martes, dirigidos por José María Iñigo. El balance total del contenido de todos ellos no es, desde luego, negativo; indudablemente ha habido unos mejores que otros, pero eso pasa en las mejores familias. Este que hacía el n° 61 y era el último de la larga serie tuvo bastantes aciertos, aparte de las actuaciones en vivo de numerosos artistas, el director nos hizo recordar, por medio de videotapes de una duración aproximada de 70 segundos, el paso de las actuaciones de destacados artistas por el programa. De esta manera recordamos a Camilo Sesto, Manolo Escobar, Raphael Julio Iglesias, La Chana, Carlos Mejía Godoy, Cliff Richard, Los Panchos, Rafaella Carra, Miguel Bosé, Mari Trini, Bonnie M. Maria Ostiz, Manhattan Transfer, Claude Francois, Sheila, Gilbert Beaud,

creo no olvidar a ninguno, pero si así fuera que me perdonen por la avería sufrida en los monitores de la sala donde se estaba celebrando la "Fiesta." Esa repetición de las actuaciones de los artistas fue lo que nos hizo pensar en que el balance del año había sido positivo.

En los 105 minutos que duró el programa del Martes, José María Iñigo y su equipo echaron el resto, como vulgarmente se dice, abrió el telón el veterano Lorenzo Santamaría, que cubrió casi 25 minutos de programa, al principio recorrió un poco su repertorio, nos ofreció un homenaje a Elvis Presley, nos cantó rock n roll y por último le escuchamos su último éxito, "Llamada." Todos nos quedamos con muy buen sabor de boca, Lorenzo sigue cantando como siempre y presenta un estupendo espectáculo muy bien acompañado de su grupo. Creo que muy en breve veremos a Lorenzo ofreciéndonos recitales en teatros grandes, se-

gún me confesó el mismo, esta es su inmediata idea. Que así sea.

Iñigo nos presentó a continuación a Enrique, el ya ídolo de los niños, con un espectáculo muy bien montado, que, aunque copia de otro inglés, se desarrolló estupendamente e hizo las delicias de grandes y chicos. Demostró que ocupando el primer lugar entre los que hacen su género. Le siguió Manolo de Vega, un humorista y cantante, que ya había actuado en el programa con anterioridad y que siempre nos había gustado.

Cerró la actuación Micky, tan jovial y artista como siempre. Hizo sus bromas, unos juegos de manos, sigue siendo un showman, y nos obsequió con su último éxito, "Sueno el Piano."

Desde aquí mi enhorabuena a todo el equipo del programa. Equipo que siempre, desde hace varios años, es el mismo. José María Iñigo, al final del programa nos contestó a tres preguntas:

RW: Se especula con una varie-

dad de programas, ¿cuál de verdad es el que le va a seguir a éste?

Iñigo: Un programa juvenil que se llamará "Quedate con nosotros," será en directo y se realizará en un gran teatro, con público.

RW: Alguno más, especial, para América?

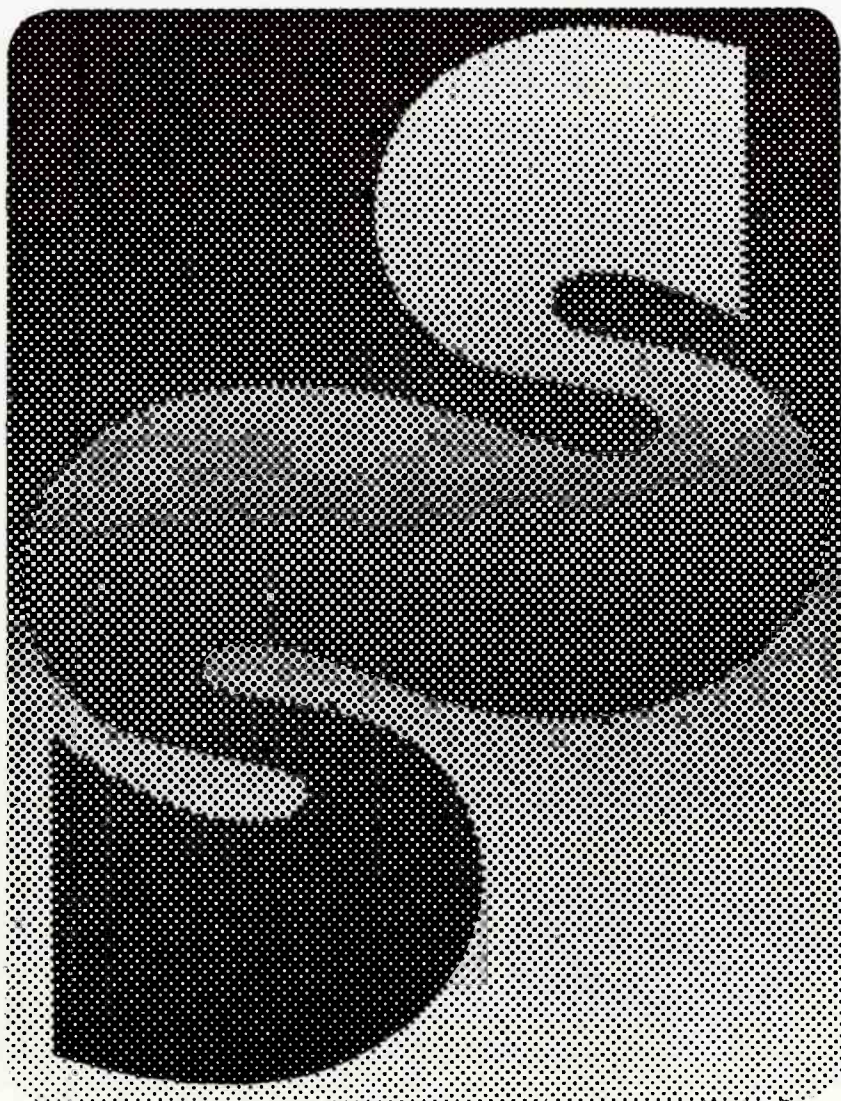
Iñigo: Seguiré haciendo Fiesta para Latinoamérica y uno semanal que me hará viajar a Puerto Rico cada siete días, que se retransmitirá por el Canal 2 Tele-mundo.

RW: Jose María, cuándo otro musical de esta talla, solo musical y también exportable?

Iñigo: No haré otro musical en España hasta el año 79. Entonces haré éste musical del que te hablo, que sera similar al "Show Train" que se hace en USA.

Gracias a José María Iñigo y a todo el equipo y esperamos verles muy pronto en directo.

EMI-Odeon nos da una noticia
(Continued on page 16)



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Spotlight on Spain

Punto de Vista desde America

By TOMAS FUNDORA

■ La labor desplegada por la Industria Discográfica Española en los últimos años ha sido extremadamente activa y satisfactoria. No ha quedado un país latinoamericano, que no haya caído al influjo de la onda española, abriendo sus puertas a que en gran oleada invadieron sus ondas radiales y escenarios. España logró un impacto extraordinario con sus producciones. Las grabaciones de España, trayendonos su influencia europea, lograron la atención de todo el mundo y cautivaron la preferencia de programadores, discjockeys y público en general.

Al comenzar el 1977 se nos heló la sangre. En la cima de éxito, España afrontó huelga de músicos que puso en precario su influencia en el mundo latino. Las producciones cesaron, la creatividad quedó estancada. Largo fué el proceso que amenazaba con debilitar totalmente la invasión de música español a otros mer-

cados. Muchas empresas grabadoras tuvieron que salir a grabar fuera, yendo a la fuerza contra el proceso de evitar producir grabaciones que no fueran totalmente españolas. Se perdió mucho tiempo, pero no obstante ello, se ganó mucho del tiempo perdido, acelerando todo el proceso de recuperación de mercados y comenzaron a aparecer los números españoles en la mayoría de las Tablas de Exitos de nuestro mundo.

A pesar de que aun muchos sellos discográficos españoles aún no han despertado del letargo de los tiempos, bien es cierto que España también ha invadido el mercado europeo, arrancando expectación y éxitos dentro de su propio mundo. Son muchos los ejecutivos que impulsados por el proceso, están viendo la necesidad de invadir musicalmente otros territorios. Se les ha hecho una necesidad imperiosa. Se han visto forzados a mover sus muscu-



Tomas Fundora

los y mentes para no quedar atrás y 1977 ha sido prueba de ello.

Ante los brazos abiertos de grandes públicos latinoamericanos, algunos interpretes españoles fueron contra la corriente de España, mostrandose apaticos, inaccesibles y con posturas de estrellas historicas, poniendo en peligro el nombre profesional que sus artistas habian logrado en el ambito internacional. Como lección aprendida se aunaron esfuerzos y se suprimió la politica, con muy ligeras excepciones, volviendo a llevar los interpretes de España, de nuevo el mensaje de comprensión amor y devoción hacia su público. Los representantes que llevaban a la ligera las firmas de contratos y cumplimientos se dieron cuenta que no "eran países de indios con plu-

el mundo musical.

¡España va más fuerte que nunca! . . . Ojalá el 1978 sea el año de las grandes cristalizaciones para todos los creadores de España, y sobre todo, que los derechos de autor de los compositores de España, sean fuertemente vigilados y cobrados, para su moral usufructo por España, como fuente de divisas, y para los compositores españoles como medio de vida.

Vaya nuestro más cordial saludo a toda España por los logros y esfuerzos del año que has terminado y nuestra felicitación a nuestro corresponsal José Climent, por mantener muy alto nuestro estandarte como un medio dedicado a las necesidades de la industria discográfica en el mundo entero.

Yo creo que 1977 fue un año de reajuste emocional y creativo para España.

mas en la cabeza" aquellos con los cuales firmaban contratos y la practica que amenazaba con socavar los cimientos de España musical, quedó discontinuada.

Yo creo que 1977 fué un año de reajuste emocional y creativo para España. Sé que aun quedan algunos ejecutivos que miran de reojo nuestras críticas constructivas, sin reconocer nuestro amor y nuestro natural desinterés al destacar lo bueno de España y suavizar cualquier crítica que cualquier escatofago pudiera originar, separandose de la política profesional que los ejecutivos de España tratan de mantener ante

¡Nuestro respeto y nuestra devoción a la Madre de este idioma nuestro, que adorna estas páginas y nuestra mano a los grandes y buenos amigos de España!

Inigo

(Continued from page 14)

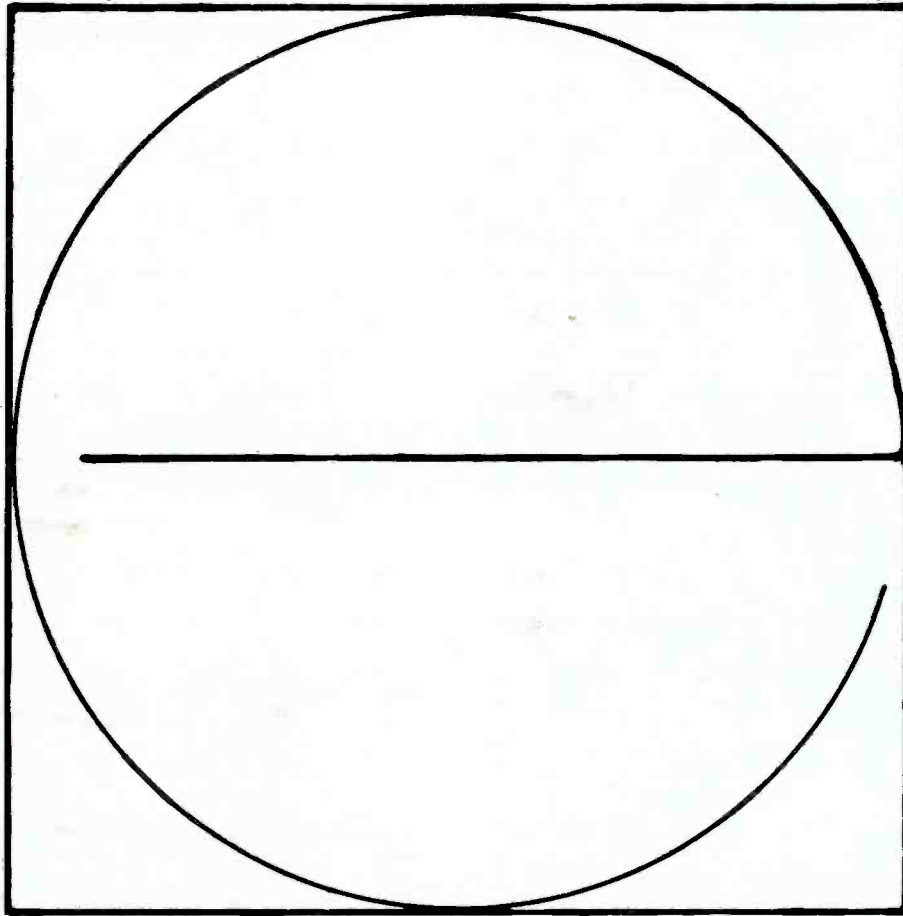
de última hora, antes de emprender mi anual viaje a los Estados Unidos, han contratado a un nuevo artista llamado **Ramoncin** y su **W.C.**, que grabaran en el mes de Enero y creen que será un verdadero "bombazo." La otra noticia que me brindan es que para Abril habrá un nuevo lp de **Lorenzo Santamaría**.

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Se comenzará a las 7.30 de la tarde con un VINO ESPAÑOL, con motivo doble uno el de ir agrupando a los asis en es y el otro el de dar un homenaje a nuestros viñedos.



Una vez completa la concurrencia al acto, Alfonso Eduardo hará la presentación oficial, quedando así abierta esta especial Gala-Reconocimiento a la Industria Discografía Española.



A continuación y actuando de maestro de ceremonias José Luis Uribarri, se entregarán los premios concedidos. En primer lugar los cantos correspondientes al extranjero y a continuación los españoles. José Luis Uribarri estará, durante esta entrega, asistido por la bella Victoria Abril, nuevo valor de la discografía española.

Los galardones españoles se entregarán en sentido ascendente, es decir del del 52º al 1º.



Después de esta entrega de premios, se servirá una cena y a continuación, coincidiendo con el café y los licores, la Gala final con las actuaciones de: Isabel Pantoja, Hector Meneses, Los Modulos, y Billy Paul. Calculamos haber finalizado el acto sobre las 12 de la noche.



CLASSICAL



CLASSICAL RETAIL REPORT

JANUARY 28, 1978

CLASSIC OF THE WEEK



JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS
London

BEST SELLERS OF THE WEEK

JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS—London
BACH: BRANDENBURG CONCERTOS—Leonhardt—ABC (Seon)
BEETHOVEN: COMPLETE SYMPHONIES—Karajan—DG
GREATEST HITS OF 1720—Kapp—Columbia
PACHELBEL: CANON—Paillard—RCA

KORVETTES/U.S.

CHARPENTIER: LOUISE—Sills, Gedda, Van Dam, Rudel—Angel
GERSHWIN ON BROADWAY—Thomas—Columbia
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ: GOLDEN JUBILEE RECITAL—RCA
PACHELBEL: CANON—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS—London
THE TURNING POINT—20th Century
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: IL TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

KING KAROL/N.Y.

BACH: BRANDENBURG CONCERTOS—ABC
CHARPENTIER: LOUISE—Sills, Gedda, Van Dam, Rudel—Angel
DONIZETTI: L'ELISIR D'AMORE—Cotrubas, Domingo, Pritchard—Columbia
GERSHWIN ON BROADWAY—Thomas—Columbia
GRANDES HEURES LITURGIQUES A NOTRE DAME—Delos
GREATEST HITS OF 1720—Columbia
VLADIMIR HOROWITZ: GOLDEN JUBILEE RECITAL—RCA
MENDELSSOHN: MIDSUMMER NIGHT'S DREAM—Ormandy—RCA
JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS—London
WAGNER: TANNHAEUSER—Dernes, Ludwig, Kollo, Solti—London

LAURY'S/CHICAGO

BACH: BRANDENBURG CONCERTOS—ABC
BEETHOVEN: COMPLETE SYMPHONIES—DG
BRAMHS: VIOLIN CONCERTO—Perlman, Giulini—Angel
BRUCKNER: SYMPHONY NO. 9—Giulini—Angel
COUSINS—Nonesuch
MENDELSSOHN: OCTET—Tokyo and Cleveland String Quartets—RCA
PACHELBEL: CANON—RCA
RACHMANINOFF: PIANO CONCERTO NO. 3—Berman, Abbado—Columbia
JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS—London
TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London

SOUND WAREHOUSE/DALLAS

BEETHOVEN: LEONORE—Moser, Cassilly, Blomstedt—EMI
CARLO BERGONZI RECITAL—Columbia
BRUCKNER: SYMPHONY NO. 9—Giulini—Angel
CILEA: ADRIANA LECOUVREUR—Scotto, Obraztsova, Domingo—Columbia
ELGAR: SYMPHONY NO. 1—Boult—Angel
GREATEST HITS OF 1720—Columbia
MUSIC OF REVUELTAS—Mata—RCA
RENAISSANCE SUITE—Munrow—Angel
SIBELIUS: COMPLETE SYMPHONIES—Davis—Philips
JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS—London

CLASSIC CACTUS/HOUSTON

BACH: BRANDENBURG CONCERTOS—ABC
BEETHOVEN: COMPLETE SYMPHONIES—DG
MARIA CALLAS: LA DIVINA—Angel
HAYDN: STRING QUARTETS OP. 77, 1 & 2—Tatrai Quartet—Hungaroton
PACHELBEL: CANON—RCA
STRAVINSKY: SYMPHONY OF PSALMS—**POULENC: GLORIA**—Bernstein—Columbia
JOAN SUTHERLAND-LUCIANO PAVAROTTI IN DUETS—London
TCHAIKOVSKY: SYMPHONY NO. 6—Solti—London
VERDI: REQUIEM—Price, Baker, Luchetti, Van Dam, Solti—RCA
VERDI: TROVATORE—Sutherland, Horne, Pavarotti, Bonyngé—London

ODYSSEY RECORDS/SAN FRANCISCO

BACH: BRANDENBURG CONCERTOS—ABC
BEETHOVEN: COMPLETE SYMPHONIES—DG
BEETHOVEN: LEONORE—Moser, Cassilly, Blomstedt—EMI
BRAMHS: VIOLIN CONCERTO—Perlman, Giulini—Angel
MARIA CALLAS: LA DIVINA—Angel
CILEA: ADRIANA LECOUVREUR—Scotto, Obraztsova, Domingo—Columbia
DEBUSSY: LA DEMOISELLE ELUE—Caballe—Peters International
DONIZETTI: L'ELISIR D'AMORE—Cotrubas, Domingo, Pritchard—Columbia
GOLDMARK: VIOLIN CONCERTO—Perlman, Previn—Angel
VERDI: SIMON BOCCANEGRA—Freni, Carreras, Capuccilli, Abbado—DG

London Records: 30 Years of Stars

By SPEIGHT JENKINS

(The following is the conclusion of a two-part series)

■ NEW YORK—For London the stereo era arrived in 1958, but the company had been recording in stereo since 1954, and so was one of the earliest of the companies to make a killing on the public's fascination with directional sound. One of the first records that this listener remembers in stereo was Ansermet's version of Ravel's "Mother Goose Suite" as well as Stravinsky's *Sacre du Printemps*, both with the conductor leading the Orchestre de la Suisse Romande. Kirsten Flagstad at the same time recorded a "Kindertotenlieder" with Sir Adrian Boult conducting and there was a wonderful aria recital by Giuletta Sionato.

November of 1959 found the first record of Joan Sutherland in which she sang excerpts from *Lucia* and *Linda di Chaumonix* and a brilliant "Ernani, involami." Nello Santi conducted. And shortly thereafter Birgit Nilsson made her first appearance on London with

a recording of excerpts from *Tristan und Isolde* with Grace Hoffmann as her Brangaene. By the next year (November of 1960) Miss Sutherland was found in the "Art of the Prima Donna," the first of three landmark albums establishing her credentials as a prima donna assoluta of coloratura.

Before leaving the dawn of stereo another album of Italian opera should be mentioned: the Tebaldi—Mario del Monaco—El-tore Bastianini pressing of Giordano's *Andrea Chenier*. Of all the recordings of that work up to the present time no soprano has had the exact weight of voice along with the style for Maddalena that Miss Tebaldi has in this 1958 recording. It is a splendid record and shows Del Monaco at the top of his enthusiastic form. The Britten cycle took a major step in 1959 with the company's issuance of *Peter Grimes*, the most popular of the composer's works, with Britten as maestro and Pears in the title role. This recording is

(Continued on page 81)

Two New Hits From The Flute King



M 34559



M 34561

Jean-Pierre Rampal—at his best
On Columbia Masterworks

Ron Alexenburg on EPA's Industry Profile

(Continued from page 3)

Many of these artists, and other EPA album and single artists, have been with the company for a number of years and are just now breaking into seven-digit sales figures on their current product.

"This is a company that is very well funded and allows us to make the decision to sign a Jacksons or a Charlie Daniels Band without saying that maybe their careers have peaked," he said. "Then all of a sudden, along comes a Heatwave that sells a million units on an album, or a Ram Jam that 35 companies, according to Jerry Kazenetz and Jeff Katz, turned down, or a Boston (the most unbelievable success story for us for 1977) that five other companies did turn down.

"Years back many people looked at Epic as the sister label or an also-ran to Columbia. Over the past three years Epic has emerged as a major label in the business. There was a time that we were very concerned whether major artists would want to be with Epic or whether we would always have to break new acts to prove that we knew what we were doing. Now, look at the success of Ted Nugent, for example. Ted is a prime example of Epic Records, working with management, working with a wonderful agency and believing in an artist with us. In one day we certified two platinum records for Ted. He has always maintained a close relationship with this company. He's always been there when we needed him and we have always been there for him. You can go out in this business and buy superstars, those who want to leave their label. To build them and sustain them is what we are challenging our people to do. They have built them over the past three years and now the challenge is to sustain them. I don't think there is a major artist, unhappy with their current record company, that doesn't have Epic, or the CBS organization, in their minds."

While Epic Records alone has shown an enormous profit in



Ron Alexenburg

the past year, Alexenburg is equally pleased with the progress of the year-old Portrait west coast label. Originally designed as a small and exclusive record company, Portrait, headed by Larry Harris, broke through this year with such artists as Heart, Burton Cummings and Joan Baez. The company will show a profit during their first year of operation, which Alexenburg calls "unheard of in the business." Harris also recently announced the signings of Paul Williams and Franne Golde to Portrait.

Epic began adding Associated Labels six years ago and in 1977, under the direction of Tony Martell, vice president and general manager, added Lifesong Records for an even dozen.

"Tony Martell was looking for people like Terry Cashman and Tommy West (principals of Lifesong) who are also producers," Alexenburg explained. "We always had a strong belief in Henry Gross and liked Dean Friedman a lot. They also have The Voltage Brothers and Crack the Sky, who we felt were ready to break. I think Terry and Tommy, as Kenny Gamble and Leon Huff (principals of Philadelphia International Records, distributed by Epic), want to be

on the creative side of this business and don't want to worry about trade ads, time buys and merchandising. They do, of course, but on a daily basis they want to be writing songs and creating music. We are set up for those people who want to create music and have their own labels but find independent distribution difficult. Lifesong will get, we feel and they feel, the special attention they deserve."

While the distribution of Playboy Records is being "adjusted," according to Alexenburg, he feels Epic will continue to distribute Playboy product under a different arrangement. Also this year, Epic signed another logo-bearing production deal (Sweet City, Cleveland International and Full Moon are others) with the successful Ode Records. Ode will release greatest hit packages by Carole King and Cheech and Chong next month.

One of the major thrusts in the entire CBS Records Group has been the coordination of, and attention to, a&r and marketing. In discussing his company's outline, Alexenburg is quick to point out the contributions of those areas.

"If you look at what Epic represents to the business, it represents excitement and energy," he said. "The toughest thing for Lenny Petze (vice president of a&r) to do is pass on an artist, because he was an artist at one time. Now Bobby Colomby (formerly of Blood, Sweat & Tears) is heading our west coast staff. They've been very selective in what they've signed. Lenny does a re-cap memo every week on what's come in and what's been listened to. One week there were 124 names listed. It's staggering,

but, believe me, it's wonderful. I'm not complaining about it for a second.

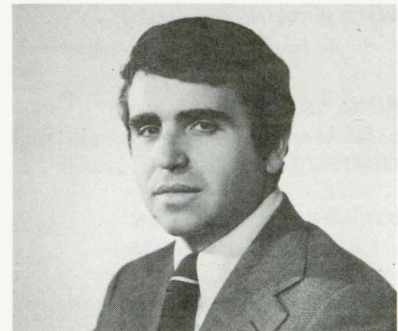
"I can remember when Epic, at the branches, was considered an orphan, the new kid on the block. One of the reasons Epic has emerged in the industry is because of the cooperation of all the CBS people, the ability of the three marketing people—Jim Tyrrell (Epic marketing VP), Don Dempsey (Columbia marketing VP) and Jack Craig (senior vice president and general manager, CBS Records)—to communicate as a unit. If you gave Paul Smith (VP marketing, branch distribution, CBS Records) a dollar quota, he'd give you two as soon as you said the dollar. That's this company. They're constantly charging their own batteries."

One of the favorite topics of music business conversation this past year has been the problems to be faced by the new megaselling artists when follow-up product is released (Epic itself will face the same situation when the second Boston album is released next month). The same "can they do it again" attitude holds true for record company success, but Alexenburg is confident about Epic's future.

"When we look at the magnitude and the growth of the company, think the people, at the end of 1977, are entering 1978 with the challenge in which they entered 1977."

WNEW Names Karmazin Vice Pres./General Mgr.

■ NEW YORK—Mel Karmazin has been named vice president and general manager of WNEW. He will continue as vice president and general manager of WNEW-FM, a position he has held for the last three years.



Mel Karmazin

Karmazin has been with Metro-media Radio for the past eight years. Before moving to WNEW-FM, he spent two years as general sales manager of WNEW. Prior to that he was an account executive at the station for three years. Before joining Metro-media Radio, Karmazin was retail sales manager at WCBS.

Island Signs Figgy Duff



Newfoundland's traditional folk group, Figgy Duff, have signed a worldwide pact with Island Records. Pictured at the signing ceremony, from left, are: Charles Comer, Island publicity director; John Parsons, manager of Figgy Duff; Charley Nuccio, president, Island Records; Paul Hoffert, who will produce Figgy Duff's debut album; and Bernie Solomon, Figgy Duff's Canadian attorney.

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Roussos Teams with Perren



International star Demis Roussos, who has sold over 30 million records worldwide, will soon record his first American album which Freddie Perren will produce for Phonogram's Spring Records. Shown looking over some sheet music are Roussos (left) and Perren.

London: 30 Years of Stars (Continued from page 79)

instructive today; there are many other ways to interpret Grimes, but one should not ignore the reading that the composer sought.

It was 1959 also that saw the launching of London's most famous project: the first complete cycle on records of Wagner's *Ring of the Nibelung*. Chronicled extensively by John Culshaw (who produced it) and by hundreds of articles, the series began in May of 1959, with *Das Rheingold* conducted as were all four works by Sir George Solti. It was a landmark recording, turning what everyone had thought was an unpopular work of Wagner into a best seller, practically a gold record. As the years went on, Birgit Nilsson joined *The Ring* for all three of the Bruennhildes, George London and Hans Hotter split the Wotan's and Wolfgang Windgassen created his Siegfried, both young and old. But the real importance was the gamble on a huge project completed in 1965, that paid off and is still paying off: the other four *Ring's* on the market are there because London chanced a huge investment. And the Wagnerians of the world will not soon forget that London first made it possible to hear this monumental work on records.

Monumental Works

Vladimir Ashkenazy, who has recorded a world of repertory for the label, first appeared in 1963 with a Rachmaninoff Piano Concerto No. 3. In 1965, Zubin Mehta also first conducted a London album, the Bruckner Ninth with the Vienna Philharmonic, and the late Istvan Kertesz began his sadly abbreviated career with a memorable reading of the Shostakovich Fifth Symphony in 1962. In the piano department Miss De Larrocha, one of the best selling pianists today, began in 1970 with a disc of Grieg and Mendelssohn

and another record, vastly popular, called "Spanish Music of the 20th Century."

A few years before, in 1965, London had issued an album called "Presenting Marilyn Horne," in which the now famous mezzo-soprano not only sings an aria from *La Fille du Regiment* and "Crude sorte" from *L'Italiana in Algeri* but previews the 1976-77 season at the Met with a slam-bang, breathtaking rendition of "Prete du Beal" from Meyerbeer's *Le Prophete*.

As was mentioned previously in this column, Luciano Pavarotti first appeared on Angel Records in *L'Amico Fritz*, but the beginning of his solo appearances on London took place in a 1968 album, still available, in which he sings arias from Italian opera including "Spirto Gentil" from *La Favorita*, arias from Verdi and other works by Donizetti. His voice on this record is free and pure, a classic lyric tenor with ease at the top and weight at the bottom. His first opera was *Beatrice di Tenda* in 1967, in which he sang the tenor lead, an important but smaller role; in 1968 he was really launched operatically when he appeared with Miss Sutherland in the recorded version of *La Fille du Regiment*, in which his nine high C's rang loud and clear.

Records issued in the '70s seem so recent that they hardly bear enumeration. But certain albums seem sure to stay with us as we move into the next decade: the complete Beethoven Piano Concertos with Ashkenazy and Solti, the young pianist Pascal Rogé who seems to be a particular sensitive interpreter of the romantics and the marvelous first volume of Rachmaninoff songs with Elisabeth Soederstroem and Ashkenazy at the piano. In the complete operas

New York, N.Y.

(Continued from page 14)

mand . . . **Foreigner** is putting the finishing touches on their second album at Atlantic Studios with producer **Keith Olsen**. Olsen is, of course, known for his production work for Millennium among others, a group that had an excellent album on Columbia in the late sixties. When contacted by N.Y., N.Y., Olsen told us that the record has become so rare that he does not even have a copy of his own. Will somebody please send one to the poor boy? **Foreigner's** album is coming along exceptionally well, with a worldwide release for the as yet untitled lp set for April. By that time, the group will be well into a world tour that begins on March 18 at the "California Jam II" and proceeds on to Japan, Australia and Europe before they return to the U.S. for a major summer tour starting in June . . . MCA recording artist **Lisa Burns** is recording her debut album at Suntrader Studios in Sharon, Vermont. **Craig Leon** is producing.

For those of you who may be bored with your station in life we have the following inspirational verse as sung by **Dr. Teeth** on last week's *Muppet Show*: "Don't blame the dynamite if you can't light the fuse/there's a party anytime/for them what choose."

Polydor Taps Fiorentino

■ NEW YORK — Joe Fiorentino has been appointed Philadelphia area promotion manager, according to an announcement by Harry Anger, vice president, marketing, Polydor Incorporated.

For the past three years, Fiorentino was marketing coordinator for WEA Philadelphia. Previous to that, he was the Philadelphia promotion manager for Warner Bros.

Lyons Leaves Amherst

■ NEW YORK—Barry Lyons has resigned his position as national director of sales and marketing at Amherst Records.

The Coast (Continued from page 12)

other unconfirmed but apparently substantial street report holds that **Walter Becker** and **Donald Fagen** have written several new songs for **Woody Herman**, now being produced by **Tom Scott**. The combination isn't at all unlikely: Scott worked with the Dan on "Aja," of course, but more important is the duo's long-standing admiration for ensemble jazz players and arrangers—and with Herman's decades of seasoning as both player and jazz educator, we'll bet the outcome will be interesting.

INKOLA: COAST reprints, without comment, the following missive from **Harry Shannon**, which accompanied a **McGovern/Eagleton** button directed at this column's international affairs consultant, **Abu Ali ben Hekkt**, long known for his morbid interests:

"Ever desperate for print, I enclose herewith a shameless bribe. Obtained after a protracted search involving my entire Artist Relations staff (i.e., **Mary Kenny**), this offering should be worth, at minimum, a mention in 'The Coast' and an I. O. U. for at least one major story in 1978, or there is no God."

FINANCIAL STATEMENT: Veteran flack-cum-videofreak **Bob Levinson** last week confirmed that he's now working on making his third million. "Of course, **Bob Gibson** already has the other two," he explained, adding that Gibson will be holding court at MIDEM in a villa, rather than settling for a modest suite. "Bob wants it that way so he can meet his acquaintances in the style to which he's become accustomed," concluded the winsome Levinson, who stayed back here on the Gold Coast so he could nail down reruns on his Betamax . . . Meanwhile, our informants tell us **Joe Smith** had good reason to treat a number of label artists and several of E/A's promo mavens to a trip to the Super Bowl last week: "He was the only one who bet on Dallas," confided one of the travellers. On board the WCI jet with Smith were **Glenn Frey**, **Peter Asher**, and **Don Felder**, along with **Joe Walsh**, whose first E/A solo lp since signing with the label is now expected in March.

Record World en Venezuela

By MANOLO OLALQUIAGA

■ Enorme y explicable revuelo se produjo en el país la noche de Navidad cuando apareció al aire por el canal 8 de TV (del Estado), tres segundos de una película pornográfica. Cuatro operadores de video tape que cumplían su guardia del día feriado, "dici-dieron entretenerse" con esa cinta traída del extranjero con tan mala suerte que al apretar un botón de cambio de rollo de lo que salía en ese momento al aire, oprimieron el de la máquina donde veían la película pornográfica que alcanzó a golpear a los telespectadores que veían ese canal a las once de la noche. Los culpables de la bochornosa situación fueron a dar con su humanidad a la cárcel.

Nancy Ramos

• Nuestro pronóstico discográfico del éxito que obtendría **Nancy Ramos** fue exacto. La popular cantante venezolana grabó a mediados de noviembre un pout-pourri de temas navideños que siempre han sido éxito en el país en época decembrina. El boom fue violento y las ventas para el sello Promus también: sobrepasaron los cálculos más optimistas, aunque hasta el momento de enviar este despacho no habían contabilizado todos sus envíos a detallistas y mayoristas.

• En materia de gaitas—el ritmo propio zuliano que se apodera de toda Venezuela en diciembre—los más vendidos resultaron Rincón Morales con "Caracas" y Maracaibo 15 con "La Moza": el primero es de Velvet (José Pagé) y el segundo de Fonográfica del Caribe (Alvaro Tovar).

• Para finales de enero se anuncia la presencia en Caracas del cantante y compositor italiano **Domenico Modugno**. Este artista jamás pasa de moda en Venezuela. Sus discos se oyen frecuentemente en todas las emisoras del país, sin diferencias de estilos.

• En materia de super ventas, la caída más brusca el año 77 la constituyó la grabación de **Simon Diaz** "La gaita de las locas." Esta era la edición No. 5 que lanzaba el popular folklorista nacional que hacia fines de año se reúne con el autor de "Moliendo café," **Hugo Blanco**, para hacer esta gaita de chistes. La reiteración con "las locas" ha caído mal en el país y sus ventas han disminuido ostensiblemente.

• Los discos infantiles están

arrasando en Venezuela. Se han puesto de moda y venden más que los grandes éxitos del hit parade. Entre los más destacados hay que mencionar "El teléfono carpintero" de **Las Ardillitas** (EMI); "La Feria de Cepillín" con el payaso mexicano **Cepillín** (Disqueras Unidas); el volumen 2 de **Quico** (personaje de la serie de TV "El Chavo") del sello EMI y "La vecindad del Chavo" con **Chespirito** a través de Polydor. El sello Promus anuncia para enero-febrero el disco del "Libro gordo de Petete," también serie tina. Y recientemente apareció infantil educativa de la TV argen-con CBS un LP del payaso venezolano "Popy," que ha sonado con "El telefonito." Este auge disquero infantil se debe en gran medida a un par de programas infantiles de radio, donde se destaca principalmente el de **Amaury Jose Diaz** en radio Capital, que tiene vastísima sintonía los sábados en la mañana. Desde su espacio, el disc jockey que el sábado se transforma en "el Tío Amaury," ha impuesto varios de los títulos que dimos anteriormente. Ha sido tal el éxito que, durante una semana, estuvo contratado en calidad de acompañante de **Amaury**, el personaje de la TV Quico, quien viajó especialmente desde México a Caracas para estar en radio Capital algunos días.

Gualberto Ibarreto

• En diciembre pasado se entregaron en Caracas dos cotizados premios artísticos: el "Guaicai-puro de Oro" y el "Mara de Oro" (este último es de Maracaibo). No hubo grandes sorpresas entre los premiados, figurando los más destacados del año en sus distintas especialidades. Destacaron **Gualberto Ibarreto** (Promus) como cantante de música venezolana; **Trino Mora** (Top Hits) como cantante de género popular; **Los Melódicos** como los venezolanos de más méritos en el exterior y la norteamericana **Donna Summer** como la extranjera más popular en Venezuela. La Reina sexy del soul—como la presenta su publicidad en el país—, aparece editada por Velvet internacional que maneja **Carlos Raybans** en forma muy acertada. (Además editan a **Los Estilistas**, **Van McCoy**, **Familia Ritchie** y **Mary MacGregor**, entre otros). **Raybans**, junto a **José Pagé**, integrará parte de la delegación criolla ante el Midem en Cannes, al que irá también **Sussy Monge** de Cordica.

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ La proximidad de oficinas, mi interés en saber qué va a pasar con CBS en Latinoamérica y desde luego, una actitud fraternal entre los comensales, como siempre fué en el pasado, y un deseo de que sucedan cosas importantes, me han hecho agradable la decisión de cenar varias veces con los altos ejecutivos de CBS, **Fritz Hentzckel** y **Nick Cirillo**, de CBS International de Coral Gables, Florida. A medida que las conversaciones se profundizan me doy cuenta de la decisión amplia de mover

los catálogos CBS con gran fuerza en Latinoamérica. **Nick Cirillo**, ejecutivo discográfico italo-norteamericano, director de la operación y conocedor de la industria en modo amplio, tanto en sus caracteres nacionales como internacionales, parece hombre de decisión y determinación. Fritz, por su parte, latinoamericano por los cuatro costados al servicio de una empresa norteamericana, tendrá que hacerle frente a su difícil posición de "estar en el medio," pero su empeño y conocimientos son lo suficientemente importantes como para augurarle éxito. Ahora, lo único que falta es que las sucursales y filiales en Latinoamérica se den cuenta que el asunto va en serio y que deben aligerarse de apatías y burocracia festivas, para poder llenar los requisitos elementales que puedan asegurar éxito a las gestiones de los

antescitados. CBS ha sido siempre característicamente, empresa pujante y de no nerse a pensar dos veces al enfrentarse a promoción, distribución y ventas. Es importante que organizaciones como CBS y RCA intensifiquen sus campañas y actuaciones. He visto de cerca los esfuerzos que RCA Regional, con base en Brasil, realiza en todo momento para lograr unificación de esfuerzos y determinación en trabajar al nisono determinados artistas, para lograr resultados conjuntos que logren la aparición de los artistas seleccionados en las tablas de éxitos en varios territorios al mismo tiempo. He visto las grandes luchas para que algunos dormidos o "muertos" muevan sus nalguitas y comiencen a trabajar fuertemente y con gran dedicación, sobre todo, para hacerle frente también a los grandes problemas que algunas áreas significan para RCA, donde la promoción ha ido a parar al vertedero. He estado lo suficientemente cerca como para ver que algunos también están arriesgando su pellejo. Pero estas son cosas de las multinacionales, donde una movida inesperada puede acarrear la pérdida de varias cabezas y eso sí puede ser al unisono. De todas maneras, nuestros mejores deseos para ambas multinacionales y ojalá reciban algunas princesas el beso abnegado de sus correspondientes principes, cipes, que les hagan despertar de sus prolongados sueños infantiles.

Lanzó el nuevo sello United Sound Records de Miami, Fla., el primer sencillo del grupo musical **Ilusión**, formado por **Oscar Valdés**, **Carlos Arguelles**, **Juan Díaz**, **Julio González** y **Pablo Muela**. **Oscar** y **Carlos** fueron miembros destacados de **Los Sobrinos del Juez**. La grabación de **Ilusión** fué realizada en los estudios de Miami Sounds, bajo la dirección de **Carlos Granados**. . . Va tomando fuerza **Lolita** de España en varios mercados internacionales. Sus interpretaciones de "No notas que estoy Temblando" y "Te voy a dejar" le han servido de catapulta. Caytronics acaba de

(Continued on page 83)



Ilusion



Carlos Granados



Lolita

los catálogos CBS con gran fuerza en Latinoamérica. **Nick Cirillo**, ejecutivo discográfico italo-norteamericano, director de la operación y conocedor de la industria en modo amplio, tanto en sus caracteres nacionales como internacionales, parece hombre de decisión y determinación. Fritz, por su parte, latinoamericano por los cuatro costados al servicio de una empresa norteamericana, tendrá que hacerle frente a su difícil posición de "estar en el medio," pero su empeño y conocimientos son lo suficientemente importantes como para augurarle éxito. Ahora, lo único que falta es que las sucursales y filiales en Latinoamérica se den cuenta que el asunto va en serio y que deben aligerarse de apatías y burocracia festivas, para poder llenar los requisitos elementales que puedan asegurar éxito a las gestiones de los

LATIN AMERICAN HIT PARADE

Tacoma

By KTOY (MARIO BRIONES)

1. **EL AMOR ES LIBRE**
RICARDO CERATTO/Latin Int.
2. **LA ABEJA**
LETICIA MURRIETA/Artes
3. **LA ULTIMA LAGRIMA**
LOS SABIOS/Freddie
4. **EL CORRIDO DE MI AMIGO**
JOE FLORES/Orfeon
5. **SALUD, DINERO Y AMOR**
SONORA VERACRUZ/Gas
6. **ME QUEDE LLORANDO**
DEBORA/Latin Int.
7. **QUE TE HAS CREIDO**
LOS SOBRINOS DEL JUEZ/Audio Latino
8. **UN HIJO EN FEBRERO**
ALDO MONGES/Microfon
9. **MI PENITENCIA**
GRUPO JAGUAR/Mar Int.
10. **DEJA QUE MI CORAZON TE AME**
ALVARO TORRES/Dila

Redlands, Cal.

By KCAL (FABIO RODRIGUEZ)

1. **DOS TARDES DE MI VIDA**
RIGO TOVAR/Melody
2. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO/Pronto
3. **CUANDO YO TENIA TU EDAD**
GREGORIO ZARATE/Sonido Int.
4. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
5. **HOMBRE**
NAPOLEON/Raff
6. **SEGUIRE LLORANDO**
GRUPO MIRAMAR/Safari
7. **BUENOS DIAS, AMOR**
JOSE JOSE/Pronto
8. **ACARIAME**
MANOELLA-TORRES/Caytronics
9. **NO ME PREGUNTES VERDADES**
ANGELICA MARIA/Pronto
10. **SEÑORITA CUMBIA**
LOS SEPULTUREROS/Melody

Phoenix

By KIFN (JOSE FCO. MUNOZ &

JOE D. ALVARADO)

1. **SON TUS PERJURMENES MUJER**
CARLOS GODOY Y LOS DE PALAGUINA/CBS
2. **CORAZON QUE TE PIERDES**
MAGDA FRANCO/Discos Rex
3. **ERES TODA UNA MUJER**
RAUL VALE/Melody
4. **NO ME PREGUNTES VERDADES**
ANGELICA MARIA/Pronto
5. **PREGONES**
SONORA VERACRUZ/Gas
6. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
7. **SENCILLAMENTE NUNCA**
GILBERTO VALENZUELA/RCA
8. **AY MAMACITA**
COSTA CHICA/Fama
9. **DE LO QUE TE HAS PERDIDO**
MARCO A. MUNIZ/Arcano
10. **VIDA VIDA**
SONIA LOPEZ/Gas

Fresno

By KGST (RENE DE CORONADO)

1. **VIDA MIA**
IRENE RIVAS/Cara
2. **AY MAMACITA**
COSTA CHICA/Fama
3. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO/Pronto
4. **UN HIJO EN FEBRERO**
ALDO MONGES/Microfon
5. **SEÑORA**
AMALIA MENDOZA/Gas
6. **MIRA, MIRA**
EDUARDO NUNEZ/Raff
7. **DOS TARDES DE MI VIDA**
RIGO TOVAR/Melody
8. **DOS ACORDEONES**
VALENTIN LEYVA/Caytronics
9. **PILARES DE CRISTAL**
BROWN EXPRESS/Fama
10. **MALA SUERTE**
BILLO'S CARACAS BOYS/TH

Chicago (Salsa)

By WOJO (JUAN MONTENEGRO)

1. **EL NEGRO CHOMBO**
TOMMY OLIVENCIA/Inca
2. **PREPARADO**
RICARDO MARRERO/Vaya
3. **LILY BABY**
MANOLIN GONZALEZ/TR
4. **EL BUEN PASTOR**
RAPHY LEAVITT/Borinquen
5. **LA MALETA**
WILLIE COLON/RUBEN BLADES/Fania
6. **GABRIELLE**
MONGO SANTAMARIA/Vaya
7. **AHORA MISMO**
GRACIELA/MARIO BAUZA/Coco
8. **EL ECO DEL TAMBO**
DIMENSION LATINA/Top Hits
9. **TROMPETA NI CUERO**
GRUPO FOLKLORICO/Salsoul
10. **CHINATOWN**
JOSE MANGUAL SR./Turnstyle

Los Angeles

By KALI (RAUL ORTAL)

1. **ERES TODA UNA MUJER**
RAUL VALE/Merica-Mel
2. **TE VAS, TE VAS**
LOS SONADORES/Yuriko
3. **EL AMOR ES LIBRE**
RICARDO CERATTO/Latin
4. **TU Y LAS NUBES**
CELIA CRUZ/Fania
5. **POLVO MALDITO**
CHAYITO VALDES/Cronos
6. **CAFE DEL ROCK**
ROBERTO JORDAN/RCA
7. **EL HIJO INFAME**
GERARDO REYES/Caytronics
8. **EL BOMBERO**
AMIR BOSCAN/TH
9. **LO SEGUNDA**
HECTOR MENESES/Melody
10. **TENGO TANTAS GANAS**
GRECO/Pega

Puerto Rico

By WTRR (MAELO)

1. **EL BRUJO**
LOS VIRTUOSOS/Discolor
2. **LA JUMA**
CONJUNTI QUISQUEYA/Liznel
3. **AMAR Y QUERER**
JOSE JOSE/Pronto
4. **LA MURALLA**
HACIENDO PUNTO EN OTRO SON/
Artomax
5. **LA VIUDA DEL MAYORAL**
CHUITO Y JOHNNY EL BRAVO/Fania
6. **LA DISTANCIA**
APOLLO SOUND/Sound
7. **HOMENAJE A CEJAR**
TONY CROATO
8. **QUE PENA ME DA**
DANNY DANIEL/Borinquen
9. **SEGUIRE MI CAMINO**
JULIO IGLESIAS/Alhambra
10. **PUN PUN CATALU**
CELIA Y WILLIE/Vaya

Miami

By WQBA (MARIO RUIZ)

1. **COMO NO CREER EN DIOS**
WILKINS
2. **UD. ABUSO**
CELIA & WILLIE COLON
3. **SE QUE HE SIDO UN TONTO**
RAPHAEL
4. **CISNE CUELLA NEGRO**
BASILIO
5. **SEGUIRE MI CAMINO**
JULIO IGLESIAS
6. **BUSCANDO AMBIENTE**
EL GRAN COMBO
7. **SUENOS**
PERLA
8. **SABES**
RAUL VALE
9. **ASI TE ESPERO YO**
LUIS GARCIA
10. **TENER UN HIJO TUYO**
BETTY MISSIEGO

Nuestro Rincon (Continued from page 82)

lanzar su álbum a la venta en Estados Unidos . . . Recibo bella carta de **Oswaldo Farrés** y señora desde Buenos Aires, Argentina. ¡Saludos maestro! . . . Firmó Coco Records a **Wilkins** de Puerto Rico a un largo contrato como artista exclusivo. **Wilkins**, inspirado compositor y excelente intérprete ha ido subiendo en su carrera, lenta pero aplastantemente. ¡Felicidades Wilkins!

Reciproco saludos postales recibidos de CBS, Colombia, Pan American Records de Chicago, **José Climent** de Record World, España, **María del Carmen** de Música Argentina e Internacional, Editorial, Buenos Aires, Argentina, **Roberto Ruíz** de EMI, Argentina, **Katunga** de Argentina, **Gerhard Haltermann** de Discos Columbia, España, **Horacio Malvicino**, Argentina, **Ele Juárez** de CBS, España, **Erick Santamaría**, **Raúl Bejarano** de CBS, México, **Omar Jundi** de Editorial RCA, Brazil, **Ignacio Mena** de Puerto Rico, **Humberto Cisneros**, CBS, Mexico, **Miguel Gallardo**, **Nestor Norberto Selazco** de Sicamericana, Argentina, **Pablo Fernandez** de CBS/Columbia Internationals, **Augusto Conte**, Sonolux de Colombia (**Alberto Berdugo Cuartas**) **Juan Bau**, **Gabriel Pulido** de Fuentes, Colombia y **Georgia Gálvez** y **Leonor Mas** . . . Y ahora . . . ¡Hasta la próxima!

I am very interested in what it is going to happen with CBS in Latin America. Top executives of the firm and myself have been communicating with some frequency. I really enjoyed a long talk with **Nick Cirillo**, head of the CBS Latin American operation, based in Coral Gables, Florida, and **Fritz Hentzckel**, his right hand man in these affairs. Nick is sharp and aggressive. He knows what he wants and it seems he also knows what he has to do to obtain the appropriate result. An experienced record executive in the national and international markets, Nick is relaxed when transmitting his thoughts and tough when he decides what to do. Fritz is Latin American all the way and the "man in between"—between Latins and Americans, which is, in a way, really difficult, but his decisions are strong and it looks like he is going to make it. CBS is facing certain challenges in several areas such as promotion and public relations when facing programming directors, disc jockeys and journalists, but it seems that

(Continued on page 84)

Record World en Mexico

By VILO ARIAS SILVA

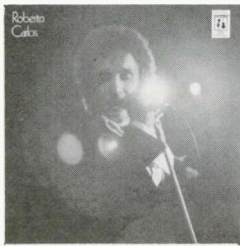
■ MEXICO — **Juan Gabriel** finalizó su contrato discográfico con RCA y varias son las compañías nacionales y transnacionales que le han hecho llegar tentativas ofertas, aparte de que la propia RCA hace los últimos esfuerzos por lograr la renovación. Por su lado, el autor-intérprete de las monstruosas ventas y los grandes hitazos, está consciente que su contrato vale mucho dinero, ya que cada novedad que lanza al mercado va con un sello de venta asegurada. Dentro de esta incógnita que surge sobre cual será el camino que seguirá **Juan Gabriel**, existe la posibilidad que llegue a un acuerdo con Ariola; como también es factible como lo ha manifestado el propio artista, que sus producciones sean negociadas por él mismo indistintamente al mejor postor, tanto en México como en el extranjero. Mientras esta incertidumbre subsiste, un nuevo hit se agrega a su larga cadena de éxitos. Se trata de "María José, que cubre con mucha dignidad su anterior cañonazo "Siempre en mi mente," el cual continúa logrando ventas millonarias.

Todavía se llora la desaparición del "Vivi" **Hernández**. Un par cardíaco mientras dormía, cortó la vida del artista que surgió en la época del rock. El "Vivi" tenía 36 años y su más reciente aparición en público, fué en el pasado

Festival OTI (fase nacional) interpretando la canción "Sencillamente nunca" . . . Con la inquietud que se comienza a vivir con la Salsa, **Los Sobrinos del Juez** (Audio Latino) empiezan a colocar su ya conocido hit internacional "Mortifica" . . . Un nuevo éxito de **Los Baby's** (Peerless) se vislumbra con "No quiero perderte." La difusión es intensa y el tema gusta.

Vayan mis condolencias para el amigo **Fernando Hernández** Director General de Ariola en México, por la pérdida de su señor padre, don **Rafael Hernández Gutiérrez** . . . El cierre del año, sorprende a la Editora Intersong en su mejor momento. Los éxitos han ido en crecimiento y **Alfonso "Ponchito" García** ratifica su capacidad y habilidad profesional para dirigir una empresa editorial. Entre los grandes hits del año que están bajo el control de Intersong figuran "Después de tanto," "Vive," "Pajarillo" y "Hombre" de **Napoleón**; "Un día con mamá" de **Morales Ferrigno** y "La Feria de Cepillin" de **Muñoz-Ferrer** interpretados por **Cepillin**; "Aborrezco" de **Rafael Buendía**; "El Chapulin Colorado" y "La vecindad del Chavo" de **Roberto Gomez Bolaños** (Chespirito); "El sol nace para todos" y "Parangaricutirimiticuaro" de **Ricardo Ceratto**;

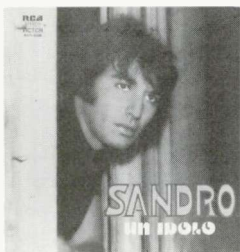
(Continued on page 84)



ROBERTO CARLOS

ROBERTO CARLOS—Caytronics CYS 1505
Con arreglos de Jimmy Wisner, Al Capps y Ben Lanzarone y grabado en Los Angeles y Nueva York, Roberto Carlos sale de nuevo al mercado con esta nueva producción, que significará grandes ventas internacionales para el brasileño. "Solamente una vez" (A. Lara), "Nuestro Amor" (M. Motta-Eduardo-Ribeiro-McClusky), "No te olvides de Mí" (R. Carlos-E. Carlos-B. M. McClusky) y "Hacerte mi mujer" (R. Von-Osana-McClusky).

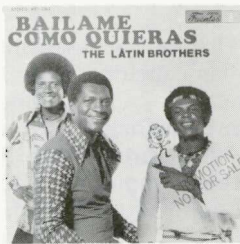
■ With arrangements by Jimmy Wisner, Al Cappa and Ben Lanzarone and recorded in Los Angeles and New York, Roberto Carlos is again in the market with this superb production. "Aquellas tardes de domingo" (R. Carlos- E. Carlos-McClusky), "Cagalgata" (R. Carlos-E. Carlos-McClusky) and "Muy romantico" (C. Veloso-B.M. McClusky).



UN IDOLO

SANDRO—RCA AVS 4508
Con arreglos de Jorge Leone, Raul Parentella y del propio Sandro, el interprete argentino ofrece aquí una de sus mejores producciones. Entre otras se destacan "Yo le dije que sí . . . que la quería" (Sandro-Anderle), "Amame como lo haces en mis sueños" (Mauro-Mandriotti), "La Soledad . . . Extraña amiga" (Sandro-Anderle) y "Balada para dos" (Salako).

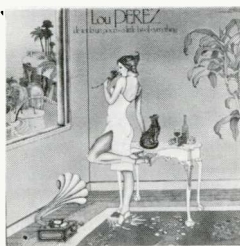
■ With arrangements by Jorge Leone, Raul Parentella and Sandro, the outstanding Argentinian performer Sandro offers perhaps one of his best productions. "Yo tengo un secreto" (Sandro-Anderle), "Deja el tiempo correr" (Sandro-Anderle), "Porque te quiero . . . por eso puedo" (Mauro-Mandriotti) and "Pecado y falta" (Sandro-Anderle).



BAILAME COMO QUIERAS

THE LATIN BROTHERS—Fuentes MFS 3362
Los Latin Brothers de Colombia ofrecen aquí una muy contagiosa grabación de música tropical. Entre otros temas se destacan en "Bailame como quieras" (Alvaro Arroyo), "Mis zapatos blancos" (A. Echeverría), "La Guarapera" (A. Arroyo) y "Candelaria" (M.A. Fernández).

■ The Latin Brothers of Colombia offer a very catchy salsa package. "Sueño que no olvidarás" (L. C. Tirado), "Bella Cumbia" (A. J. Ospina) and "Pa los Criticones" (T. Garcia).



DE TODO UN POCO

LOU PEREZ—Tico JMTS 1418
Con arreglos, producción y composición de Lou Perez e incluyendo el nuevo ritmo Bom bon" con arreglos de Hector Garrido, el talentoso Lou Perez ofrece aquí una grabación llena de ritmo y sabor latino. "De todo un poco" (L. Perez), "Para comer y bailar" (L. Perez), "Rafael" (R. Hernandez) y "Bom bon Bata" (L. Perez).

■ Arranged, produced and composed by Lou Perez, this package is full of spicy Latin flavor. Good! "Tumba, Bongos y claves" (Perez), "El Ritmo Bom bon" (L. Perez), "Yo no soy del monte" and "El Comentario" (L. Perez).

En Mexico (Continued from page 83)

"Brindo por tu cumpleaños" y "La tristeza de mi mujer" de **Aldo Monges**; "Tarde" de **Juan Gabriel** interpretada por **Rocío Durcal**; "San Juan de Letran" de **Sergio Esquivel**; "Peluchin" de **Alberto Lozano** interpretada por **La Chilindrina** y muchos más que sería largo enumerar. ¡Congratulaci-

ones "Ponchito"! Renunció a la Vice Presidencia de RCA México el caballeroso **José Calles** después de 15 años de pertenecer al staff directivo. Los motivos y los detalles, los daré más adelante. Solidarizándose con Calles, su secretaria

Rita's Warehouse Caper



A&M's Rita Coolidge is shown cutting the ribbon at the opening of Sound Warehouse's new store in Houston. Shown (from left) are Randy Kleinman, manager of the outlet; Karen Evans; A&M's Wayne Shuler; A&M's Jeffrey Shulman; Ms. Coolidge; Bronson Evans, owner of the store; and Mike Self of Sound Warehouse. Coolidge's newest single is "The Way You Do the Things You Do," culled from her platinum album "Anytime . . . Anywhere."

AM Action

(Continued from page 51)

week), with additions at WPGC, WHBQ, KSLQ, and is on WBSR, WAIR, WFLB, WANS, and 98Q as an lp cut.

Kansas (Kirshner) "Dust in the Wind." Many programmers liked this one so much they added it directly from the album. Now in its first week as a single, it has been added at: WPEZ, WQXI, WLAC, WDRQ, Q102, WNOE, 98Q, WFRC, WANS, K106, WAUG, WHHY, KFI, KHFI, KNDE, WIFI, KJRB, and KBEQ. This record debuted on our chart at #67. It is already being played at WQXI-FM, WVBF, and KCPX.

Nuestro Rincon (Continued from page 83)

the look of things will change from now on, which will be for the better. It follows almost the same pattern as RCA. I know that the regional offices of RCA, based in Brazil, are doing almost the impossible to move their forces in all Latin America. I know how hard they are trying, but it takes a lot to move people that either are taking it easy or do not consider that these times could be dangerous for their careers. Either everybody has to move simultaneously or a lot of heads will roll very soon. Anyway, all these movements are good for both companies, known as aggressive, professional and hard working forces in this industry.

United Sound Records released a single in Miami, containing the first two songs recorded by **Ilusion**, a new group formed by **Oscar Valdes**, **Carlos Arguelles**, **Juan Diaz**, **Julio Gonzalez** and **Pablo Muela**. Oscar and Carlos are ex-members of the popular group **The Judge's Nephews** . . . **Lolita** from Spain is doing quite well in several markets via "No Notas que estoy temblando" b/w "Te voy a dejar." Caytronics just released an album in the States by this singer . . . **Oswaldo Farres**, the popular Cuban composer is in Buenos Aires, Argentina. Best regards! . . . **Wilkins**, one of Puerto Rico's most popular vocalists at the moment, signed a long-term recording contract with Coco Records, N. Y. . . . And that's it for the time being!

Aracelli Marin con antigüedad de 23 años en RCA, también presentó su renuncia. Y tomémoslo como coincidencia, el Lic. **Fernando Galán** Jefe de Relaciones Industriales con antigüedad de 8 años y la cajera **Concepción Burgos** con 38 años de servicio, tam-

bién optan por el retiro. A estas renuncias, se suman artística- ya dejó de ser RCA y posiblemente **Juan Gabriel** y **Queta Jiménez** "La Prieta Linda" . . . Y mente **Armando Manzanero** que ahora ¡Hasta la próxima desde Mexico!

Dialogue (Continued from page 33)

to bring us to New York to play some churches, so we all came here for the summer. I saw greater opportunities here than in the small town I came from so I stayed. I got involved in several other gospel groups and worked as a solo r&b act. I recorded 21 flop records, learned a lot about the business and gave it up for a little while so I could sort of re-group and do what I wanted to do. That was to come back with my own money, to do my own productions. I did a few on myself and a few on other people, then B.T. Express and Brass Construction, and it started to happen.

RW: Once a performer, how does it feel to now be the man behind the scenes?

Lane: Feels great. I don't have to go out on the road. Actually I'm still performing. In the studio I get my charge when it's vocal time. From the control room, most of the lines that you hear—I sing those lines to the artist and they sing them back to me. So I'm re-living my life through other people.

RW: I understand that this past summer your hometown Lancaster, South Carolina, had its second annual Jeff Lane Day. How does such an honor make you feel?

Lane: I feel great. It's a very emotional period for me and it's not an ego trip, it's not about hometown boy makes good, but it's about my roots that are there. The things that I'm doing today are really beyond my greatest dreams so my thing is that I like to go back and do that for motivation purposes. Because if you're in a small town, the kids finish school and go to work in the mill for so many hours a week for the rest of their lives. There's no hope there. But I believe if we had more days like that, more people to go back to the small town, the kids would get a lot more motivated. Along the way, I was motivated by other people who were doing something. I enjoy doing that every year. This year we sent two kids to college. I'd like to see it grow to 20 kids a year.

RW: You're getting recognition far beyond that of the average producer. You won the 1976 Producer of the Year from NATRA. Why are you getting this recognition?

Lane: I've had more hit records. Press makes many things happen and in the past couple of years I've gotten a lot of press. Most people have really gotten into what I really do. It is not so much producing, but I've spent years developing something that turned out to work better than the average producer who walks into the studio and sells a couple of hundred thousand records. I spent seven years developing Brass Construction. So I guess they looked into the history of it and instead of taking a name act that's going to sell 200,000 records automatically, we sold 400,000. I think they've done some research into the kind of things I've been doing by finding these groups, signing them, spending money, developing them to be hit record acts. We're not talking about first time out 200,000 records but well over a million albums. And then another million and so on. So the press researched that and gave the credit to the person they thought deserved it.

RW: B.T. Express signed with you in 1972 and really hit big in '75. That's a five year spread. How in that time did you develop the band? What do you mean when you say develop and research a band?

Lane: Most local groups out there get into a bag of somebody else's like B.T. Express, who had no original material, all they could do was play the top 40 hits, and they sounded like everybody else. But not B.T. Express. So it takes time finding the material and making the musical and vocal changes in the group so they don't sound like other people. And this can sometimes take two or three years. With Brass it took seven, but they were a little more stubborn and that's where the additional years come in.

RW: Why do so many disco bands become one or two-shot wonders? Do you see any patterns to this particular genre?

Lane: Yes. Today, I suppose, every other record from a self-contained group sounds like B.T. Express or Brass Construction. They have horn lines like Brass Construction. For instance, the violin situation—no one would dare use violins, so that's why I started using them again. Now everybody is using strings and basically it all sounds alike. So once there is some success, the whole world follows. We're doing right now a thing on the Eddie Kendricks sessions that hasn't been done for years. I predict for 1978 everybody will start using tympani drums.

RW: Eddie Kendricks is the first artist you are producing under your Big Boro/Arista deal. Could you outline that deal and tell why you've decided to work as such, rather than as an independent producer?

Lane: I am an independent producer although I have this deal with Arista. I am free to do acts on the outside but the only way I'll do that is if a real heavy comes along. For example, the producer Thom Bell dropped all the acts he had to just do the Spinners for

awhile and just waited for the right kind of outside situation to come along—and it did, that's Elton John. So if I can get a heavy like Elton John tomorrow, I'm free to do it. The Arista deal calls for me to do three Arista acts, Kendricks and Mandrill are included, who become Arista/Big Boro acts.

RW: Will you be bringing any of your acts to the label?

Lane: I have to bring four new acts to Arista within 18 months. At Arista I will be doing the acts that I want to do. If I'm interested in an act Arista offers me, I'll do it.

RW: How are you connected, if at all, with Roadshow Records?

Lane: I'm not connected to Roadshow and never have been. The Roadshow situation came about when I recorded B.T. Express, and at the same time had Brass Construction. I saw a need, based on other records I had had out, to have some in-house promotion. Roadshow Records basically didn't exist at the time, but I knew the principles and I knew that they were capable of delivering enough radio stations if the record company fell asleep on the product after buying it. They do that many times. I am capable of delivering enough radio stations to generate some excitement and possibly get the record on the charts without the help of the record company. I brought them (Roadshow) in at the time as promotional partners for a piece of the action. That worked out very well until the label started to get a little crazy, the power struggles, etc.

The only thing I've ever wanted to do with any group I've signed, spent time with and developed, was to manage the group. The reason for that being that management is a full-time job. I have an office staff that can handle it and I'd know exactly where the dollars are. I'd handle production. All income would come to us so I would make damn sure that everybody got paid. We operate with an open-book policy. I've heard many, many sad stories about artists. For example, Garnet Mims. Garnet had "Cry Baby" and several hit records, but the only thing Garnet earned from that was a used Cadillac. So that's basically all I've wanted to do—make sure that the acts that work and sell records get paid. But along the way, even that gets to be a problem. There's a lot of undermining. People who can't create anything, people who haven't spent years putting together anything, all of a sudden they think they can do everything for you. Well, nobody can do anything for you. That really creates problems.

RW: How do you deal with that?

Lane: Actually, it's a day-to-day hassle depending on who you're working with. I don't believe that a person who never wrote a song can write a song for a hit act. We've had that problem with some of the groups, because they want to become writers. They want to arrange violins when the first time they saw a violin was two years ago. People take advantage of these kinds of situations and of my saying "no" and convince the person that it should be "yes" for their own personal gains.

RW: In what direction would you like to see your future go?

Lane: I'd like to see Big Boro get bigger and better than any company like mine out there. I work very, very closely with Clive and I think he is probably one of the best record men in the world. Clive gives me a lot of input and I'm learning from one of the best in the business. With that kind of association I don't believe, in the next few years, that anybody will be able to compete with our split label kind of situation. ☺

World's Greatest Lover



The "world's greatest lover" is on RCA Records. To prove it, RCA's division vice president, west coast a&r, Neil Portnow (left), called on Gene Wilder (right), star of "The World's Greatest Lover." Portnow was a bit surprised to find RCA's Nipper with Wilder, discussing sales figures on "The World's Greatest Lover" soundtrack album, which contains Harry Nilsson's new single, "Ain't It Kinda Wonderful."

GERMANY

By JIM SAMPSON

■ CANNES—One of this week's MIDEM concerts has a strong German accent. On Wednesday night at 9 in the Casino, **Werner Kuhls**. Sunrise Concerts puts on a show featuring young, talented acts which have already tasted success. The **Beatles Revival Band's** albums have hit some American import racks; vocal similarities are uncanny. There's also a sense of déjà vu surrounding the **Viel-Harmoniker**, patterned after the famed **Comedian Harmonists** of the '20s and '30s. **Henner Hoier's** new group **Die Drei** will make an appearance, as will boogie pianist **Vince Weber**. Translations of pop bard **Konstantin Wecker's** superb songs will be available. Former Vienna Choir Boy **Peter Horton** contributes wry songs and patter in English, French and German (and a few other languages if provoked). Kuhls claims this is the first ever MIDEM show exclusively showcasing talent from the German market.

On the way to Cannes, people were talking about **Guenther Ilgner's** departure from EMI Electrola in July to join Gerig publishing as managing director and part owner. In his seven years as pop music chief, Ilgner played a key role in EMI's climb to the top of the market. Commenting that a man with Ilgner's connections and experience cannot quickly be replaced, some EMI sources think that as of July, several Electrola department heads will start reporting directly to managing director **Friedrich E. Wottawa**.

Another organizational change, this time at WEA: **Killy Kumberger** named director of international a&r and **Holger Mueller** becomes head of national a&r, both coming directly under **Siggi Loch**. All three here in Cannes for **Nesuhi Ertegun's** WEA intercompany meetings on Wednesday. Kumberger is charged with making third party deals for the German company, such as his recent hit with **Francis Lai's** score to "Bilitis."

In answer to a trade magazine's questionnaire, virtually all record company presidents have guesstimated German market growth at 10-20 percent last year. Most presidents added that their companies greatly exceeded the industry average with growth rates of 16-20 percent. A couple of presidents refused to give their growth rates, but if everyone else was booming at 16-20 percent, somebody must have had a drop in sales of 100 percent or more. More significantly, Teldec's **Gerhard Schulze** put total recording sales in Germany at DM 1.8 billion (\$800 million). WEA's Loch noted that his sales were up 20 percent but profits down five percent from 1976, reflecting higher costs and slimmer profit margins.

EMI Electrola's **Helmut Fest** and Chappell publishing's **Willi Schloesser** are preparing a massive campaign for the new **Bob Seger** album in early March . . . Intersong's **Drafi Deutscher** picked up gold discs in Holland and Belgium for his "Be My Boogie Woogie Baby" single . . . Francis, Day & Hunter (they exported **Lake**) having astounding success as importer of **John Paul Young's** "Love Is In The Air," this market's fastest rising single . . . **Tangerine Dream** starting a European tour with a new band member—**Steve Jolliffe**, who played briefly with the group in 1968, replaces **Peter Baumann** . . . **Randy Pie** has broken up, partly because some members were more interested in studio work, partly because recent live and recorded performances were penned, partly because of an alleged lack of support by their record company in the States.

FRANCE

By GILLES PETARD

■ Vogue took over the distribution of Buddah, which for the past ten years had been linked to Barclay. The new contract will materialize with an initial release of some 20 albums, backed up by a heavy promo campaign. After their smash album "Magic Fly," the group **Space** has a new offering, entitled "Deliverance," featuring **Madeline Bell** on the title song . . . RCA has a sure winner with **Alain Souchon**, a young singer-composer, somewhat in the vein of **Jacques Dutronc**. He wound up a two-week stint at the Elysées-Montmartre with flying honors. Another RCA alumnus, the group **Odyssey**, was in town for TV appearances . . . Under their new CBS distribution, the TK Group has its first albums (by **K.C. & The Sunshine Band**, **Peter Brown**, **T-Connection**) released on the French market.

Barclay is launching a campaign for **War's** new MCA album "Galaxy"

ENGLAND

By PHILIP PALMER

■ Radar Records, the company formed by former United Artists managing director **Martin Davis** and the company's former head of a&r, **Andrew Lauder**, is to release the new **Iggy Pop & James Williamson** album "Kill City" in February. Radar has acquired worldwide release rights to the album, excluding America and Canada where the album is currently available through **Greg Shaw's** Bomp label in conjunction with **Marty Scott's** Import Records. Originally recorded in 1974, "Kill City" was produced by James Williamson, a former guitarist with the Stooges.

Paul McCartney & Wings' "Mull of Kintyre," written by McCartney and **Denny Laine**, and the band's first number one single, has become the best selling British single ever in the U.K. It now beats the previous record holder of 15 years ago, the Beatles' "She Loves You." Sales are rapidly approaching the two million mark. Since the start of the singles chart only 16 records have sold more than a million copies with "Mull of Kintyre" being the 17th. There were no million sellers from 1968 to 1974.

"Abba—The Movie" will be premiered in the U.K. on February 16 . . . "Abba—The Album" has been certified platinum with in excess of a million pounds of business . . . Following the departure of general manager **Robin Taylor** from Pye, **Derek Honey** has been named joint managing director alongside **Walter Woyda** . . . **Lulu's** debut for the GTO label, "Your Love Is Everywhere," was written and produced by **Peter Shelley** . . . "25 Thumping Great Hits," Polydor's first album under its special deal with the **Dave Clark 5** will be the subject of a TV campaign—the package features hit tracks recorded by the DC5 between 1963 and 1973 . . . **Peter Knight**, formerly the managing director of Nems Records, has launched Catalyst (music consultants). The company will be specializing in representing in the U.K. a select number of foreign independent record companies, maintaining liaisons with the clients' existing licensors and licensees, and seeking to acquire available masters, artists and catalogues. A further function of Catalyst is the business representation of producers and writers, among them producers **Irving Martin**, **Richie Tattersall**, **Jon Samuel's** Stairway Records and writers **Peter Oliver**, **Jimmy Winston** and **Mike Maxwell** . . . For Arista Records, the **Strawbs** will debut with "Joye and" . . . Producer **Barrie Guard** and Ariola Records' boss **Robin Blanchflower** are credited as the composers of "May The Force Be With You" by **Skywalker** on the DJM label . . . Negotiations are underway for **Bread** to do a U.K. tour in the spring . . . Formerly of Panache Music, **Bob Newby** is now operating his own Marylebone Music Company.

Sue Fuller has joined the Larry Page Group of companies as a personal assistant to Page. Previously PA to **Barbra Streisand's** producer **Jon Peters**, she will be involved in all aspects of the Group . . . At Rocket Records, **Steve Stephenson** has been named promotion manager . . . **Robin Sarstedt** has signed to April Music on a worldwide basis . . . **Wayne Bickerton's** State Record is talking to several personalities with a view to recording spoken word and comedy albums . . . EMI is planning a major TV album featuring **Buddy Holly** tracks culled from the MCA catalogue.

. . . Pathé-Marconi has appointed **Dominique Scarpi** as label manager for EMI. Following up the successful special-disco releases, Pathé offers a 12-inch-45-rpm single by **Patti Smith**, "Hey Joe"/"Radio Ethiopia Live."

Santa Esmeralda, whose "Don't Let Me Be Misunderstood" was a smash throughout Europe, comes up with a similar treatment on "House Of The Rising Sun" . . . **Adriano Celentano** hit double gold with his single and album . . . WEA's **Jeanne-Marie Sens** has a splendid illustrated album of children's songs with a strong message for adults: "Chansons pour de vrai" (Songs for Real).

. . . **Joe Dassin** did a French adaptation of "Southern Nights," the **Allen Toussaint** song made famous by **Glen Campbell** . . . Paris and Lille (on February 5 & 6) will be rocking to the tune of **Tina Turner**.

COUNTRY RADIO

By CHARLIE DOUGLAS

■ **Ted Cramer** at WDAF in Kansas City is delighted to be showing the latest numbers from the station. The Oct./Nov. ARB puts the station first in total persons in the metro with about 11,000 bodies more than second place KMCO. When the market is bought in combo AM/FM buys the market stacks up like KMBZ/KMBR, WDAF/KYYS, KCMO/KCEZ, KCKN/KCKN-FM and KCNW/KUDL. Country is alive and well in Kansas City, with WDAF holding the fort with quite modern sounds and KCKN with a more traditional sound—both doing well.

■ **Jonathan Rhodes** at WEEP in Pittsburgh is in need of a heavy morning personality. The station, under its new ownership, will remain country and progress is reported to be good. Contact Rhodes direct at (412) 471-9950 . . . **Bob Cole**, all nighter at KIKK-FM in Houston, tied the knot last week in Virginia, and honeymooned by going to Cedar Rapids to buy a new car. What the hell, all night people do lots of strange things.

WHN, New York, continues to broadcast, with success, live concerts and appearances. Most recent being the Charlie Daniels Volunteer Jam IV from the Municipal Auditorium in Nashville, and a couple of weeks ago the station picked up the David Houston concert from the Lone Star Cafe in N.Y.C. . . . KNOE in Monroe, La. went country, and KUZN, long time country mainstay in West Monroe, decided to go rock, so you win a few and lose a few . . . The **T. Tommy Cutrer**, **Biff Collie** et al early morning TV show finally got off the ground to good reviews. 'Tis said that the show, on its opening shot, has been sold in better than 50 percent of the TV markets in the country. Originally planned as an hour long program, it debuted as a half hour show and will be expected to expand its original 60 minute form at a later date.

Dodge City, Kansas has a new 24 hour country station in K TTL, now programming the "Big Country" syndie series marketed by Live Sound out of L.A. . . . WCLU in Cincy needs a first ticket personality . . .

■ **Del Davidson** is now programming WHPB in Belton, S.C. . . . **Chris Robbins** at WTCR in Huntington/Ashland, Ky. needs a personality/production type.

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

Galaxy Album Release Set

■ **BERKELEY, CALIF.** — Fantasy/Prestige/Milestone/Stax has announced the release of the first four albums on Galaxy, the label recently reactivated for mainstream jazz product. The Galaxy albums are new recordings by Hank Jones, Roy Haynes, Stanley Cowell, and Shelly Manne; all four lps were produced by Ed Michel for Village Producers.

On his Galaxy debut, "Essence," drummer Shelly Manne is heard with a quartet consisting of reed player Lew Tabackin, plus longtime associates Chuck Domanico on bass and pianist Mike Wofford.

Roy Haynes's new effort, "Thank You Thank You," combines Haynes's drum style with contemporary material and sidemen such as Ron Carter, John Klemmer, and Bobby Hutcherson.

Pianist/composer Stanley Cowell debuts on Galaxy with "Waiting for the Moment," while new from Hank Jones is "Just for Fun," on which Jones' keyboard stylings are featured with Ray Brown, Shelly Manne, and Howard Roberts.

Meanwhile, several new artists have been signed to the label, among them drummer Philly Joe Jones, pianist Red Garland,

and Ira Sullivan who plays trumpet and flugelhorn as well as a variety of reed instruments. A trio album utilizing Garland, Philly Joe Jones, and Ron Carter has also been recorded, with Orrin Keepnews producing, and is due for early spring release.

Flack at WPIX-FM



Following the recent release of "Blue Lights In The Basement," her first new album in three years, Atlantic recording artist Roberta Flack took time out from her ongoing personal appearance schedule to tape an interview in New York for WPIX-FM's "What's Going On." The 60-minute weekly community news program, broadcast Sundays at midnight (with edited segments aired daily), was conducted by WPIX-FM's morning drive newscaster Leida Snow. "Blue Lights In The Basement" yields its second single, rush-released this week: "The Closer I Get To You" (Ms. Flack's first collaboration with co-vocalist Donny Hathaway in five years; and Hathaway's first re-appearance on records in four years) b/w "Love Is The Healing." Shown at the WPIX-FM studios after the taping of "What's Going On" are, from left: Leida Snow, Roberta Flack and WPIX-FM program director Neil McIntyre.

BOC at the Coliseum



Columbia recording group Blue Oyster Cult recently returned to home turf for an appearance at Nassau Coliseum in New York. The concert came at the end of the first leg of BOC's national tour in support of the gold album "Spectres." The group will resume touring shortly. Pictured backstage are, from left: (rear) Don Dempsey, vice president, marketing, Columbia Records; Murray Krugman and Sandy Pearlman, who both manage and produce BOC; (front) Albert Bouchard, Donald (Buck Dharma) Roeser, Joe Bouchard, Allen Lanier and Eric Bloom of BOC; and Bob Sherwood, vice president, national promotion, Columbia Records.

WEA Taps Caldwell

■ **LOS ANGELES** — Oscar Fields, vice president/director of black music marketing for the Warner-Elektra-Atlantic Corp., has announced the appointment of Henry Caldwell as WEA's eastern regional black music merchandising representative.

Caldwell got his start in 1962 with Disc Records as a part-time sales clerk, and was promoted to store manager after six months. In 1964, Caldwell joined Stark Records as their Cleveland branch manager, and several years later was appointed vice president of North American Music. From 1972 to 1976, he was the owner-operator of a Music Grotto store in Ohio. In 1976 he joined Transcontinent as the manager of the 25,500-square-foot Record Theatre in Buffalo.

Sunset Bombers Sign with Zombie

■ **LOS ANGELES** — Scott Shannon, senior vice president of Ariola/Zombie, has announced the signing of the Sunset Bombers. The group's first single, "I Can't Control Myself," will be released on Zombie next week. An album is in progress.

Chrysalis Releases Three

■ **LOS ANGELES** — Chrysalis Records has announced the release of three lps for February, which will ship January 27 to the firm's independent distributors.

Albums

Contained in the release are the new studio lp from Steeleye Span, entitled "Storm Force Ten;" Mary Travers' solo album, "It's In Everyone Of Us;" and the second lp from Blondie called "Plastic Letters."

SSR Conference

(Continued from page 6)

programming meeting, moderated by Jerry Rogers, station manager, WSGA in Savannah, Georgia; and a general promotion meeting, moderated by Epic Records' director of national promotion, Jim Jeffries.

Managers Session

The February 4 session will include a general managers meeting, moderated by Bob Baron of Smith Broadcasting; a small markets meeting, moderated by John Shomby, PD, WKXX in Birmingham; a career builders meeting, moderated by Don Anti of Anti/Muscolo promotions; and a general radio and record meeting, moderated by Tony Muscolo of Anti/Muscolo promotions.

Cover Versions Booming (Continued from page 3)

sion—Rita Coolidge's "The Way You Do The Things You Do" (Temptations) for A&M and Art Garfunkel's "(What A) Wonderful World" (Sam Cooke, Herman's Hermits) for Columbia.

• Three of the four singles released by Phonogram/Mercury last week are remakes.

• Debby Boone (Warner-Curb), whose "You Light Up My Life" (an original) is the biggest single hit of the decade, will reportedly follow it with a cover of "Baby I'm Yours," the Barbara Lewis hit from 1965.

• 1977's two leading teen idols, Shaun Cassidy (Warner-Curb) and Leif Garrett (Atlantic) have scored their biggest hits with covers of "Da Doo Ron Ron" (Crystals) and "Runaround Sue" (Dion) respectively.

Covering someone else's hit has been a part of the rock 'n' roller's strategy ever since Pat Boone climbed the charts with his version of Fats Domino's "Ain't That A Shame" in 1955, but the current mass of covers may be unique in its extent. The number of remakes among the top 150 singles has ranged from 10 to 15 in recent weeks, and for each record that makes the chart two or three more covers have been released without such success.

Old pop and soul hits, then, are a seller's market, and the song plugger who suffered through an era of self-contained groups and singer/songwriters may now feel as if he were selling flashlights in a blackout.

"If you look at the charts, they've really turned around," said Larry Fogel, April/Blackwood Music's director of east coast operations. "The charts are really open to publishers, and we're in a good position with our catalogue."

Fogel put particular emphasis on the number of new artists who do not write, Debby Boone, Cassidy, Garrett, Coolidge and Garfunkel among them. In addition, as Joe Pellegrino, New York general manager for Screen Gems-EMI Music, noted, "The people who do write are more open now than they've been in the past."

The publishers see many of the singer/songwriters covering past hits because their own compositions, for whatever reason, simply aren't succeeding as they once did. As Jobete Music's east coast director, Carl Griffin, said, "You're finding a lot of your artists that write their own songs having trouble getting over with their kind of song. They're a little dry, they need something the jock will go on immediately because they know the song."

Several artists and singles came up repeatedly as touchstones in the creation of the remake trend. Most frequently cited was James Taylor's success with "Handy Man" (Columbia), a past hit for Jimmy Jones and Del Shannon. The song had previously been an r&b and rock 'n' roll hit respectively; Taylor, with a mellow reading that still retained the "come-a, come-a" hook in the chorus, put the composition in an entirely new light for those who remembered it, and introduced it to many more who weren't around for the original.

Trendsetters

Also mentioned as leaders in the remake trend were two female artists, Linda Ronstadt (Asylum) and Rita Coolidge. Ronstadt's Buddy Holly and Roy Orbison covers kept her in the top 10 for much of 1977, while Coolidge, whose past albums had stressed her interpretations of new songs, has used versions of Jackie Wilson's "Higher and Higher" and the current Tempts remake to achieve her first million-selling album.

For sheer quantity (and total chart impact), however, the prime mover in this remake boom is Mike Curb Productions. Curb and his associates have had recent cover hits with Cassidy, Boone and Garrett, and last week released two new remakes by the Allens ("She'd Rather Be With Me" on Mercury) and the Bellamy Brothers ("Bird Dog" on Warner Bros.).

Michael Lloyd of the Curb staff produced the latter two records,

and has been involved with most of the others. For him, it is the age of the song (although not to the exclusion of its basic appeal) that is crucial.

"As the years go by, you have new kids coming along who are unfamiliar with these songs," Lloyd said. "Ninety percent of the people who buy 'Blue Bayou' have never heard it by Roy Orbison. And we take that into consideration. Basically, we haven't done songs that were hits in the seventies."

Lloyd probably leads his producing peers in experience with remakes of past hits, and that background has shaped his outlook on newer covers.

Cover Guidelines

"There are three main things we try to do," he said. "First, capture the charm of the original—the personality or charm that everyone remembers. Second, you have to remember that you're in 1978, with a contemporary artist, and you have to put that artist's personality into it. Third, you try to make it competitive with records that are happening at the moment."

From all indications, the impetus for all these remakes is coming from artists and their producers, more than from radio stations or label promotion departments.

"It's not an insidious plot on our part to sneak into radio by the back door," said Bob Sherwood, Columbia's promotion vice president. "Right now there's a certain interest, but six months from now, just as six months ago, they won't want to hear them."

There'll be a saturation point."

Radio's role in this, however, remains ambiguous. For those who make their living trying to guess what programmers (and audiences) want to hear, the chance to recut a proved favorite is enticing, and while that alone has probably accounted for most of the current remake wave, there are indications that radio stations may be encouraging the trend.

"I think they're more receptive now because of passive research of various kinds," Sherwood said. "There's a familiarity factor that they're looking for, and more people would be likely to mention 'Wonderful World' because they've heard it by Sam Cooke or Herman's Hermits."

Playlists that now are swollen with cover-version hits will likely be returning to their usual reliance on new material within a few months. But if the array of remakes now being cut is partly calculated, still "part of it is fun," as Steve Katz, Mercury's east coast a&r director, said. "I don't think it's out of desperation—it's just fun to work with old songs."

Coen Solleveld

(Continued from page 3)

ley, recently named public relations consultant to the Polygram group, who will be moving here from Chicago.

Solleveld's announcement of his intention to relocate followed by only a few days the revelation of a restructuring of the Polygram group's record divisions, the Dutch-based Phonogram International and the German-based Polydor International (RW, Jan. 21). Those companies will now be sharing certain "non-competitive" services, such as manufacturing and distribution. Each division will retain its own marketing and artists and repertoire departments. The consolidation was apparently spurred by the success of the Polygram companies' similar restructuring in the United States, most notably the creation of the Phonodisc distribution wing.

Background

Solleveld, who is 58, has been president of the German-Dutch corporation formed from Philips and Deutsche Grammophon since its creation in 1966. When the Polygram holding company was formed in 1972, he was elected its president. He had worked for Philips since 1946, and has overseen Polygram's growth into a multinational giant with offices in 31 companies, with approximately 13,000 employees and with international revenues in 1977 of about \$850 million.

Xmas Cheer



The third annual WRKO Christmas concert, a benefit for the Kennedy Memorial Hospital for children in Brighton, Mass., was held on December 17 in the Boston Garden. A crowd of more than 15,000 was treated to a line-up of stars including Arista's Bay City Rollers, who headlined the show, along with Shaun Cassidy, Andy Gibb, England Dan & John Ford Coley, and the James Montgomery Band. The concert netted approximately \$50,000 for the Kennedy Memorial Hospital for children, a non-endowed, non-profit pediatric and rehabilitation hospital. Backstage after the show with the Rollers are (from left): J. J. Wright, WRKO; Harry Nelson, WRKO program director; Sam Karamanos, national promotion director, Arista; Mike Adams, WRKO; Dude Walker, WRKO; Tam Paton, Bay City Rollers' manager; Richard Palmese, Arista vice president of national promotion; Bob Perry, regional promotion manager, Arista.

Waylon & Willie LP, Single Score for RCA

By WALTER CAMPBELL

■ NASHVILLE — The newly released RCA LP, "Waylon and Willie," by Waylon Jennings and Willie Nelson, appears to be headed for instant success, according to company execs, with all indications pointing to a gold shipment. The already-released single, "Mamas Don't Let Your Babies Grow Up To Be Cowboys," has advanced to 30 this week after hitting *Record World's* Country Singles Chart last week at 40 with a bullet, breaking the old record held by Waylon with "Wurlitzer Prize." That single broke the record for the highest position given a new entry previously held by Waylon's "Luckenbach, Texas."

"Of course we're very much delighted by its success," said Joe Galante, RCA's director of country promotion. "To us the single as well as the album is an event, and we're glad to have it. It's ex-

actly what retail can use at this point. We've worked hard to make everything right, and it looks like we've succeeded. From all indications, the album is shipping gold, too."

The album and single were a long time in the planning stages, according to Jerry Bradley, division vice president, Nashville operations. "We've been living with this idea for about two years, since right after the 'Outlaws' album," he said, "so I'm close to it. To me it's a great thing for the music industry. It's certainly somewhat unique for two artists on two different labels to do an album together like this, but we worked with Columbia and got it all worked out."

Pointing out the importance of cover art as a purchasing tool, Bradley also praised the work of
(Continued on page 90)

Malloy Named Head of E/A Nashville Office

By WALTER CAMPBELL

■ NASHVILLE — Elektra/Asylum Records has announced the appointment of David Malloy as a&r director and office manager for Nashville operations. Formerly staff a&r producer for Elektra, Malloy assumes the top spot in Nashville following the resignations of country promotion director Mike Suttle and country director for a&r Jim Malloy, David's father, who has gone into independent production.

Working with Malloy at Elektra will be Bill Williams, recently hired as country marketing director (see separate story), and Laura Lonctaux as executive a&r secretary. Betty Williams, formerly a&r secretary, is now sales coordinator, and Norm Osborne retains his position as national country promotion director.

Malloy outlined the outlook he plans to take as head of Nashville operations, an outlook which includes ideas and attitudes on new talent. "We're going to try to have one day a week set aside with an open-door policy here," he told RW. "It's to let anyone in who wants to make an appointment and come in with a demo tape or new ideas or whatever they may have to offer. We're going to do our best to be open to new ideas and talent without getting bogged down with it. People come into Nashville because of its image of warmth and friendliness. Sometimes it doesn't always live up to that image, and I'd like to see it hold true here."

In explaining his plans for the Nashville office, Malloy stressed
(Continued on page 90)

E/A Names Williams Country Mktng. Director

■ NASHVILLE—Bill Williams has joined Elektra/Asylum Records as director of marketing with E/A country in Nashville.



Bill Williams

Williams previously headed up national promotion and sales for Capitol Records' Nashville office. Prior to that he had been with Epic Records' Nashville office as head of national promotion and sales for their country product, and had worked for Epic and Capitol doing local country promotion in the Dallas area.

NASHVILLE REPORT

By RED O'DONNELL



■ Nope, I didn't find out definitely why CBS recording artist **Lynn Anderson** is a frequent visitor in Lake Charles, La., but a little lovebird did chirp that I could speculate about the forthcoming peals of wedding bells. Meanwhile Lynn is headlining a two-weeker at Harrah's in Reno and has some appearances upcoming on the "Hollywood Squares" TV game show. But what about the attraction in Lake Charles? "Well," she laughed, "just say that I have some quarter-horses and some oil interests in Lake Charles." Well, oil right! (P.S.: The lovely singer's call originated in Lake Charles!)

Were you fortunate enough to receive one of **Donna Fargo's** 1978 calendars? Real sexy poses of the shapely Warner Bros. singer on each page. Let's see? I looked most at her color photo on the January page . . . or was it the June page? . . . or November page?

Kenny Rogers and **Dottie West** were in Clement Studios recording a single and talking about an album for United Artists. The sessions were produced by **Larry Butler** and engineered by Clement's own **Billy Sherrill**. (Oh, that Billy Sherrill!)

Isn't **Connie Smith's** next single (for Monument) going to be "Wayward Wind," a hit for pop singer Gogi Grant several years ago?

Men who mine the coal and plow the fields have been in
(Continued on page 91)

RW Names Rodden VP, Southeastern Mgr.

(Continued from page 3)

den worked for Lieberman and Big State Distributors before returning to Decca in 1965; he eventually became district manager-west coast for the renamed MCA Records in 1970. In 1972 he joined 20th Century Records as national sales manager, and was later named vice president and general manager. He joined Monument in September, 1976.

"I have been impressed by the people at *Record World* and the progress they have made," Rodden said last week. "The reputation and credibility of *Record World* is unsurpassed in the industry, and I am looking forward to the challenge of becoming a part of this organization."

Rodden and his wife, Pamela, a partner in the architectural firm Thomas, Miller and Rodden, live in Hendersonville, Tenn., a suburb of Nashville.

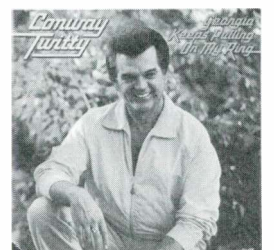
His move to *Record World* is effective Jan. 30.

COUNTRY PICKS OF THE WEEK

SINGLE **BILLY "CRASH" CRADDOCK, "I CHEATED ON A GOOD WOMAN'S LOVE"** (Prod.: Dale Morris) (Writer: D. Bryant) (Onhisown, BMI) (2:34). Craddock's new single with Capitol is a new twist following "The First Time." His vocal style works well with the simplicity of the song and polished production. Capitol P-4545.

SLEEPER **ED BRUCE, "LOVE SOMEBODY TO DEATH"** (Prod.: Buddy Killen) (Writer: R. Lane/G. Martin) (Tree, BMI) (3:08). An upbeat song about big plans for "The Tennessean" which combines musical quality, convincing vocal style and a clean sound. The song has been included on several albums and should do well as a single. Epic 8-50504.

ALBUM **CONWAY TWITTY, "GEORGIA KEEPS PULLING ON MY RING."** Conway has another solid country album here, with up-tempo cuts as well as ballads. His vocals retain consistent quality on all the songs and are outstanding on "Let It Ring," "Mabellene" and, of course, the title cut. Production by Owen Bradley keeps the quality up, too. MCA-2328.



Beck, Cusic Bow Mgmt./PR Firm

■ NASHVILLE — Dan Beck and Don Cusic have announced the creation of a management and public relations operation in Nashville. The management company will be known as New Horizon Management and will specialize in career direction for recording artists. Independent public relations and publicity will be handled through their Southern Sky Public Relations firm, and will serve the media needs for a variety of music industry elements, including recording artists, publishers, producers, record companies and musical theatre.

Background

Before the formation of New Horizon Management and Southern Sky Public Relations, Dan Beck was vice president of publishing and project development at Leber-Krebs, Inc., in New York. Along with his involvement in the general management functions there, he was involved in the development of television projects and the marketing of musical theatre projects. He began his music career in 1972 as southeastern editor of *Record World* magazine. In 1974, he joined CBS Records as manager, press and public information, Nashville, where he established the publicity department. In 1975, he moved to New York as national director, press and public

information, Epic and Associated Labels.

Don Cusic first served as staff writer for the Country Music Association before becoming southeastern editor of *Record World*. Later, he joined Monument Records as national director of artist development and publicity, and served as international liaison between Monument and CBS International. Most recently, he has worked as an independent writer and has handled independent public relations accounts.

Offices

New Horizon Management and Southern Sky Public Relations have established offices at Number 6 Music Circle North in Nashville.

Waylon & Willie

(Continued from page 89)

Herb Burnette, the cover designed of Waylon's "Outlaws," which remains at 25 with a bullet after 110 weeks on the charts, "Ol' Waylon," which is number 7 after 37 weeks, and "Waylon And Willie," just released last week.

Waylon is currently in England working on a planned "concept" album with Eric Clapton, Pete Townsend, Jesse Colter and others, according to his publicist, Cathy Roszell.

Malloy To Head E/A Nashville Oper.

(Continued from page 89)

the importance of being open to new talent. "Labels are built on new talent, and that talent has to have a chance to make its presence known. It wasn't too long ago that I was one of those people, and it really is difficult to get in to see some of the people who make a difference in this business.

"We are committed to country music here, but we are not limited to country music," he continued. "As far as handling pop records from here, we have the total blessing from L.A. I talk to Joe Smith (chairman of the board at Elektra/Asylum) and Steve Wax (president of

Elektra/Asylum) on a weekly basis. Our country promotion people work very closely with the L.A. pop people, so working any records which cross over either way is no problem."

Roster Expansion

Malloy said his immediate goal is to expand Elektra/Asylum's artist roster. "But not at the expense of quality. I think we're known for quality, so we'll never stress quantity over quality. We've been fortunate enough to have three or four singles out of almost every album we ship.

"We're also signing pop acts here, which I think is important. A lot of new talent around here today is not just country. It's not necessarily pure pop, but it's not hard-core country.

Autonomy

"The important thing to me is our working ability with the L.A. office and our autonomy here in Nashville. We can sign acts here and cut them if and when we want. With that in mind, we're out to maintain as high quality product as possible."

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COUNTRY HOTLINE

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Jim Reeves — "You're The Only Good Thing"

Con Hunley — "Cry, Cry Darling"

Joel Matthes — "The Farmer's Song"

Lee Dresser — "You're All The Woman I'll Ever Need"

Ava Barber — "Bucket of the South"



Don King

Dickey Lee has a powerhouse chart contender in "Love Is A Word." The strong lyrics should make it spread quicker than "Peanut Butter"!

Con Hunley has a strong country blues version of the Jimmy Newman classic "Cry, Cry Darling," which is already charted by Glen Barber. New on the Hunley version are WMC, WPL0, WKDA, WHOO, WAME, WIVK, WPNX, WSUN, KYNN, WVOJ. Added this week for Barber are WHK, KXLR, KRMD.

Don King has his best record yet in "Music Is My Woman;" first week adds include WTOD, WVOJ, KENR, KKYX, WBAM, WSDS, KTTs, WJQS, KYNN, WPNX, KFDI, WMNI, WTSO, WIRE.



Judy Allen

Anne Murray's "Walk Right In" is exploding nationally with adds and numbers in from all areas; ditto for Marty Robbins' "Return To Me" and Moe Bandy's "Soft Lights and Hard Country Music."

Bill Anderson & Mary Lou Turner have an easy play item in "I'm Way Ahead of You." Already moving at KIKK, KENR, KCKC, WTOD, WBAM, WTSO, WPIK, WWOL, KRMD, KWKH, KYNN, KFDI, WRCP, WMNI, KJJJ.

New Polydor talent Judy Allen has several markets interested in her "Sweet Little Devil." Chalk up this week WVOJ, WPNX, KFDI, KVOO, KLAK, WSDS, WJQS, KSOP.

Album Interest: Don Williams' "Rake and Ramblin' Man" featured at KWMT; Barbara Mandrell's "How Long" added in regular rotation at KSON; Tom T. Hall's "Come On Back to Nashville" good at WINN.

Several stations reporting heavy requests and heavy play on the flip side of the Johnny Paycheck #1 single. "Colorado Kool Aid" is numbered at WMC (#12) and KCKC (#13), a reported mover at WHOO, WPOC, KWMT.

SURE SHOTS

Roy Clark — "Must You Throw Dirt In My Face"

Billy Crash Craddock — "I Cheated On A Good Woman's Love"

Ed Bruce — "Tonight I'm Gonna Love Somebody To Death"

LEFT FIELDERS

Jacky Ward — "Lover's Question"

Jerry Naylor — "If You Don't Want To Love Her"

Jimmy Peters — "634-5789"

Sam West IV — "Unwritten Unsung Country Love Song"

AREA ACTION

Uptown Country Boys — "A Song For My Wife" (KAYO)

Buzz Cason — "Wild Wind" (KRMD)

Nashville Report (Continued from page 89)

headlines recently—or rather the plight of same. So **Red Sovine** takes notice with a recording of "The Farmers and the Miners" on Starday-Gusto.

During a recent performance at Deuel Prison, Tracy, Calif., **Lynda Peace** needed a lead guitarist in her back-up band. A talented inmate named only "Clem" filled in professionally. It wasn't until the show was over and Lynda was leaving that she found out "Clem" is also known as **Steve Grogan**, a former member of the infamous Manson family.

Gene Kennedy's World International Group, Inc., an active Nashville promotion and distribution company, uses the acronym of "WIG, Inc."—and that qualifies as this week's hair-raising news! . . . **Mickey Gilley's** next Playboy album is to be titled "Flyin' High," produced by **Eddie Kilroy** . . . As this is written the report on **Clarae (Mrs. Tommy)**

Butcher's condition is good. Mrs. Butcher, 66-year-old mother of **Loretta Lynn** and **Crystal Gayle**, underwent serious surgery days ago in an Indianapolis hospital. Loretta, Crystal and her six other children are at Mrs. Butcher's bedside. "We're going to stay here until we think her condition improves," said Loretta.

Birthdaying this week: **Doug Kershaw**, **Rusty Draper**, **Claude Gray**, **Buddy Emmons**.

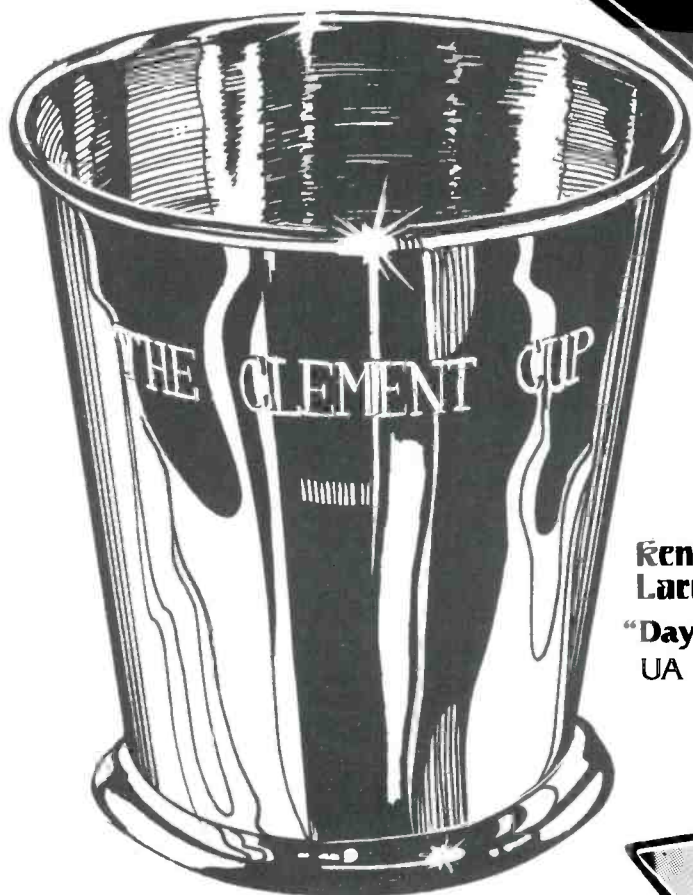
Today (23) marks sixth anniversary of **T. Texas Tyler's** death.

The upcoming "ABC's Silver Anniversary Celebration" includes film clips from the long-ago "Ozark Jubilee," hosted by the late **Red Foley**. "The Jubilee," produced in Springfield, Mo., is generally acknowledged as TV's first country music series. Many present day headliners got their "start" on the show. (Didn't **Si Siman** have a strong hand in its production?)

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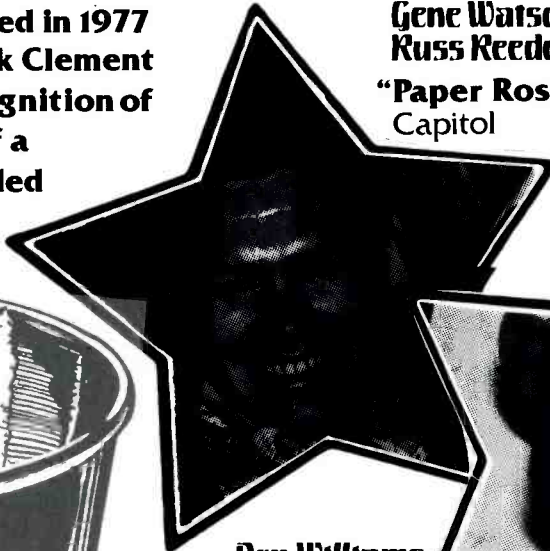
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Capitol



Don Williams
Artist and
Producer
"Some Broken Hearts
Never Mend"
ABC/Dot



Kenny Rogers
Larry Butler, Producer
"Daytime Friends"
UA



Don Williams
Artist and Producer
"I'm Just A Country Boy"
ABC/Dot





THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number

JAN. 28	JAN. 21		WKS. ON CHART
1	2	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP RCA PB 11146	11
2	1	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469	13
3	5	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832	9
4	4	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	14
5	3	MY WAY ELVIS PRESLEY/RCA PB 11165	11
6	9	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498	9
7	11	YOU'RE THE ONE OAK RIDGE BOYS/ABC DO 17732	9
8	8	LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482	12
9	16	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45 234	8
10	10	THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 17725	12
11	12	COME TO ME ROY HEAD/ABC DO 17722	16
12	13	SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644	11
13	14	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158	9
14	17	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508	7
15	19	I DON'T NEED A THING AT ALL GENE WATSON/ Capitol 4513	9
16	25	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836	6
17	15	I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231	13
18	18	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437	12
19	23	I PROMISED HER A RAINBOW BOBBY BORCHERS/Playboy ZS8 5823	8
20	20	SOME I WROTE STATLER BROTHERS/Mercury 55013	9
21	26	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736	6
22	27	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509	5
23	24	YOU AND ME ALONE DAVID ROGERS/Republic 011	10
24	30	ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW1115	9
25	6	I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/ RCA PB 11141	14
26	32	GOD MADE LOVE MEL McDANIEL/Capitol 4520	7
27	33	SHAKE ME I RATTLE CRISTY LANE/LS GRT 148	9
28	29	WE GOT LOVE LYNN ANDERSON/Columbia 3 10650	9
29	34	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion GRT 149	6
30	40	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198	2
31	36	SHINE ON ME JOHN WESLEY RYLES/ABC Do 17733	6
32	37	YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164	6
33	44	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174	6
34	39	I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837	8
35	35	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515	9
36	38	WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON/Cleveland Int'l/Epic 8 50481	8
37	7	HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123	16
38	46	BARTENDER'S BLUES GEORGE JONES/Epic 8 50495	4
39	22	THINK ABOUT ME FREDDY FENDER/ABC DO 17730	9
40	42	PLEASE NARVEL FELTS/ABC DO 17731	9
41	43	ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Brio 127	9
42	41	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/ RCA PB 11036	10
43	50	THE LONGEST WALK MARY K. MILLER/Inergi 1 304	5
44	28	HOLD TIGHT KENNY STARR/MCA 40817	11
45	55	RUNNIN' KIND MERLE HAGGARD/Capitol 4525	4
46	53	I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041	7
47	31	COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634	14
48	48	I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831	9
49	62	IT DOESN'T MATTER ANYMORE R. C. BANNON/ Columbia 3 10655	7



50	61	BEDROOM EYES DON DRUMM/Churchill CR 7704	5
51	63	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448	3
52	41	CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818	13
53	45	MISTER D. J. T. G. SHEPPARD /Warner Bros. WBS 8490	12
54	47	BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473	13
55	70	YES MA'AM TOMMY OVERSTREET/ABC DO 17737	2
56	49	SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012	13
57	82	WALK RIGHT IN ANNE MURRAY/Capitol 4527	2
58	59	THROWIN' MEMORIES ON THE FIRE CAL SMITH/ MCA 40839	7
59	69	LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists XW1127	3
60	60	I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN ANDERSON/Warner Bros. 8480	9
61	65	MOUNTAIN MUSIC PORTER WAGONER/RCA PB 11186	4
62	71	IT STARTED ALL OVER AGAIN DAVID HOUSTON/ Gusto/Starday SD 172	6
63	51	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/MCA 40805	14
64	68	ANGELINE MUNDO EARWOOD/True T 111	8

CHARTMAKER OF THE WEEK

65	—	RETURN TO ME MARTY ROBBINS Columbia 3 10673	1
66	—	SOFTLIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia 3 10671	1
67	76	FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS 8507	6
68	88	IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411	2
69	73	IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506	6
70	67	LEONA JOHNNY RUSSELL/RCA PB 11160	8
71	—	RED HOT MEMORY KENNY DALE/Capitol 4528	1
72	75	THE WRONG SIDE OF THE RAINBOW JIM CHESTNUT/ ABC/Hickory AH 54021	6
73	79	DOWN THE ROADS OF DADDY'S DREAMS DARRELL McCALL/ Columbia 3 10653	4
74	52	I'LL PROMISE YOU TOMORROW JERRY WALLACE/BMA (Wig) 7005	12
75	—	I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER/MCA 40852	1
76	54	I'LL GET OVER YOU NICK NIXON/Mercury 55010	13
77	56	SWEET MUSIC MAN KENNY ROGERS/United Artists XW1095	15
78	86	AFRAID YOU'D COME BACK KENNY PRICE/MRC 1007	4
79	89	YOU READ BETWEEN THE LINES BILLY PARKER/SCR SC 153	3
80	66	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb WBS 8455	15
81	—	MUSIC IS MY WOMAN DON KING/Con Brio 129	1
82	90	SMOKE! SMOKE! SMOKE! (THAT CIGARETTE) TOM BRESH/ ABC DO 17738	2
83	57	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629	15
84	84	SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001	8
85	—	SO GOOD, SO RARE, SO FINE FREDDIE HART/Capitol 4530	1
86	87	JAMBALAYA (ON THE BAYOU) SASKIA & SERGE/Hickory AH 54020	5
87	59	GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230	11
88	96	CRY, CRY DARLING GLEN BARBER/Groovy 103	3
89	94	DON'T LET THE FLAME BURN OUT RITA REMINGTON/ Plantation PL 167	3
90	—	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854	1
91	72	BLUE BAYOU LINDA RONSTADT/Asylum 45431	20
92	—	DEEPER WATER BRENDA KAYE PERRY/MRC 1010	1
93	93	MISSISSIPPI JACK PARIS/50 States (NSD) 57	4
94	91	BROKEN DOLLS NEED LOVE TOO CATHY O'SHEA/MCA 40843	5
95	64	STAR STUDED NIGHTS ED BRUCE/Epic 8 50475	10
96	74	MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436	15
97	92	SOMETHING'S BURNING KATHY BARNES/Republic 012	5
98	77	IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138	14
99	85	ONE OF A KIND TAMMY WYNETTE/Epic 8 50450	17
100	78	THE PAY PHONE BOB LUMAN/Polydor PD 11431	16



COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

THE KENDALLS—Ovation 1106

IT DON'T FEEL LIKE SINNIN' TO ME (Prod.: Brien Fisher) (Writers: M. Kosser/C. Putnam) (Tree, BMI) (2:23)

A logical follow-up to "Heaven's Just A Sin Away," this cut is a little more mellow while maintaining The Kendalls' unique vocal style. The B side, "Try Me Again," has good possibilities, too.

JERRY NAYLOR—MCA 5004F

IF YOU DON'T WANT TO LOVE HER (Prod.: Ray Ruff) (Writer: O. Solomon) (Paukie, BMI) (3:02)

This single begins fairly laid-back and goes into an energetic chorus. The two tempos fit together well, keeping the listener's attention on the tune.

CON HUNLEY—Warner Brothers 8520

CRY CRY DARLING (Prod.: Norro Wilson) (Writers: J. Newman/J.D. Miller) (Acuff-Rose, BMI) (3:00)

Hunley's treatment of this song is filled with emotion without going too far. Production goes well with the theme and the easy-moving tempo.

ROY CLARK—ABC 12328

MUST YOU THROW DIRT IN MY FACE (Prod.: Jim Foglesong) (Writer: B. Anderson) (Johnny Bienstock, BMI) (2:28)

Consistent with Clark's past efforts, this one uses his picking style well and has a hint of his distinctive style of good humor. An easy-moving lament of love.

DICKEY LEE—RCA JH-11191

LOVE IS A WORD (Prod.: Roy Dea & Dickey Lee) (Writer: O. Young) (Sterling/Addison Street, ASCAP) (2:40)

A steady but driving single which has some interesting steel guitar work woven throughout. Vocals are strong without becoming overbearing.

L.E. WHITE & LOLA JEAN DILLON—Epic 8-50504

IF WE ONLY LOOKED (CLOSER TO HOME) (Prod.: Buddy Killen) (Writers: L.E. White/L.J. Dillon) (Coal Miners/Twitty Bird, BMI) (2:36)

This duet's solid country single is easy moving and pleasant while maintaining enough complexity to make it interesting. A classic country lament about lost love.

DON GIBSON—Hickory AH-54024

STARTING ALL OVER AGAIN (Prod.: Ronnie Gant) (Writer: P. Mitchell) (Muscle Shoals Sound, BMI) (2:50)

Gibson has a mellow country version of a previously recorded r&b song. The country style goes well and retains a chorus of singers which could have gone well with the earlier version.

JIMMIE PETERS—Mercury 539

634-5789 (Prod.: Jerry Gillespie) (Writers: S. Cropper/E. Floyd) (Pronto/East Memphis, BMI) (2:46)

A country version of an r&b song. The idea is proven valid once again with this cut, also with the help of a chorus back-up which sounds like it's straight from Memphis.

B.J. THOMAS—Myrrh M-176

WITHOUT A DOUBT (Prod.: Chris Christian) (Writers: B.J. Thomas/C. Christian) (Bee Jay Thomas/Home Sweet Home/Caseyem, BMI) (2:23)

This song could be classified gospel, country or pop. Consistent with Thomas' style, it stays upbeat but thoughtful.

JIMMIE RODGERS—ScrimShaw S-1314-S

EVERYTIME I SING A LOVE SONG (Prod.: Jimmy Bowen) (Writers: G. Sklerow/P. Molinary) (Peso, BMI) (3:03)

Production and lyrics on this ballad measure up well to Rodgers' unflinching vocals. Should do especially well with more traditional audiences.

JACKY WARD—Mercury 540

A LOVER'S QUESTION (Prod.: Jerry Kennedy) (Writers: B. Benton/J. Williams) (Eden/Progressive, BMI) (3:02)

A light, mellow song which should go well with the winter season, this cut should gain easy acceptance with MOR-oriented country audiences.



THE COUNTRY ALBUM CHART

JANUARY 28, 1978

JAN. 28	JAN. 21		WKS. ON CHART
1	2	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	44
2	1	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	20
3	3	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA771 G	28
4	12	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	10
5	5	DAYTIME FRIENDS KENNY ROGERS/United Artists LA754 G	28
6	6	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	9
7	7	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	37
8	9	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	12
9	13	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118	12
10	8	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	21
11	4	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	14
12	17	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	21
13	11	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	21
14	10	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	12
15	18	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993	16
16	16	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	49
17	53	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	11
18	60	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA835 H	2
19	19	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	21
20	20	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	21
21	45	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	7
22	25	KENNY ROGERS/United Artists LA689 G	64
23	23	HOOKIN' IT ROY CLARK/ABC DO 2099	5
24	15	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	8
25	36	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	110
26	26	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	9
27	27	ROAD SONGS HOYT AXTON/A&M SP 4669	4
28	44	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	7
29	29	THE NEW SOUTH HANK WILLIAMS, JR./Warner Bros. BS 3127	3
30	30	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	10
31	31	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	53
32	14	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	29
33	67	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	9
34	72	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	12
35	28	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965	31
36	61	TATTOO DAVID ALLAN COE/Columbia PC 34870	21
37	33	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	57
38	38	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	15
39	22	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	14
40	37	COUNTRY BOY DON WILLIAMS/ABC DO 2088	16
41	42	LOVE'S TROUBLED WATERS MEL TILLIS/MCA 2288	14
42	43	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	36
43	65	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125	2
44	54	BEST OF FREDDY FENDER/ABC DO 2079	37
45	50	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA APL1 1707	14
46	46	BEST OF DOLLY PARTON/RCA APL1 1117	87
47	41	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	119
48	48	CRYSTAL CRYSTAL GAYLE/United Artists LA614 G	71
49	49	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210	28
50	40	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	38
51	51	RONNIE MILSAP LIVE/RCA APL1 2043	59
52	58	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	4
53	52	HANK WILLIAMS' GREATEST HITS, VOL. II/MGM MG 2 5401	19
54	35	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716	9
55	39	BEST OF THE STATLER BROTHERS/Mercury SRM 1 1037	101
56	56	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	43
57	55	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	11
58	24	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	21
59	62	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	54
60	69	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA543 G	84
61	—	THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 2097	1
62	68	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	14
63	63	RED SOVINE'S 16 GREATEST HITS/Gusto/Starday SD 991 X	2
64	21	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	9
65	71	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	12
66	66	BEST OF REX REX ALLEN, JR./Warner Bros. BS 3122	8
67	57	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	23
68	34	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	21
69	32	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	34
70	47	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	25
71	59	TOM T. HALL'S GREATEST HITS, VOL. II/Mercury SRM 1 1044	4
72	64	OLD TESTAMENT STATLER BROTHERS/Mercury SRM 1 1051	5
73	70	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	24
74	73	NEW TESTAMENT STATLER BROTHERS/Mercury SRM 1 1052	5
75	75	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	27

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