

RECORD WORLD



Who In The World: Steve Martin

HITS OF THE WEEK

SINGLES

THE SYLVERS, "NEW HORIZON" (prod. by the Sylvers) (writers: L. & R. Sylvers) (Rosy, ASCAP) (3:38). Now riding a string of r&b and pop successes, this family group seems to be making a move into new territories with this single. It moves along smoothly in moderate tempo, and its uplifting message should attract new listeners. Capitol 4532.

EDDIE KENDRICKS, "INTIMATE FRIENDS" (prod. by Leonard Caston) (writer: Glenn) (GAB, ASCAP) (3:30). This selection from Kendrick's solo greatest hits lp shows off his more downtempo side, with a ballad that should appeal primarily to female listeners. The song builds nicely in the chorus, and his vocal work is solid throughout. Tamla 54290 (Motown).

BOB JAMES, "HEADS" (prod. by Bob James) (writer: Bob James) (Bob James & DeShufflin/Wayward, ASCAP) (3:40). The title song from James' latest lp is an excellent edit of his lilting instrumental number. Arranged, conducted, written and produced by James, the tune bears his stamp of quality. It should find both pop and r&b acceptance. Columbia 3-10668.

MAZE FEATURING FRANKIE BEVERLY, "WORKIN' TOGETHER" (prod. by Frankie Beverly) (writer: Beverly) (Pecle, BMI) (3:33). Maze rapidly built a substantial r&b following during 1977, and could use this single to reach its first extensive pop audience. The style here is a sort of subdued, earthy funk, with an infectious groove. Capitol 4531.

SLEEPERS

MARK JAMES, "EVERYBODY LOVES A RAIN SONG" (prod. by Mark James) (writers: James-Moman) (Screen Gems-EMI / Stratton House / Baby Chick, BMI) (3:01). James' single creates a cover battle between this, the original, and B. J. Thomas' recording. James' version has a loping, country air about it, and does justice to a likely hit song. Private Stock 179.

LEON HAYWOOD, "DOUBLE MY PLEASURE" (prod. by Leon Haywood) (writer: Haywood) (Jim-Edd, BMI) (3:34). Haywood brings a likeable zaniness to his records that should enliven more and more playlists—here, a chewing gum hook sets the tone for a driving, funky dance tune. This is guaranteed to entertain any listener. MCA 40849.

COWBOY, "TAKIN' IT ALL THE WAY" (prod. by Sam Whiteside and Cowboy) (writer: Scott Boyer) (Rear Exit, ASCAP) (3:03). One of the more commercial offerings from this Southern band in some time is a fine harmony rock number with a simple but effective melody geared for pop play. They could take it all the way to the top. Capricorn CPS 0283 (Polydor).

UNIVERSAL FUTURISTIC ORCHESTRA, "CLOSE ENCOUNTERS OF THE THIRD KIND—PART 1" (prod. by Teddy Randazzo) (writer: John Williams) (Screen Gems-EMI, BMI) (4:09). The "Close Encounters" covers continue to flood the market, with the latest being this well orchestrated disco treatment under the direction of Teddy Randazzo. UA XW1123.

ALBUMS

THE HOLLIES, "A CRAZY STEAL." With a scarcity of domestic releases at the end of the year, it is refreshing to see major albums enter the country through import. One such lp is this new Canadian studio effort from the Hollies. With songs like "Hello To Romance," "Amnesty" and "Boulder To Birmingham," the group shows they are still tops. Columbia PES 90444 (Canadian import).

PETER BROWN, "FANTASY LOVE AFFAIR." "Do Ya Wanna Get Funky With Me" introduced this talented musician, but the song only hints at his abilities. Playing synthesizers, piano, drums and percussion in addition to singing most of the vocal lines, he hits on rock as well as disco with the title track. Betty Wright adds back-up vocals. Drive 104 (TK) (6.98).

MICHELE, "MAGIC LOVE." Two extended numbers on each side of this songstress' lp gives her and her accompanists a chance to stretch out of a purely disco framework. The opening "Can't You Feel It" is an uplifting tune at nearly ten minutes and manages to sustain interest throughout. "Disco Dance" should prove to be popular on the dancefloors. West End WE 103 (6.98).

"WILLIE ALEXANDER AND THE BOOM BOOM BAND." One of the better groups on the "Live at the Rat" album, the quartet shows why they are one of Boston's top new bands. Alexander has a distinctive voice which comes across as being totally unique whether he's singing "Rock & Roll '78" and "Looking Like A Bimbo" or "You've Lost That Loving Feeling." MCA 2323 (6.98).



THE GOLDEN VOICE OF Annie Haslam is Annie In Wonderland

Renaissance

Come to a land where pop reigns supreme. Where one of rock's most complex voices meets one of its legendary hit machines. Opera-trained Annie Haslam, the widely respected lead singer of Renaissance, throws her five octaves into one of the most surprising collaborations of the year.

Produced by ex-Move/ex-ELO/ex-Wizzard Roy Wood, Annie's first solo LP takes us to a place where the next hook is just seconds away, and where even balalaikas sound like they were made just for your car radio.

Annie Haslam's startling first solo effort is ANNIE IN WONDERLAND. Produced by Roy Wood. On Sire records and tapes. 



SR 6046.

RECORD WORLD

Album Sales Enjoy Steady Upswing

By BARRY TAYLOR

■ Album sales continued their steady seasonal upswing last week as the RW Sales Index soared to 219.4 and the top 20 continued to sell in volume with only one new entry in that tight pack, Styx' "The Grand Illusion" (A&M) at #20 bullet.

Chart Analysis
The top eight remains the same this week with Fleetwood Mac's (WB) reign now at 32 weeks as again it moved up at the racks (Continued on page 6)

Boone Single Tops 3 Million, Still Going Strong

By MIKE FALCON

■ LOS ANGELES — The success of Debby Boone, as reflected in her hit single, "You Light Up My Life," is unusual for a variety of factors not often found in combination.

In a singles market that seems to be decreasing, Boone has sold approximately 3,300,000 copies, including the first 10 percent of that with a different "B" (Continued on page 43)

Record, Consumer Electronics Industries Meeting to Promote Broader Interface

By SAM SUTHERLAND

■ LOS ANGELES—Key industrial organizations representing the consumer electronics field and the record and tape industry are quietly promoting a broader interface between their respective sectors that should emerge as a major new topic for both during the coming year. Underscoring growing interest—and some concern—among industry leaders seeking a broader exchange between hardware and software interests are upcoming joint seminars at key industry gatherings, including a panel at this weekend's winter Consumer Electronics Show in Las Vegas, and a similar inter-industry forum at the upcoming annual NARM convention to be held in New Orleans in March.

Participating in both Saturday's (7) CES seminar and the scheduled NARM forum are Joe Cohen, executive vice president of NARM, RIAA president Stanley Gortikov and John Hollands, president of BSR (U.S.A.) Ltd. and chairman of the consumer electronics group of the Electronics Industries Association (EIA), the hardware counterpart to the RIAA. All three executives have been among the most active in developing preliminary dialogues between two industries traditionally isolated from each other, despite a common stake in home audio as a leisure time industry, and in conversations with RW, each expressed both optimism for a more active rapport and some caution regarding potential areas of conflict.

The CES and NARM panels, while described as embryonic efforts toward such a dialogue, will be the first highly visible steps in that direction in decades, and illustrate a growing awareness in both the consumer electronics industry and its software counterparts of "technological impact," a theme that has increasingly pervaded a number of industries and media in general. Simply expressed, the issue is one of understanding and preparing for rapid technological change and its (Continued on page 54)

Christmas Week Retail Sales Skyrocket

By DAVID McGEE

■ NEW YORK—Broad-based product sales, an extra selling day and good weather were the major factors in what may turn out to be the music industry's single biggest sales week in history, according to a Record World poll of major retail chains. Conservative estimates by those polled place the week's totals at somewhere between 20 and 30 percent over Christmas week of 1976, but that figure may be revised upward, to between 30 and 40 percent, once all the final tallies are in.

As has been the case all quarter long, consumers showed an interest in a variety of recorded music over the holidays. Not only were the major hits selling, but, according to several retailers, older catalogue product—"Barry Manilow Live" and "Year of the Cat" for example—found its way onto in-store best-seller lists, as did several classical and soundtrack titles. To their benefit, retailers were graced with an extra selling day this year, owing to the 25th of December falling on a Sunday.

Ideal Weather

The third contributing factor in last week's retail success story was the weather, which in most parts of the country was ideal for shopping. "Ideal," here, is a relative term. In New York, for example, it was just that: clear, crisp and sunny. But in Los Angeles it was raining most of the week—a less (Continued on page 53)

Major Changes at Two L.A. Stations

By MIKE FALCON

■ LOS ANGELES—Two Los Angeles AM radio stations have made major appointments in the wake of Arbitron ratings declines. John Sebastian, former program director at Minneapolis' KDWB, will assume an identical post at KHJ. He replaces Michael Spears, who is currently engaged (Continued on page 50)

David Geffin Resigns from WCI; Future Plans Termed Uncertain

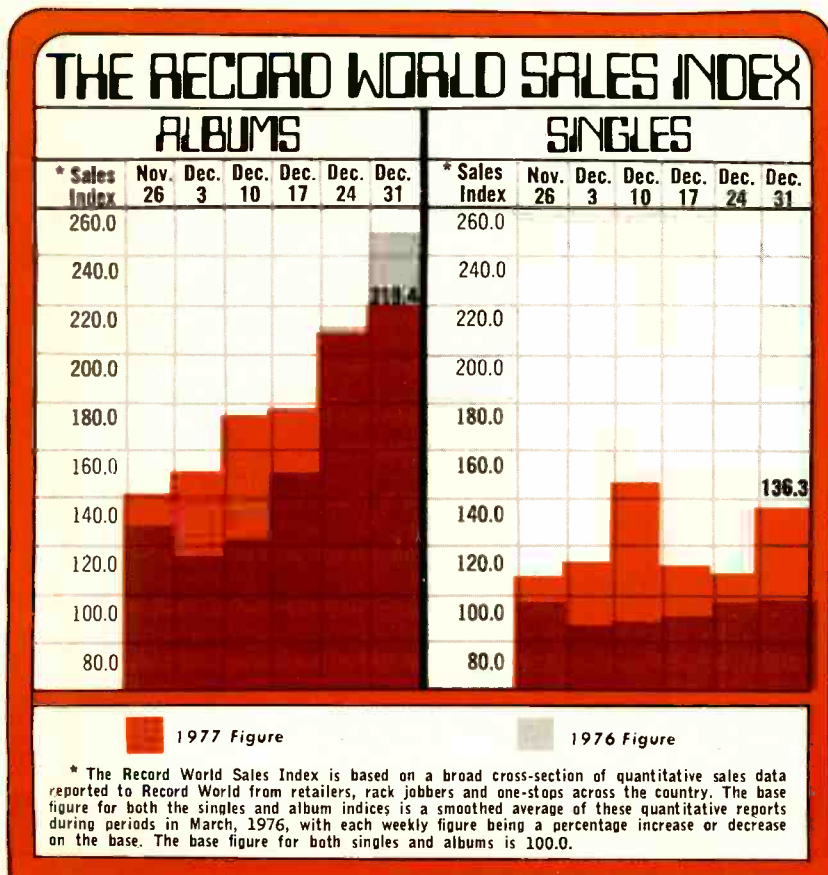
By SAM SUTHERLAND

■ LOS ANGELES—David Geffin, founder of Asylum Records and an influential manager and a&r executive associated since the late '60s with top west coast talent, has resigned from his post as assistant to the chairman and member of the board at Warner Communications, Inc., effective Sunday (1).

his relationship with the corporate giant and his future plans in the entertainment industry. "I've been associated with WCI for seven and a half years," Geffin said in an exclusive interview with RW, "and I simply felt it was time for a change."

Geffin's departure, which coincides with the termination of his WCI contract, follows recurring industry speculation about

That tenure followed Geffin's late '60s emergence as one of the most successful artist managers on either coast. As co-founder of Geffin-Roberts Man- (Continued on page 53)



20th's Realignment, Under Livingston, Virtually Complete

By SAM SUTHERLAND

■ LOS ANGELES — Nine months after initiating a series of operational changes he describes as "a total change in executive management here," Alan Livingston, president of 20th Century Records and head of 20th Century Fox Corporation's entertainment division, sees the label's reformation as virtually complete.

"We're well established, and I'm delighted with the people we have in key positions," Livingston explains, going on to review recent album and single successes for label acts like Barry White, Dan Hill, Kenny Nolan and Peter McCann, along with heavy soundtrack sales on two "Star Wars" album packages, as the most obvious indicators of the turnaround.

St. John Named WMAK Prog. Dir.

■ NEW YORK — *Record World* has learned that general manager Bob Rich of Nashville's WMAK has appointed Michael St. John as program director of the top 40 station.

St. John was previously PD of WTIC (Hartford) and WMPS (Memphis).

Soccer Team Owned by Industryites To Be Called Philadelphia Furies

■ NEW YORK — Philadelphia's new soccer team—the one owned by a show business syndicate which includes Peter Frampton, Rick Wakeman, Mick Jagger, Paul Simon — was officially unveiled last week. The club will be called the Philadelphia Furies and its home field will be the city's Veterans Stadium. The first North American Soccer League (NASL) kickoff will be in April.

The team's first player is former English international star Peter Osgood, previously Second Division Southampton; with Richard Dinnis, ex-manager of First Division Newcastle, as chief coach; and Gordon Clarke, formerly with London Club Fulham, as the Furies' chief scout (director of player development).

Wakeman, the only artist-owner present at a press conference in Philadelphia on December 15, and a member of the board of English Fourth Division Brentford, said: "Hopefully, the Furies will be flourishing when we are all dead and gone. What we have to do is build a heritage and keep growing. I don't care if we have

There are no Powerhouse Picks this week.

Behind those sales successes, however, Livingston asserts the real story of 20th Century's current commercial strength lies in a realignment of top executive posts that began shortly after the departure of former president Russ Regan. At that time, recording industry veteran Livingston, who previously helmed Capitol Records and his own Mediarts label, had shifted marketing VP Harvey Cooper into a new senior vice presidency in charge of promotion and a&r. Subsequent adjustments of the top management tier brought former promotion chief Jack Hakim into a new vice presidency over the label's newly-

created international division; veteran independent distribution marketing executive Arnie Orleans into a new senior VP post in charge of marketing and sales; and Lenny Beer into the position of vice president, promotion.

Although these appointments were made gradually, with Beer's arrival at the label coming only last month, Cooper told *RW*, "The moves that we made were all on the boards a long time ago. The company was fairly well-structured already, and our strategies were all laid out." Together with Livingston, Cooper says the label's key executives began to adjust
(Continued on page 42)

WB Bows Jazz/Progressive Div.; Ron Goldstein Named Director

■ LOS ANGELES — Warner Bros. Records has begun the operation of a jazz and progressive music division. Ron Goldstein has been named director, jazz and progressive music, by Warner Bros. board chairman and president Mo Ostin.

Ostin commented, "The establishment of this division and the naming of Ron Goldstein as its

director marks the start of an exciting new era at Warner Bros. Our commitment to jazz and progressive music has never been stronger; Ron's division should serve to underline our continuing belief in the viability of the jazz field from both artistic and commercial points of view."

Responsibilities

In his new role, Goldstein will be responsible for the direction of Warner Bros. activities in the jazz area concerning himself with artist direction, marketing and the overall administration of the division. Present plans call for the hiring of qualified staff to work in the division in the very near future. Goldstein will also work closely with Bob Krasnow, vice president, talent for Warner Bros. Records.

Background

Goldstein joined Warner Bros. Records in 1969 as west coast sales manager; he was named special projects director in 1970 working to broaden the marketing base for a number of acts which, up to that time, were considered esoteric or "cult" artists. He joined Playboy Records in 1972 as the label's first general manager and held the same post at Chrysalis Records in 1973. He returned to Warner Bros. in 1974 as one of the general managers.

Seeking Staff

Pete Johnson, director of label management at Warner Bros., has let it be known that he is actively seeking additional staff to make up for Goldstein's departure.

■ Due to a typographical error in *Record World's* year end issue (December 31) last week, Jeff Wald, who was named Manager of the Year by *Record World*, was not listed as such.



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And that's just what's happening with Isaac Hayes' new single.

Just a few weeks ago Isaac's new album "New Horizon" exploded on the R&B charts and has since crossed over to the Pop charts. Now he's

released his first single in a long time, "Out Of The Ghetto," and we suggest that nobody stand in the way. Because if the album is any indication, "Out Of The Ghetto" is heading straight for the top.

PD 14446

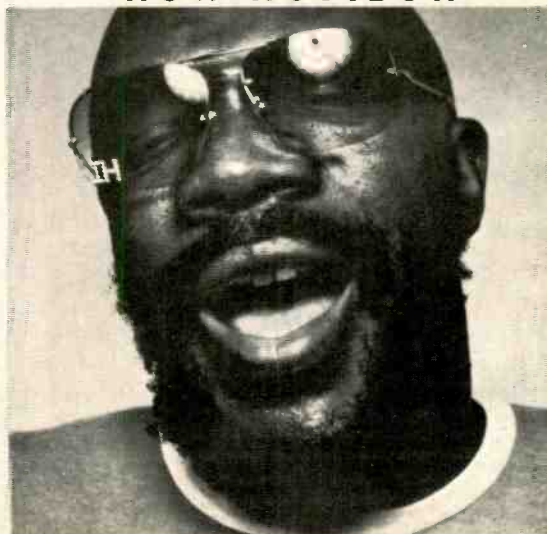
"Out Of The Ghetto"
only the first single
from Isaac Hayes' new
album "New Horizon"
On Polydor Records
and Tapes.



**When you get
"Out Of The Ghetto" you head
straight for the top.**

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ISAAC HAYES
new horizon



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Charts Relatively Stable As Holiday Sales Surge

Queen Single Explodes

By PAT BAIRD

■ NEW YORK—Warner Brothers Records continued to hold on to the top singles chart spot this week with Debby Boone (Warner/Curb) #1 for the 13th week. RSO Records occupied the next two positions for the second straight week with Player at #2 and Bee Gees at #3. Rod Stewart, also on Warners, moved up to #4 bullet.

Top 10

New in the top 10 this week are: Queen (Elektra), already #1 at a number of stations and picking up heavy sales for an eight point move to #5 bullet; Dolly Parton (RCA) at #9 bullet, and Styx (A&M) at #10 bullet on the single and the album moving into the top 20. Rounding out the top 10 are: Linda Ronstadt (Asylum) #6; Bob Welch (Capitol) #7 and Crystal Gayle (UA) #8.

Just outside the top of the chart are: Paul Simon (Col), picking up good sales and radio moves for #12 bullet; Billy Joel (Col), with a #13 bullet single and #22 bullet album; Randy Newman (WB), proving "Short People" is more than a novelty record with an add on WABC and a #14 bullet position this

Sklar To Address B'nai B'rith Lodge

■ NEW YORK—For its first guest speaker of the New Year the Music & Performing Arts Lodge of B'nai B'rith will present Rick Sklar, vice president, programming, ABC Radio. His topic will be "The Music Industry/Radio Relationship."

Sklar's responsibilities at ABC Radio include guidance, counsel and direction to program directors and operations managers in planning, development, research, and day-to-day presentation of ABC Owned Radio Stations and the ABC Radio Network.

The meeting will take place Monday evening, January 9, 1978, at 7:00 p.m. following the business portion of the meeting, at the Sutton Place Synagogue, 225 East 51st Street, New York City, N. Y.

Heatwave Platinum

■ NEW YORK—The latest album and single by Epic recording group Heatwave have both been certified platinum by the RIAA. The lp's "Too Hot To Handle" and the single is "Boogie Nights."

week; and Dan Hill (20th Century), continuing to spread on all radio levels for #20 bullet single and bulleting album.

Other significant moves this week were: Chic (Atlantic), #25 bullet and this week's Chartmaker album; Bee Gees (RSO), last week's Powerhouse Pick, at #27 bullet with the original soundtrack album of "Saturday Night Fever" taking a 25-point jump to the #23 bullet slot, and John Williams' original theme from "Close Encounters of the Third Kind" (Arista) at #39 bullet. The Meco version (Millennium), last week's Chartmaker, took the biggest jump on the Top 100, up 14 points to #58 bullet.

Also of note are: Little River Band (Capitol), moving to the #70 bullet spot on good secondary airplay; War (MCA), at #74 bullet pop, #16 bullet r&b and the album bulleting at #40; Eric Clapton (RSO) at #75 bullet and the album at #37 bullet; Heatwave (Epic), with a strong follow-up single at #77 bullet pop and #44 bullet r&b, and Kenny Rogers (UA), breaking out of the Texas market, at #79 bullet.

Due to the tightness of radio playlists during the holiday week, no new records were able to emerge. There is no Chartmaker this week and no additions to the Top 100 chart.

Chic LP Chartmaker

(Continued from page 3)

while continuing its retail surge. Linda Ronstadt (Asylum) continues to sell at a level strong enough to maintain its #2 placing, where it has remained for ten consecutive weeks.

The only bullet in the top 10 belongs to Queen's "News Of the World" (Elektra) at #9, which maintains its brisk sales and continues to improve its placing at the racks. The only new top 10 entry is Neil Diamond's "I'm Glad You're Here With Me Tonight" (Columbia) at #10, buoyed by the success of the "Desiree" single. Just behind it, the two newest albums in the top 20 continue their torrid retail pace. Aerosmith's "Draw the Line" (Columbia) and Jackson Browne's "Running On Empty" (Asylum) are bulletted at #11 and #12 respectively. Neither lp contains a current single but the two are showing tremendous out-of-the-box retail action. "Running On Empty" is additionally Top Airplay of the Week.

Saturday Night Fever

The sales story of the week is the original soundtrack to "Saturday Night Fever" (RSO), which jumps 25 notches to #23 bullet as the movie enters national distribution. With two current hit singles by the Bee Gees included and additional exposure being provided by a TV ad campaign, the two record set became Sales-

maker Of the Week. At #24 bullet, "The Story Of Star Wars" (20th Century) shows continued strength at the racks with retail sales backing it up. With two "Star Wars" albums culled from the original soundtrack in the top 30, interest in the movie has apparently not subsided. The other big motion picture soundtrack in the top 100, "Close Encounters Of the Third Kind" (Arista), moves to #49 bullet this week as its box office strength begins to translate into retail sales.

Also showing strong upward movement this week are Paul Simon's "Greatest Hits, Etc." (Columbia) at #30, Joni Mitchell's "Don Juan's Reckless Daughter" (Asylum) at #35, Eric Clapton's "Slowhand" (RSO) at #37, War's "Galaxy" (MCA) at #40, "Leif Garrett" (Atlantic) at #48, Grover Washington, Jr.'s "Live At the Bijou" (Kudu) at #61, Dolly Parton's "Here You Come Again" (RCA) at #74 and Dan Hill's "Longer Fuse" (20th Century) at #89.

New Entries

Only two albums entered the top 100 this week. "Chic" (Atlantic) picked up enough retail action off the success of their hit single to become this week's Chartmaker at #97 bullet and the soundtrack to the popular television series "The Muppet Show" (Arista) bowed at #98 bullet.

REGIONAL BREAKOUTS

Singles

East:

Samantha Sang (Private Stock)
John Williams (Arista)
Meco (Millennium)
Johnny Rivers (Big Tree)

South:

Samantha Sang (Private Stock)
John Williams (Arista)

Midwest:

Bee Gees (RSO)
Samantha Sang (Private Stock)
Con Funk Shun (Mercury)
John Williams (Arista)

West:

Bee Gees (RSO)

Albums

East:

Leif Garrett (Atlantic)
Dan Hill (20th Century)

South:

Leif Garrett (Atlantic)
Stevie Wonder (Motown)
Elvis Costello (Columbia)
Peter Brown (Drive)

Midwest:

Leif Garrett (Atlantic)
Dolly Parton (RCA)
Chic (Atlantic)
Peter Brown (Drive)
Meco (Millennium)

West:

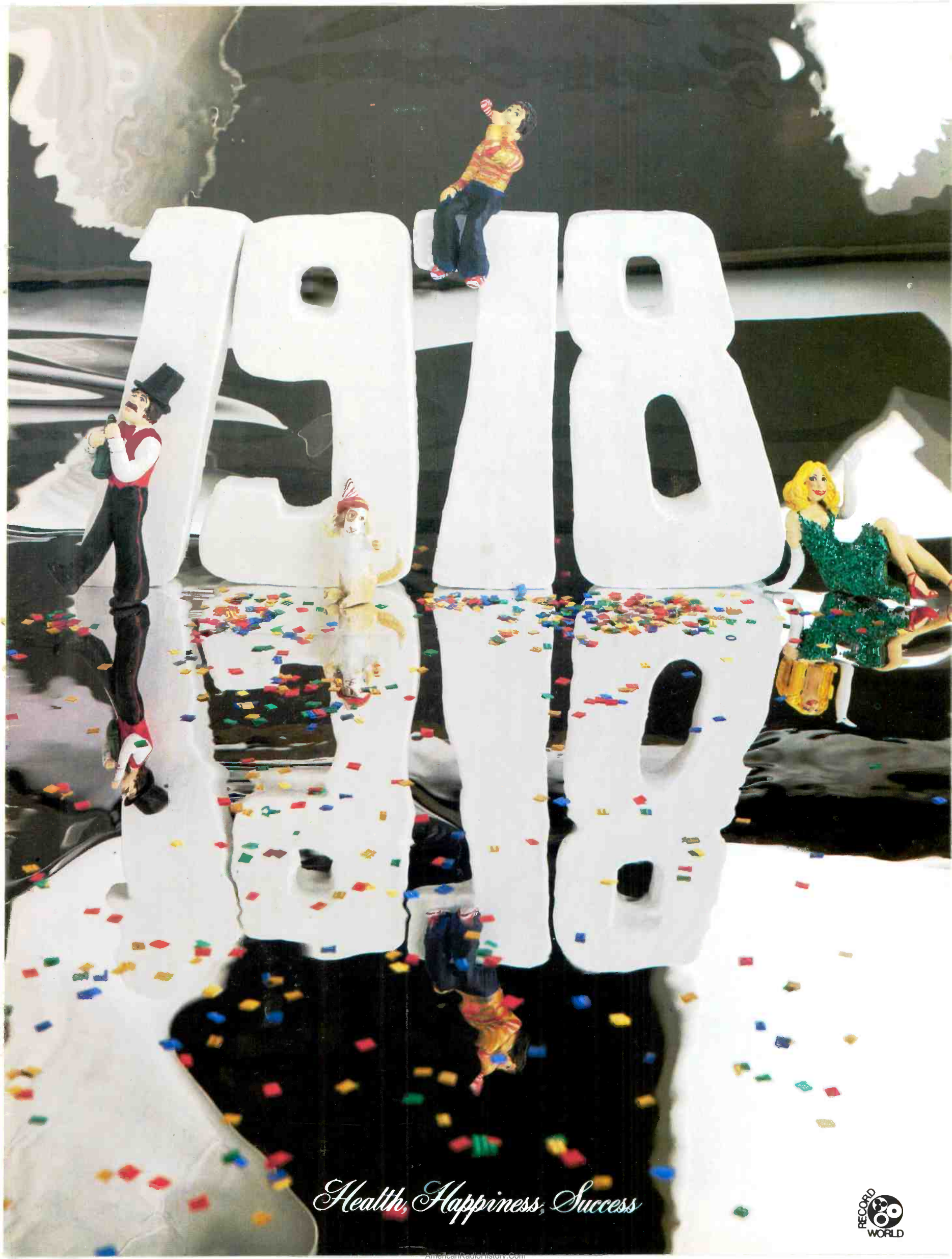
Close Encounters (Arista)
Dan Hill (20th Century)
Meco (Millennium)

Sex Pistols Cancel 4 Dates; Tour Is In Doubt

■ NEW YORK — Record World learned late last week that due to immigration problems, English punk rockers, the Sex Pistols' first four American dates have been cancelled and that the remainder of their ten-date tour is now in jeopardy.

Three of the four band members were denied visas by the U.S. Embassy in London because of existing criminal records, while just recently a nationwide ban on Pistols live performances in England was lifted.

According to Warner Brothers' director of publicity Bob Merlis, the Pistols would like to tour the States and will try to make up any cancelled dates. Opening night is now scheduled for Atlanta on January 5. Even that date was questionable at press time with the upcoming holiday weekend.



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DEVELOPING ARTISTS...

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On these pages you won't see "product." You'll see people...artists whose careers have exploded during the past six months.

At Columbia/Epic/Portrait and Associated Labels we're dedicated to giving artists in every phase of development their next step up. And then their next. And their next.

We have a well-earned reputation throughout the industry for breaking artists...not just records. Here are the most recent developments.

Crawler

Back Street Crawler was a group of super talents, but the most super "name" in the band was Paul Kossoff. With his tragic death, it would have been easy for the rest of the band to go their separate ways. But they believed in the band, and enough other people believed in them (including us), to make the "overnight" Epic success of Crawler a reality.



BILLY JOEL

The vibes around Columbia were all "it's about time for Billy Joel to happen *big*." And then Billy delivered "The Stranger," the most potent album of his altogether distinguished career. We feel that "Just The Way You Are," Billy's hit single, and the soon-to-be platinum status of the album, are just the beginning of what's in store for "The Stranger" and for Billy Joel (whose biggest joy is that people will finally stop calling him "The Piano Man").



Jane Olivor

One evening a few months back, the hottest ticket in New York was Jane Olivor's Carnegie Hall Concert. It was sold out in hours... even the scalpers were caught unprepared. It seems that after two consistently-selling Columbia albums, Jane Olivor has arrived. *Whatever* your taste in music, you owe it to yourself to hear this amazing artist soon.



DAVE MASON

After all these years, "We Just Disagree" (a super single) and "Let It Flow" (a spectacular, now-gold album) have broken down the barriers for Dave Mason. And when mass acceptance finally comes to a giant talent like Dave Mason, it comes big.



CHEAP TRICK

We find it hard to believe that people are still comparing groups to the Beatles. But it seems they are. And the latest to be compared is Cheap Trick... Rolling Stone went through the "In Color" album, practically cut by cut, pointing out Beatle similarities and differences. Well, such things haven't exactly hurt sales, so we're not complaining. But really...



GEORGE DUKE

George Duke has always been respected by fellow musicians, and by the fans he accumulated during his stints with Jean-Luc Ponty, Frank Zappa and Billy Cobham. His solo albums had all been critically acclaimed. But now, on Epic, George is receiving a new kind of respect...the kind of respect that the music business gives Big Sellers...which George Duke and his gold "Reach for It" album now are.

Heatwave

"Order up," we told the field. "Heatwave?" they responded. But order up they did, and they were glad, because the "Too Hot to Handle" album and "Boogie Nights" single both went through the roof. To be specific, platinum.



Wet Willie

Here's the latest chapter in the book "Artists who came to Epic Records and immediately broke wide open." Wet Willie's "Manorisms" album was recorded in England...far from their Southern roots. And the resulting music (especially the hit "Streetcorner Serenade") has been touching FM and AM listeners everywhere.



MEAT LOAF

Meat Loaf is a person...an incredible rock singer who first came to our attention via Ted Nugent's "Free for All" album. When Meat Loaf got together with the equally incredible Jim Steinman (he writes the songs) and producer Todd Rundgren, Epic knew that the result would be an album that they must have. And so, it seems, must FM stations around the country...and many, many thousands of Meat Loaf lovers every week.



ERIC GALE

Anyone who played with the Flamingos and Maxine Brown is O.K. in our book. But Eric Gale isn't just anybody. His R&B and jazz feel makes him one of the most in-demand guitarists in New York. And it's also contributed to a couple of the sweetest albums on Columbia... "Ginseng Woman" and "Multiplication." Both best sellers, we might add.



LAKE

Lake is a band from Germany that somehow manages to combine the meaty musical structures of the avant-garde European rock bands with good ol' Top 40 accessibility. They're probably the most heavily played new act of the year in the States, and their kitchen-sink cover has become a familiar sight at radio stations, in record stores and in homes everywhere. Now wait till you hear Lake II.

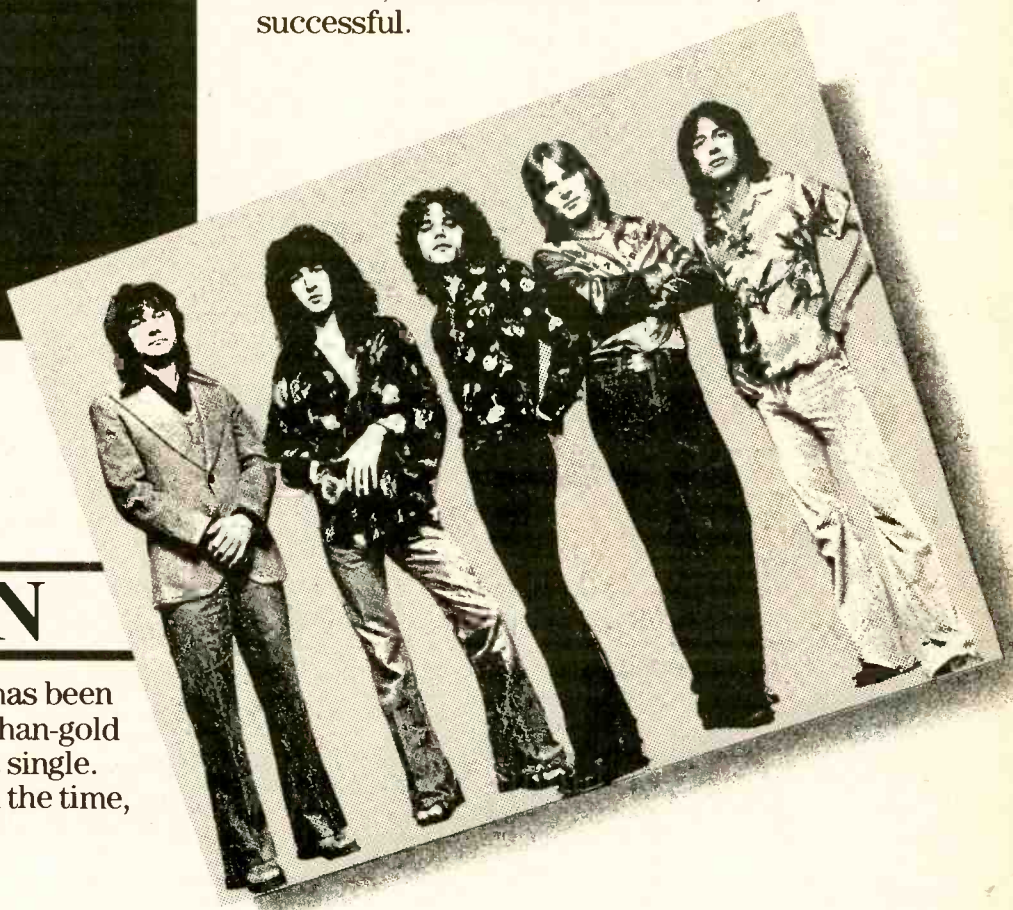
BILL WITHERS

The first Bill Withers album on Sussex Records alerted the entire industry that a truly major new talent had arrived. When we had the opportunity, we signed Bill Withers. And now with his "Menagerie" album, and "Lovely Day" single, the stage is set for a career as big as Bill's talent.



Karla Bonoff

Karla Bonoff is a full-fledged singing and performing talent who had a hard time getting attention – until Linda Ronstadt discovered her writing talent. In a very short time, Karla was suddenly being referred to as “the writer of those great Linda Ronstadt songs” (which beats not being referred to at all). And her Columbia album (as well as her concert set) is beautiful, wonderful and best of all, successful.



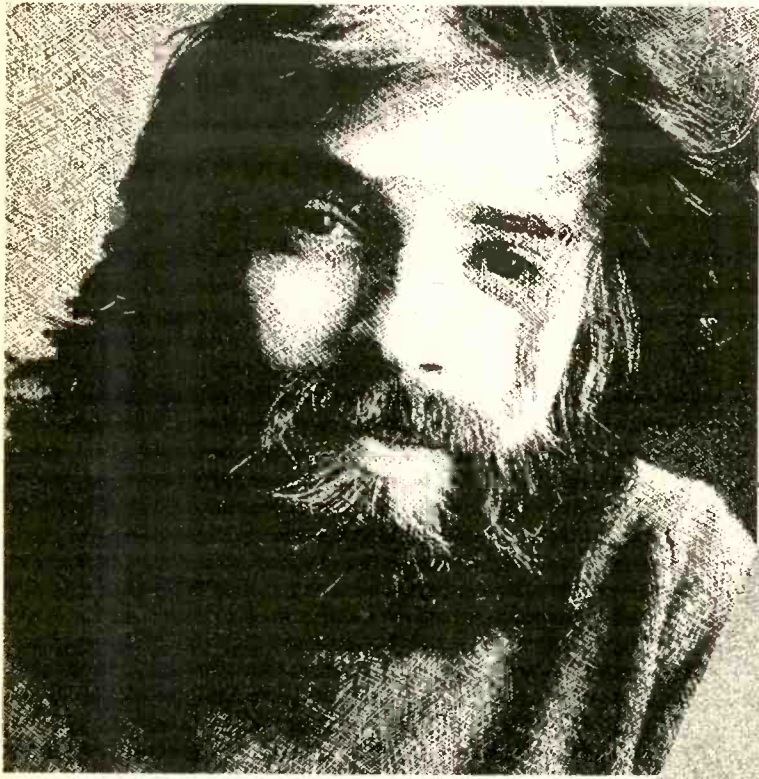
REO SPEEDWAGON

REO's seventh album was the one. “REO Live” has been almost a year on the charts, and it's been more-than-gold for months. REO did what they did without a hit single. And we're proud to point out that we gave them the time, and the space, to do it.



Pockets

Maurice White's production activities (Emotions, Deniece Williams) must have left brother Verdine White (also of Earth, Wind & Fire) with some time on his hands. So he went out and found, and produced, one of the hottest new soul groups of the year. The “Come Go With Me” single, and Pockets “Come Go With Us” album are both soaring high (musically as well as sales-figuratively.)



Kenny Loggins

Kenny Loggins was supposed to have a solo album many years ago. But "Sittin' In" became, instead, a Loggins and Messina album...the first of many. So "Celebrate Me Home" came along a bit later than expected ...and it went gold more effortlessly than any "first" solo album has any right to. Now Kenny Loggins is firmly established as a solo artist.

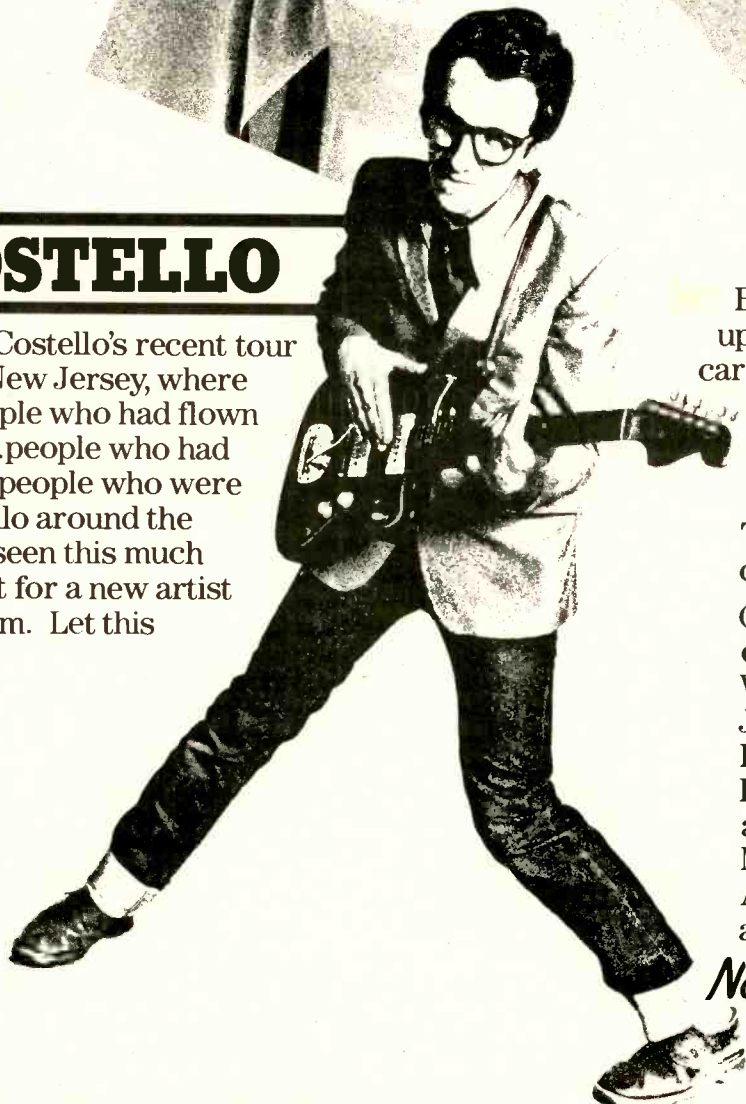


Patti LaBelle

Patti's decision to go solo came after sixteen years of singing with a group... the same group, all sixteen years. It's difficult for anyone to imagine the emotions involved in a decision like that. But through it all, Patti managed to come up with the most exciting music of her career...and an album that's a chart and sales winner.

ELVIS COSTELLO

The last date of Elvis Costello's recent tour was in Asbury Park, New Jersey, where one observer met people who had flown in from Los Angeles...people who had driven from Boston...people who were following Elvis Costello around the country. We've *never* seen this much passionate excitement for a new artist with a month-old album. Let this be a warning to you.



The best evidence that we break *artists* comes after the fact.

Our last artist development ad, for example, featured Boz Scaggs, Deniece Williams, Blue Öyster Cult, Lou Rawls, Johnnie Taylor, Tom Jones, Ted Nugent, Boston, Teddy Pendergrass, Engelbert Humperdinck, Johnny Duncan, Kansas and The Emotions.

Nobody's asking "where are *they* now." And next year the artists featured in *this* ad will be even bigger than they are today.

Nobody breaks as many artists as CBS Records.

New York, N.Y.

By DAVID McGEE and BARRY TAYLOR

■ **THE NEW YORK, N. Y. YEAR END AWARDS:** We once thought we'd bore you this week with a list of our 10 favorite albums of the year. But since The Coast has already done that, we've decided instead to present the First Annual New York, N.Y. Year End Awards. Totally unique, totally mind-boggling, these awards reflect nothing save your beloved columnists' extreme good taste. We call 'em as we see 'em.

BEST NEW BAND: After much thinking, arguing and fist-fighting, we narrowed down the contenders for this honor until we came up with a winner agreeable to both of us. Although **Charlie Paulk's Personal Foul** made a strong showing late in the year, it was a single performance of Chopin's "Polonaise in A" that nailed down the award for **Dr. Teeth and the Electric Mayhem** of the Muppet Show. Many's the time our spirits have soared to the beat of **Animal's** always-powerful drumming and **Zoot's** melodic, mellow sax solos—not to mention **Dr. Teeth's** nimble keyboard playing, **Floyd Pepper's** astounding bass work and **Janice's** stinging guitar solos. Congratulations to a band whose time has come: Dr. Teeth and the Electric Mayhem.



PERSONALITY OF THE YEAR: Despite the closeness of the balloting, **Animal**—the drummer for Dr. Teeth and the Electric Mayhem—seemed to us the only, uh, person (?) deserving of this honor. **Zoot**, though, of the same band, was a close second, and we can live with that. But we ask: how could anyone compete with Animal, who clinched the award with his stirring and deeply-felt vocal performance on the aforementioned "Polonaise in A"? Ah, we remember it well.

CURMUDGEONS OF THE YEAR: **Statler** and **Waldorf** of the Muppet Show. From their bios we quote: "Statler and Waldorf are the two elderly gentlemen in the theater box who occasionally make light criticism of the performances on stage. Rumor has it that they were up there before the theater was built. They've seen everything—and hated it. Waldorf (on the left) hasn't had a good laugh since the opening of "Medea"—original cast. Statler (right) still considers Shakespeare a literary revolutionary. Neither could be reached for comment." We can imagine what the dynamic duo might say about New York, N.Y.: "Terrible column." "Horrible." "Worst column I've ever read." "Awful." And of their award: "Terrible award!" "Worst award I've ever received!" "Decline it!" "Thanks guys."



Waldorf (left) & Statler

MAN OF THE YEAR: This week we officially present the Man of the Year Award to MCA's **Sammy Vargas**, for being a good joe and treating us with the respect we deserve. And, of course, for treating us to the luncheons to end all luncheons. Good show, Sammy.

RESTAURANT OF THE YEAR: No contest. **Sylvia's Restaurant** at 126th Street and Lenox Ave is where all the happy people go. And, we might add, all the well-fed people.

SPORT OF THE YEAR: **Ira Mayer**. See him and weep.

NAME OF THE YEAR: **Sir Nose D'voidoffunk**.

(Continued on page 42)

WEA Names Bach Mktng Dev. VP; Rossi Named L.A. Branch Manager

■ **LOS ANGELES** — Russ Bach has been named vice president, marketing development for WEA according to Henry Droz, WEA president.

At the same time, Droz announced the appointment of George Rossi, WEA's New York regional branch manager, to succeed Bach as WEA's Los Angeles branch manager.

According to Droz, Bach will join the executive marketing staff in Burbank, reporting directly to Vic Faraci, executive vice president and director of marketing.

His responsibilities will include management training and development, future planning and various aspects of sales.

Bach entered the record industry in 1960 working for James H. Martin in sales and promotion. Five years later he joined Liberty Records as a promotion man and worked his way up to branch manager and then regional manager. From 1969 to 1973, he was vice president of Musical Isle. He joined WEA in July, 1973, as Los Angeles branch manager. At the firm's National Convention held in Florida in October, Bach was



Russ Bach

honored as "WEA's Branch Manager of the Year."

Rossi began his career in the record business when he went to work for Decca in 1956. In 1959 he joined David Rosen, Inc., and nine years later he became the New Jersey branch manager for ABC Record and Tape. He has been with WEA since its inception, joining the company in June, 1971, as Philadelphia regional sales manager. In December, 1974, he was elevated to his position as WEA's New York regional branch manager.

Rossi will relocate and assume his new position in Los Angeles as soon as arrangements can be made for an orderly transition.

A&M Announces New Information Department

■ **LOS ANGELES**—A&M Records has instituted a management information services department, under the direction of Bob Housman.

The newly-formed department will provide information necessary for the management of the company and will give all departments ready access to a pool of information achieved through the use of computers, external studies and statistical analysis.

Housman noted that the M.I.S. department will be involved in studies concerning demographics and audience penetration.

Al Ham Forms Consulting Firm

■ **NEW YORK**—A research and consulting firm, Music Communication Consultants, Inc., has been formed as a division of Al Ham Productions, Inc. by music and record producer Al Ham.

Ham is currently musical consultant for Capital Cities' WPAT and is also creating special contemporary "beautiful music" recordings for the station.

Music Communication Consultants, Inc. is located at 90 Morningside Drive, New York, N.Y. 10027. The phone number is (212) 866-1234.

'Anxiety' Attack



Mel Brooks recently stopped by Elektra/Asylum's Los Angeles office to sign papers for the release of the double album soundtrack to his new film, "High Anxiety." The album, due in February, contains one album of soundtrack music and another of Brooks' "greatest hits" from his previous films. Shown in the Elektra studios are E/A chairman Joe Smith (left) and Mel Brooks.

THE COAST

By SAMUEL GRAHAM and SAM SUTHERLAND

■ **PARTYING DOWN:** Let's face it. Nobody, but *nobody*, lifts more than three fingers simultaneously after December 20th if they can help it. Business is booming, but in most minds the real news is the season itself and the chance to celebrate. Hence, if there are any trends for '78 to be learned in the last weeks of '77, the place to find them isn't in the conference room but wherever the party is: from Santa Monica to Silver Lake, inhouse or at some ritzy restaurant, industry types pave the way to the future by lining up at the bar.

If there is a major trend this year, it would appear to be effective use of space. With industry sales at an unprecedented peak, attendance figures at label parties did likewise: thus, after a cozy toast for **Queen** with belly dancers by candlelight, E/A execs were abashed to find themselves shoulder to shoulder at the next evenings' holiday bash at a Century City gallery, while ABC's gala at Carlo's'n Charlies was frequently more reminiscent of the D train at rush hour. Only the heavy rains that arrived at the weekend helped curtail the new population density suggested at these soirees.

As a result, COAST predicts that the coming year will see a pronounced revival of phone booth stuffing and VW bus load competitions; whether this will lead to goldfish swallowing or flagpole sitting, only time will tell.

CUTTING ROOM FLOOR: Gnu Tu Ewe and probably just penpals are **Andrew Gold** and **Laraine Newman**, seen lunching at Musso and Frank's last week . . . Not So Neu but likewise table-hopping was **Steven Baker**, back on the gold coast to take a dialect refresher course so he can preserve the correct Angeleno drawl, e.g., "Fer sher," "Ya wan' go t' th' beach" and other regional quips . . . Final left-field observation for '77 comes this year from **Art Fein**, who unsuccessfully attempted to convince E/A execs that publicity director **Bryn Bridenthal**, through her displays of holiday cheer, rated a new moniker. To wit: Yule Brynner . . . Belated kudos to Chrysalis for **Cosmic Promotional Timing**. The label's holiday gift, an umbrella, arrived midway through last week's SoCal downpour.

HAVE YOURSELF A MERRY LITTLE CHRISTMAS: Warner Bros. publicity stalwart **Veronica Brice** certainly will (even if it's a little late), thanks to **Rod Stewart** and his manager **Billy Gaff**. Gaff took Veronica totally by surprise when he handed her a round-trip first-class ticket to London as a Christmas present, along with a bushel of obscure English food items that Veronica couldn't find here in this wasteland we lovingly call Ellay. Veronica will be using the ticket to go home in January, when her sister is expecting her second child . . . The holidays weren't so great for the **Sylvers**, because **Shirley Sylvers**, the mom of this singing brood, was in a car accident and had to be taken to Torrance Memorial Hospital with a shattered leg. Our best wishes for a speedy recovery go out to her. But all wasn't lost: at least seven of the Sylvers went to manager **Al Ross'** house for a Christmas dinner. When Ross was asked what he would do for a Christmas turkey, he quickly pointed to 165-pound a&r man **Bob Cohen**, who was basting in the oven at the time . . .

A LAUGH A MINUTE: **Mel Brooks**, whose "High Anxiety" soundtrack is a new Elektra/Asylum product, recently went to the company's L.A. offices to check out just what goes on at these places. E/A chief **Joe Smith** told him that all record company employees do is listen to music all day, and sure enough, as Smith and Brooks made a tour of the building, every office was playing the "High Anxiety" album. It wasn't until they had been through at least five offices that Brooks figured out that Smith had pulled a fast one on him, having alerted the staff to his visit well in advance . . . Polydor's L.A. office phones have been ringing off the hook lately, due to some confusion over **Barry Oslander's** new a&r role at the company; seems the callers want to know when Oslander will be moving to New York for his new gig. Only one problem: He's staying in Los Angeles . . . **Frank Zappa's** New Year's Eve gig at Payley Pavilion featured the appearance of two well-loved Zappa alumni: erstwhile **Mother of Invention** (and **Little Feat's** original bassist) **Roy Estrada** and the inimitable **Captain Beefheart**. It's the blimp, Frank, the blimp . . . bulbous, also tapered . . . A final (we hope) note about album cover art books, which seem to have become as popular this year as punk rock in Cleveland: The **Roger Dean/Hipgnosis** book, which we recently got a chance to investigate, is by far the most impressive one of the lot. It's no slight on the books we've already reviewed in this space, but the Dean/Hipgnosis book is the most historical. (Continued on page 42)

Dip Changes Name To Blank Records

■ CHICAGO—Dip Records, the new wave label headed by Cliff Burnstein, will now be called Blank Records.

Before Dip, which was announced just four weeks ago, could get off the ground it was discovered that little known evangelist David Ingels has released three religious albums on his Dip label, the name coming from David Ingels Productions. Although he hadn't bothered to register the name, prior use awards him the rights.



The setback has not caused any serious problems regarding Burnstein's plans for the label, other than a one month delay of official introduction through release of product. The two initial albums, Pere Ubu's "The Modern Dance" and Suicide Commandos' "Make A Record," will be released in February.

CBS Taps Brady

■ WASHINGTON—George Deacon, branch manager, Washington, CBS Records, has announced the appointment of Bob Brady to the newly created position of Associated Labels promotion manager for the Washington branch.

In his new position, Brady will be responsible for the promotion and marketing of all Associated Labels product in the Washington marketing area.

Brady comes to CBS Records from ABC Records, where he was in promotion for three years.

Foghat Suit Settled

■ NEW YORK—Foghat, Premier Talent Associates and American Talent International, Ltd., have amicably resolved all of their disputes concerning the booking of future Foghat dates.

Premier's injunction against ATI has been withdrawn as well as ATI's request for arbitration before the American Federation of Musicians. ATI will henceforth be the exclusive booking agent for all of Foghat's worldwide engagements. Premier will retain an undisclosed interest in the gross earnings from engagements through 1979.

NYU Film Students Named WCI Fellows

■ NEW YORK—Two students of film at the New York University Institute of Film and Television have been named 1977-78 Warner Fellows by Dean David J. Oppenheim of NYU's School of the Arts. Warner Communications Inc. created the annual Warner Fellowship program to aid students at the NYU School of the Arts who are working in the field of film.

Carol Luise Dysinger, an undergraduate, and Catherine Marie Dorsey, a second-year graduate student, received the \$1,500 awards from Jay Emmett, office of the president of Warner Communications Inc., in a ceremony at Warner headquarters in Manhattan. Under the scholarship program, one undergraduate and one graduate student are selected to receive a Warner Fellowship for a two-year period.

Ms. Dysinger, a musician, dancer, singer and director, was a 1976 winner of a national student Oscar for "Sixteen Down," a half-hour narrative film which she wrote, directed and produced. In 1975, she choreographed a film "Everybody Dance," which earned the Cine Golden Eagle award, first prize in narrative film at the Athens Film Festival and second prize, student category, in the Washington, D.C. Film Festival.

Capitol Ups Scharf

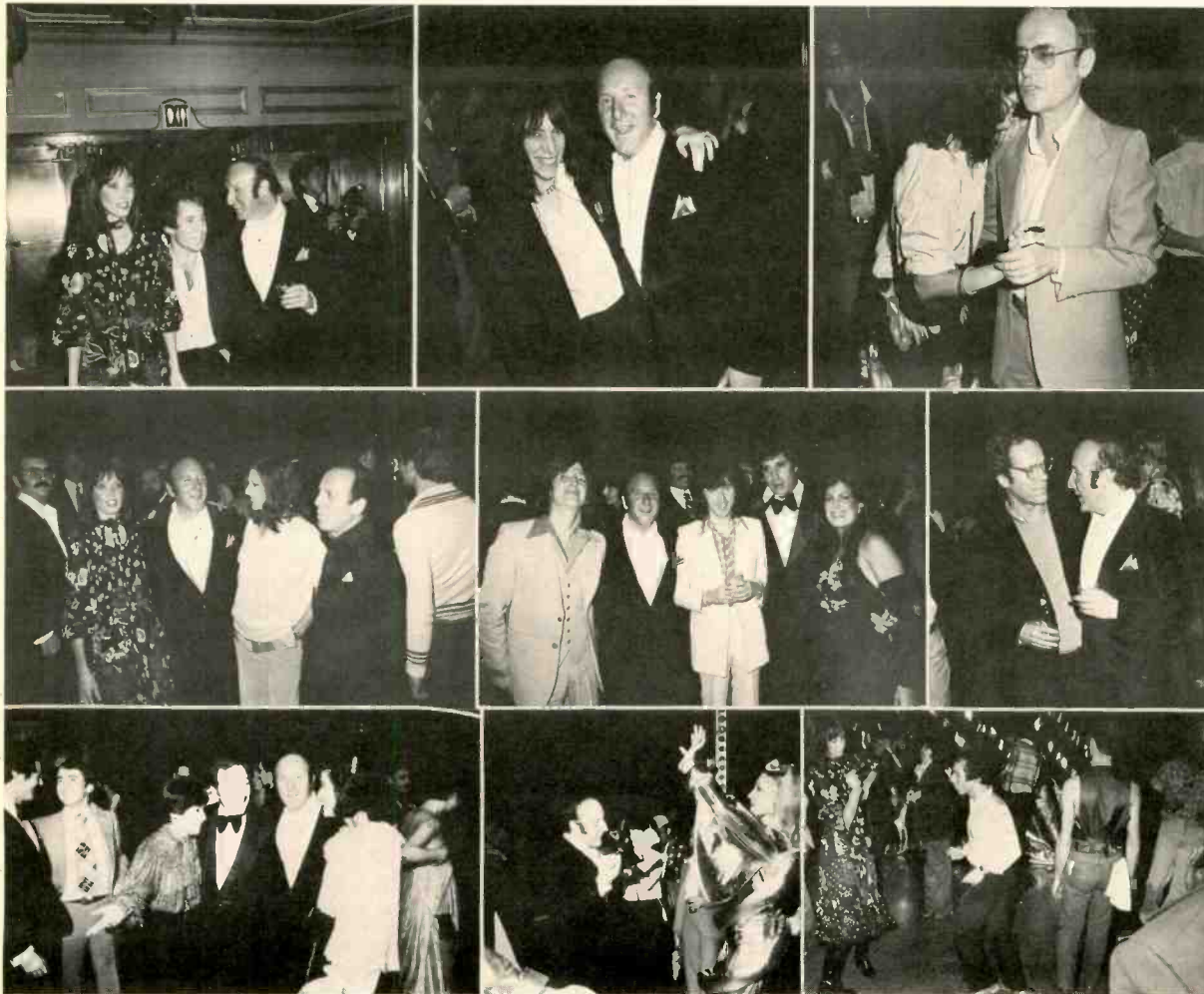
■ LOS ANGELES—Bruce Wendell, vice president of promotion, Capitol Records, Inc., has announced the appointment of Susan Scharf to Los Angeles promotion manager. She is responsible for all pop promotion in the Los Angeles market, and continues to report to Steve Meyer, Capitol's national promotion manager.



Susan Scharf

Ms. Scharf joined Capitol in 1975 as an administrative secretary. In 1976 she was promoted to national record promotion coordinator for the smaller markets, and last year was promoted to southwestern pop promotion coordinator, her most recent post at Capitol.

Arista Hosts Third Anniversary Bash



Arista Records threw a holiday/third anniversary party recently, hosted by label president Clive Davis and attended by dozens of recording artists and New York based celebrities. The celebration, held at Studio 54, was accented by choreographed vignettes to introduce the Arista artists. Among the celebrants were, top row from left: Clive Davis with actress Shelly Duvall and Paul Simon; Arista artist Patti Smith with Davis, and Buck Henry who came to the party just after hosting "Saturday Night Live." Second row, at left: Davis with Dennis Fine, Arista director of national publicity; Duvall; model Andrea Portago, and photographer Francesco Scavullo. Center, Luke O'Reilly, Al Stewart's manager; Davis; Al Stewart and Columbia Picture's vice president Allen Adler with friend. At right, Davis is pictured with Arista artist Loudon Wainwright. Bottom row, at left, Bob Feiden, Arista vice president of east coast a&r; manager John Reid; Jill and Elliot Goldman, and Clive and Janet Davis. Center, Davis is shown dancing with one of the models dressed as a candelabra for part of the tribute to Barry Manilow. Shown at right are Paul Simon and Shelly Duvall.

Asher To Receive Human Relations Award

■ NEW YORK—M. Richard Asher, president, CBS Records International, will be guest of honor at the annual Music and Performing Arts luncheon of the Anti-Defamation League Appeal on Friday, February 24, at the Waldorf-Astoria Hotel. Asher will receive ADL's Human Relations Award.

65th Anniversary

The tribute was announced by luncheon co-chairmen Cy Leslie, Ira Moss and Toby Pieniek.

The luncheon is being held on behalf of the Anti-Defamation League's national program of human relations education, research and social action. The League, which will observe its 65th anniversary in 1978, combats anti-Semitism and other forms of bigotry, conducts an extensive educational program on Israel and the Middle East, and promotes interreligious cooperation and understanding.

Wolf & Rissmiller Taps Paul Medeiros

■ LOS ANGELES—Paul Medeiros has joined Wolf & Rissmiller Concerts in Beverly Hills as a production manager, working in association with promoter Larry Vallon.

Responsibilities

Medeiros is working on production of all shows, having formerly been road manager with Chick Corea and Stanley Clarke. He is handling all advance work with the acts, and is coordinating activities between the facilities, the promoters and the various unions, as well as coordinating all activities the day of a concert.

Big Sound Pacts Action Music Sales

■ NEW YORK — Big Sound Records has announced the appointment of Action Music Sales in Cleveland, Ohio to its list of distributors.

Thorne Joins Queens Litho

■ NEW YORK—Don Thorne has left ABC Records after 11 years and has joined Queens Lithographing Corporation.

Thorn will be involved as a consultant and sales representative and will be based in Los Angeles.

E/A Promotes Stevens

■ LOS ANGELES—Sally Stevens has been made Elektra/Asylum's west coast press manager, it was announced by Bryn Bridenthal, national publicity director. She was previously a publicist in the Los Angeles offices of Elektra/Asylum.

Before joining E/A, Ms. Stevens had served at Gibson & Stromberg Public Relations; on the staff of the Bob Hamilton Radio Report; and had worked as assistant regional promotion director/western region for Elektra Records prior to their merger with Asylum Records.

Lippin Exits Rocket

■ LOS ANGELES—Ronnie Lippin has resigned her position as director of artist development at the Rocket Record Company, effective immediately. She will announce plans for the future shortly.

Ms. Lippin was director of national publicity at ABC Records prior to joining Rocket, and previously held the post of senior publicist for MCA Records.

She can be reached at (213) 476-7970.

Glen Campbell TVers Planned by IHE

■ LOS ANGELES — International Home Entertainment, Inc. has added a series of six "Glen Campbell and Friends" specials to its schedule of cable TV presentations. Each 50-minute features Campbell with only one guest. Included are Helen Reddy, Jimmy Webb, Anne Murray, Wayne Newton, Seals & Crofts and David Gates of Bread.

Terry Hughes, head of variety programming for the BBC, produced and directed the shows during a Campbell visit to Britain.

The shows strictly emphasize music and spotlight songs associated with the artists. Music arrangements and orchestra are under the direction of Dennis McCarthy, IHE's creative consultant for musical programming.

Through negotiations with Ember Enterprises of London, this series and 18 other shows were acquired by IHE. Ember, IHE and Campbell Enterprises are co-partners in this venture.

WEA Ups Cataldo

■ NEW YORK — George Rossi, WEA's New York regional branch manager, has announced the appointment of Bill Cataldo as New York branch marketing coordinator.



Bill Cataldo

Cataldo, a native of Detroit, has been with WEA's promotion staff for the past four years. He joined WEA as a promotion representative for Elektra/Asylum Records and Atlantic Records in Florida. In January 1977 he was transferred from the Atlanta branch's Miami sales office to the New York branch as WEA's promotion representative for Atlantic product.

OUR BULLETS MEAN BUSINESS!

These aren't the trades' ordinary 45 and 33 1/3 Bullets. These are special! They come from the Record World Charts. Compiled by the quantitative professionals that count units sold and don't count on abstractions, emotion or hype.

Our Bullets mean business!

It's a tough marketplace out there...and the odds favor the professional who relies on the Charts and Bullets which accurately reflect business and generate business. When you're out to build careers and profits you're dealing with realities. Rely on fantasies and you're dealing with returns. You can't afford to waste a shot, you don't get a second chance in this business.

You can count on us because we count on facts.



RECORD WORLD

THE MARKETING SOURCE FOR THE PROFESSIONALS

Together Again



A great performance by:

B.J. THOMAS

A great production by:

Chips Moman

A great hit single for 1978

Everybody Loves A Rain Song

MCA-40854

Let It Pour!

MCA RECORDS

Personal Management:
Don Perry Productions

THE RADIO MARKE

Record World Suggested Ma

Based on airplay and sales in similar behavioral

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

1	1	Bee Gees (Deep)
3	2	Queen (both)
4	3	Rod Stewart
5	4	Bob Welch
2	5	Player
6	6	LTD
7	7	Randy Newman
8	8	Billy Joel
9	9	Odyssey
12	10	Shaun Cassidy
11	11	Dolly Parton
10	12	Debby Boone
14	13	Leif Garrett
15	14	Chic
17	15	ELO
13	16	Linda Ronstadt (Blue)
19	17	Samantha Sang
18	18	High Inergy
20	19	Santa Esmeralda
23	20	Bay City Rollers
24	21	Neil Diamond
25	22	Styx
27	23	Bee Gees (Alive)
16	24	Fleetwood Mac
21	25	Linda Ronstadt (Easy)
28	26	Andy Gibb
29	27	Kansas
A	28	Dan Hill

Adds: John Williams
 Lynyrd Skynyrd

Extras: Earth, Wind & Fire
 Jay Ferguson
 Foreigner

LP Cuts: None

Also Possible: John Denver
 Meco
 Con Funk Shun

Last Week: This Week:

1	1	Rod Stewart
2	2	Player
3	3	Billy Joel
6	4	Randy Newman
4	5	Bee Gees (Deep)
5	6	Linda Ronstadt (Blue)
9	7	Bob Welch
8	8	Styx
10	9	Queen (both)
7	10	LTD
12	11	High Inergy
13	12	Paul Simon
14	13	Bay City Rollers
15	14	ELO
11	15	Dolly Parton
16	16	Shaun Cassidy
17	17	Leif Garrett
19	18	Neil Diamond
20	19	Lynyrd Skynyrd
22	20	Samantha Sang
21	21	Earth, Wind & Fire
24	22	Dan Hill
25	23	Bee Gees (Alive)
23	24	Wings
26	25	Stillwater
27	26	Andy Gibb
28	27	Con Funk Shun
A	28	Johnny Rivers

Adds: Chic
 John Williams
 Eric Clapton

Extras: Jay Ferguson
 Bill Withers
 Dorna Summer
 Wet Willie

LP Cuts: None

Also Possible: Meco
 Santa Esmeralda

Last Week: This Week:

1	1	Queen (both)
2	2	Bee Gees (Deep)
3	3	Styx
4	4	Linda Ronstadt (Easy)
5	5	Player
7	6	Rod Stewart
8	7	Bob Welch
9	8	Dolly Parton
10	9	LTD
6	10	Linda Ronstadt (Blue)
12	11	ELO
15	12	Billy Joel
11	13	The Babys
14	14	Kansas
17	15	Leif Garrett
16	16	Earth, Wind & Fire
19	17	Shaun Cassidy
20	18	Randy Newman
22	19	Neil Diamond
24	20	Paul Simon
25	21	Andy Gibb
23	22	Elvis Presley
27	23	Dan Hill
26	24	Santa Esmeralda
18	25	Debby Boone
21	26	High Inergy
Ex	27	Bee Gees (Alive)

Adds: Chic
 Heatwave
 Samantha Sang

Extras: Raydio

LP Cuts: None

Also Possible: Meco
 John Williams

Hottest:

Rock 'n' Roll:

Bee Gees

Adult:

Dan Hill

R & B Crossovers:

Con Funk Shun

January 7, 1978
Pullout Section

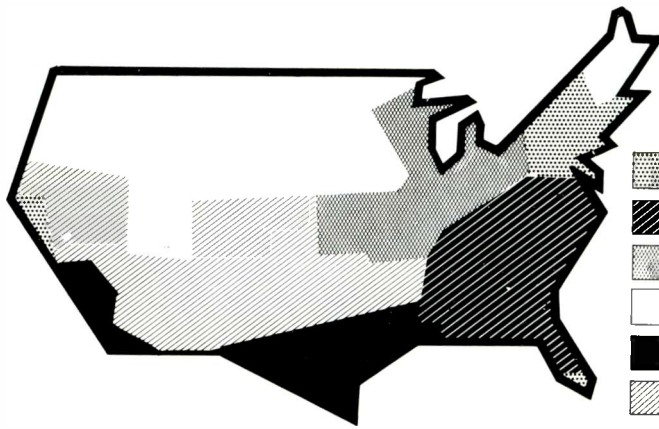
RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



TPLACE Market Playlists

areas.



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

Stations:

RW IV

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

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXXK Z97

Tendency:

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

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

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

Last Week: This Week:

1	1	Player
3	2	Dolly Parton
2	3	Linda Ronstadt (Blue)
4	4	Linda Ronstadt (Easy)
5	5	Paul Simon
9	6	Billy Joel
7	7	Bay City Rollers
8	8	Styx
10	9	Randy Newman
6	10	James Taylor
13	11	Dan Hill
11	12	Bob Welch
15	13	Neil Diamond
16	14	ELO
12	15	Bee Gees (Deep)
14	16	Steve Miller
20	17	Santa Esmeralda
17	18	Fleetwood Mac
18	19	Debbie Boone
21	20	Paul Davis
23	21	John Denver
24	22	Kansas
25	23	Queen (both)
26	24	Bee Gees (Alive)
19	25	Chicago

Adds: Andy Gibb
John Williams
Lynyrd Skynyrd

Extras: Leif Garrett
Steely Dan
Samantha Sang

LP Cuts: None

Also Possible: Donny & Marie
Tom Petty
Jay Ferguson

Last Week: This Week:

1	1	Bee Gees
2	2	Rod Stewart
3	3	Randy Newman
4	4	Player
5	5	ELO
7	6	Bob Welch
6	7	LTD
9	8	Shaun Cassidy
8	9	Linda Ronstadt (Blue)
11	10	Neil Diamond
13	11	Queen
12	12	High Inergy
10	13	Fleetwood Mac
14	14	Santa Esmeralda
17	15	Andy Gibb
18	16	Leif Garrett
15	17	Debbie Boone
22	18	Bee Gees (Alive)
20	19	Styx
23	20	Billy Joel
24	21	Dan Hill
25	22	Bay City Rollers
16	23	Crystal Gayle
21	24	James Taylor
26	25	Dolly Parton

Adds: John Williams
Little River Band

Extras: Earth, Wind & Fire
Samantha Sang
Kansas

LP Cuts: None

Also Possible: Lynyrd Skynyrd
Tom Petty
Wings (Mull)
Steely Dan

Last Week: This Week:

1	1	Player
2	2	Bob Welch
3	3	ELO
4	4	Rod Stewart
5	5	LTD
6	6	Dolly Parton
7	7	Linda Ronstadt (Easy)
8	8	Bee Gees (Deep)
11	9	Paul Simon
10	10	James Taylor
12	11	Randy Newman
13	12	Styx
14	13	Santa Esmeralda
15	14	Kansas
17	15	Billy Joel
9	16	Fleetwood Mac
18	17	John Denver
19	18	Samantha Sang
16	19	The Babys
20	20	Linda Ronstadt (Blue)

Adds: Dan Hill
Bee Gees (Alive)

Extras: Neil Diamond
Steely Dan

LP Cuts: None

Also Possible: Foreigner
Queen

Hottest:

Country Crossovers:
Kenny Rogers

Teen:
None

LP Cuts:
None

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On Asylum Ⓜ*

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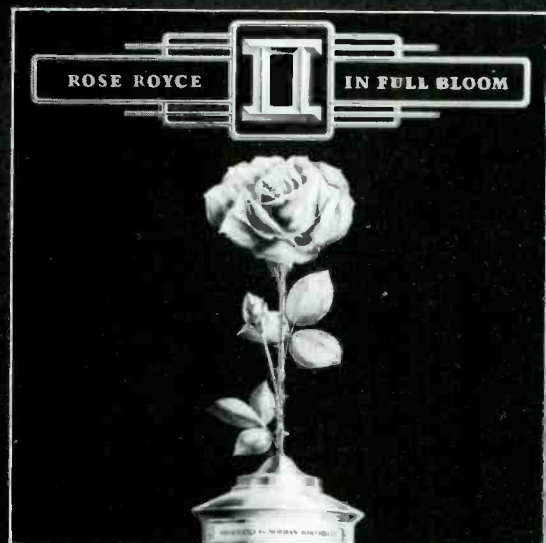
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"Ooh Boy." (W-1 3074)

Already a smash soul hit.

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Distributed by Warner Bros. Records.



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CBGB's 2nd Avenue Theatre Opens On A Sour Note

By ALAN WOLMARK

■ NEW YORK—What was billed as a gala week of grand opening concerts at the new CBGB's 2nd Avenue Theatre turned into a landmark fiasco as poor sound, no heat and extensive delays plagued the venue. At press time, the hall's sound system was being replaced and a broken leader pipe to the furnace remained unrepaired.

Renovations on the 1650-seat East Village venue, formerly known as the Anderson which featured Yiddish acts and latterly pre-Fillmore East rock concerts, were rushed and incomplete because of a reported lack of funds and prior concert commitments. Last week's bookings were highlighted by a New Year's Eve performance by Patti Smith and Richard Hell and the Voidoids. Seymour Stein, president of Sire Records, whose bands performed each of the five nights, said the opening week's shows were "kind of like a rent party. They'll sell a bunch of tickets and finish the theatre."

The hall, which had been dormant for most of the '70s, is once again closed to facilitate further necessary improvements if it is to function on a regular basis. Hilly Kristal, owner/booker/pro-

ducer of both CBGB's club and theatre, would eventually like to hold a minimum of three shows a week there. Of opening night he said, "We weren't really ready to open and there were obstacles. The hall was very crowded but well-behaved and there was a great ambience."

A calm crowd kept everything under control for the debut despite the paying customers being forced to wait outside for hours on a bitter cold New York night. Nevertheless, a full house saw the Talking Heads, Shirts and Luna. A fourth group, Tuff Darts, did not appear. The following night things got a bit strained as the Dead Boys walked off stage because of sound equipment malfunctions. No bands were allowed sound checks.

Hassles with a poorly wired sound system, Con Edison and an allegedly uncooperative local police precinct prevented a smooth debut evening. Kristal claims that all permits with regards to operating the hall and filming rights had been worked out in advance with the mayor's office and that alleged police harrassment over an auxiliary generator caused needless delays and significantly shortened

the evening's music.

Kristal remains optimistic, though, because of the crowd's enthusiasm and his confidence in the venue: "I'm satisfied and have a good feeling. It was a satisfying thing which unfortunately was more painful than enjoyable for me. For the two or three hours of pleasure, I had three weeks of frustration."

What could help sustain the 2nd Avenue Theatre is that it presents concerts in a custom unique to the '70s. Much of the left orchestra has been removed for a dance floor and bar, while the mezzanine's lobby boasts a food stand, head shop and pin-ball machines. The venue attempts to recreate a club setting and atmosphere on a large scale—much like an extension of the very successful CBGB's club located three blocks away.

Although ticket prices for the grand opening week were \$7.50 for general admission, Kristal will try to maintain seats at a modest \$5.50 and \$6.50. A number of name punk rock acts are interested in playing the hall, but thus far only a series of new wave films has been confirmed for the new year and after current renovations.

Chrysalis Taps Twanmo

■ LOS ANGELES — Scott Kranzberg, national promotion director for Chrysalis Records, has announced the appointment of Al Twanmo to the position of northeast field representative. In his new capacity, Twanmo will be responsible for handling all radio-related events from Maine through Washington, D.C. Prior to joining Chrysalis, Al Twanmo served as regional rep for Schwartz Brothers Distributing. As northeast field rep, Twanmo will be based in Washington, D.C. and report directly to Scott Kranzberg.

WEA Promotions

■ LOS ANGELES — Bill Perasso, WEA's San Francisco sales manager, has announced the following promotions: Jim Evans, from resident sales representative in Sacramento to sales representative in San Francisco; Chuck Wagner, from the Los Angeles Branch inventory/sales trainee to resident sales representative in Sacramento, and Rick Staton, from assistant buyer at the Los Angeles Branch to display specialist in San Francisco.

DRG, Goodspeed Pact

■ NEW YORK — Hugh Fordin, president of DRG Records, and Michael Price, executive producer of the Goodspeed Opera House, East Haddam, Corp., have announced the signing of an exclusive 3-year recording contract, whereby Fordin will produce at least one recording a year of a Goodspeed production, past or future. Slated for immediate release is the Broadway cast album of Jerome Kern's "Very Good Eddie."

"Very Good Eddie," which was released December 9, features the original Broadway cast, led by David Christmas, Cynthia Wells, Charles Repole, and Virginia Seidel.

Also scheduled for release on December 9 are three other albums: Noel Coward singing his songs from "The Girl Who Came To Supper," and "The Wit And The Wonder Of Judy Garland," both on the DRG label.

Product from DRG is being distributed by Record People, N.Y., in the east; House Distributors, Kansas City, in the midwest; California Record Distributors, L.A., in Southern California and the northwest; and City Hall Records, S.F., in Northern Calif.

DRG Records, and its subsidiaries, Stet and Out-Takes, is located at 200 West 57th Street, Suite 900, New York, N.Y. 10019.

Columbia Fetes Streisand



Columbia Records recently held a gala reception to celebrate the re-signing of Barbra Streisand to the label and a new production/talent acquisition arrangement with Jon Peters. Peters, currently working on the film "Eyes," was unable to attend the reception. Pictured here are, top left: Bruce Lundvall, president of CBS Records Division; Walter Yetnikoff, president of CBS Records Group and Streisand. At right, Streisand talks with Bella Abzug and Columbia artist Shirley MacLaine. Bottom row, at left, Streisand is shown with Rick Sklar, vice president of programming, ABC Radio, and at right, she is pictured with William B. Williams of WNEW-AM.

DISCO FILE TOP 20

JANUARY 7, 1978

- GIVE ME LOVE/SUPERNATURE**
CERRONE—Cotillion (lp medleys)
- TWO HOT FOR LOVE**
THP ORCHESTRA—Butterfly (lp cut)
- ACT 1/ACT 2/ACT 4**
DONNA SUMMER—Casablanca (lp medleys)
- RISKY CHANGES/DANCE LITTLE DREAMER**
BIONIC BOOGIE—Polydor (lp cuts)
- DANCE, DANCE, DANCE/EVERYBODY DANCE**
CHIC—Atlantic (lp cuts)
- ON FIRE**
T CONNECTION—TK (disco disc)
- MANHATTAN LOVE SONG**
KING ERRISSON—Westbound (lp cut)
- THE NIGHT THE LIGHTS WENT OUT/PEOPLE OF THE WORLD, RISE/LOVE PER HOUR**
TRAMMPS—Atlantic (lp cuts)
- WHICH WAY IS UP?**
STARGARD—MCA (disco disc)
- THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE**
MARSHA HUNT—Aves (import lp cuts)
- DANCE A LITTLE BIT CLOSER**
CHARO—Salsoul (disco disc)
- JOHNNY, JOHNNY PLEASE COME HOME**
CLAUDJA BARRY—Salsoul (lp cut)
- WHAT'S YOUR NAME, WHAT'S YOUR NUMBER**
ANDREA TRUE CONNECTION—Buddah (disco disc)
- CAN'T YOU FEEL IT/DISCO DANCE/MAGIC LOVE**
MICHELE—West End (lp cuts)
- MOONBOOTS**
ORS—Salsoul (disco disc)
- KISS ME**
GEORGE McCRAE—TK (disco disc)
- LE SPANK**
LE PAMPLEMOUSSE—AVI (disco disc)
- NATIVE NEW YORKER**
ODYSSEY—RCA (disco disc)
- DON'T LET ME BE MISUNDERSTOOD**
SANTA ESMERALDA—Casablanca (lp cut)
- THERE'S FIRE DOWN BELOW**
FANTASTIC FOUR—Westbound (lp cut)

Unlicensed Material Threatens Three LPs

NEW YORK — Morning Music Ltd. of Toronto has notified chain stores and rack jobbers that they may be carrying three albums containing unlicensed material. The three albums, by Bobby Vinton, Max Bygraves and The Magic Organ, have been manufactured and distributed by AHED Music Corp. which, Morning Music claims, failed to obtain proper licenses for three songs published by the Canadian concern, "My Melody Of Love," "Dearly Beloved" and "A Lovely Way To Spend An Evening."

Morning Music said in its letter to record dealers that they may be joined in an action by Morning Music against AHED if they continue to sell these albums.

Big Sound Pacts With MS, Alta

NEW YORK — Big Sound Records, has announced the appointment of MS Distributors of Chicago, Illinois, and Alta Distributors of Phoenix, Arizona, to its list of distributors across the country.

DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Happy New Year! Though the tide of record releases is at its lowest ebb this time of year, here are a few things to carry you through until the next wave breaks. Top of the list: "Africanism," the new **Kongas** album produced by **Cerrone** and currently an import on the **Crococ** label from France. Key cut here is a full side devoted to a vibrantly percussive disco version of the **Spencer Davis Group's** hard rock classic, "Gimme Some Loving," clearly designed to follow in the footsteps of **Santa Esmeralda's** "Don't Let Me Be Misunderstood." The song, with its chunky changes and insistent, pounding beat, is a natural candidate for disco treatment and Cerrone plays up the jungle-stomp drums with a short introductory conga/chant segment called "Africanism" whose spirit underlies the rest of the approximately 14-minute track. The vocals, in a raw rock and roll style very close to the original (major change: the background vocals are by Cerrone's familiar female chorus), are prominent throughout so the breaks are tighter, less spacious than usual and the best one—where the lead singer starts shouting "Feels good!"—comes quite late in the track. These factors might make the record more commercial but slightly less durable than "Misunderstood;" the excitement is there but the momentum doesn't hold. So, while the side is hot—surely the strongest new import we know of—and it's certain to hit big in the clubs, it could peak and plummet unless it's programmed creatively. But that's not all—there's another long cut on the other side of the **Kongas** lp called "Dr. Doo-Dah" (9:30) that's even more interesting. A com-

(Continued on page 44)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

STUDIO 54/NEW YORK

- DJ: **Richie Kaczor**
- ACT 1/ACT 4**—Donna Summer—Casablanca (lp medleys)
- AFRICANISM/GIMME SOME LOVING**—Kongos—Crococ (import lp medley)
- DANCE A LITTLE BIT CLOSER**—Charo—Salsoul (disco disc)
- I DON'T KNOW WHAT I'D DO**—Sweet Cream—Bareback (disco disc)
- KEEP IT UP**—Olympic Runners—London (disco disc)
- ON FIRE**—T-Connection—TK (disco disc)
- RISKY CHANGES**—Bionic Boogie—Polydor (lp cut)
- STAYIN' ALIVE/NIGHT FEVER**—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- WHICH WAY IS UP?**—Stargard—MCA (disco disc)

DANCE YOUR ASS OFF/SAN FRANCISCO

- DJ: **Michael Lee**
- I FEEL GOOD**—Al Green—Hi (lp cut)
- IF YOU FEEL LIKE DANCIN'**—Al Hudson & the Soul Partners—ABC (disco disc)
- KEEP IT UP**—Olympic Runners—London (disco disc)
- LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD**—Bunny Sigler—Gold Mind (lp cuts)
- MANHATTAN LOVE SONG/SAL SOUL SISTER/WELL, HAVE A NICE DAY**—King Errisson—Westbound (lp cuts)
- THE OTHER SIDE OF MIDNIGHT/I KNOW THAT HE KNOWS/HEARTACHE**—Marsha Hunt—Aves (import lp cuts)
- RISKY CHANGES/DON'T LOSE THAT NUMBER**—Bionic Boogie—Polydor (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WHICH WAY IS UP?**—Stargard—MCA (disco disc)

LOST AND FOUND/WASHINGTON, D.C.

- DJ: **Bill Owens**
- CAN'T YOU FEEL IT**—Michele—West End (lp cut)
- DANCE A LITTLE BIT CLOSER**—Charo—Salsoul (disco disc)
- DON'T STOP ME (I LIKE IT)**—David Christie—Polydor (import lp cut)
- EVERYBODY DANCE/EST-CE QUE C'EST CHIC**—Chic—Atlantic (lp cuts)
- FAIRY TALE HIGH/WORKING THE MIDNIGHT SHIFT/I LOVE YOU**—Donna Summer—Casablanca (lp cuts)
- ON FIRE**—T-Connection—TK (disco disc)
- RISKY CHANGES/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER**—Bionic Boogie—Polydor (lp cuts)
- SUPERNATURE/GIVE ME LOVE**—Cerrone—Cotillion (lp medleys)
- THERE'S FIRE DOWN BELOW**—Fantastic Four—Westbound (lp cut)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)

PIPPINS/NEW YORK

- DJ: **Reggie T. Experience**
- DANCE LITTLE DREAMER/RISKY CHANGES/BOOGIE BOO**—Bionic Boogie—Polydor (lp cuts)
- GALAXY**—War—MCA (lp cut)
- GIVE ME LOVE/SUPERNATURE/SWEET DRUMS**—Cerrone—Cotillion (lp medleys)
- GOD HELPS THOSE (WHO HELP THEMSELVES)/LOVE CONNECTION**—The Dells—Mercury (lp cuts)
- LET'S GET TOGETHER/MAKING LOVE**—Pam Todd & Love Exchange—Sherlyn (lp cuts)
- LOVE EXPRESS/LET'S ALL CHANT**—Michael Zager Band—Private Stock (disco disc)
- SHAME**—Evelyn "Champagne" King—RCA (disco disc)
- TWO HOT FOR LOVE**—THP Orchestra—Butterfly (lp cut)
- WHICH WAY IS UP?**—Stargard—MCA (disco disc)
- WHY MUST THERE BE AN END/GOLDEN TEARS/COSMIC TRAVELLER/DANCE AND LEAVE IT ALL BEHIND YOU**—Sumeria—Raal (import lp cuts)

Springboard Collars Internal Thieves

RAHWAY, N.J.—An investigation instituted by Springboard International Records, Inc. has culminated in the recent exposure and arrest of a ring of thieves operating within the company.

Due to special security systems within the Springboard Custom Pressing Division, none of the stolen albums included merchandise from the Springboard's Custom Pressing Division—which has pressed for RCA, Capitol, Warner Bros. International, Readers Digest and Adam 8, or any other labels being pressed by Springboard. All of the lp thefts were confined to the Springboard family of labels due to interior tampering with the inventory control system. The losses are estimated to be in excess of several hundred thousand dollars; an insurance investigation is under way.

The thefts, which took place over a period of approximately three years, were originally discovered by Springboard's internal security people some time ago and were permitted to continue for several days, closely observed by a special team of private investigators, in order to uncover all parties involved including those to whom the stolen product was being sold. The surveillance led to a drop point in Elizabeth, New Jersey, and the subsequent arrests led to two signed confessions. Also involved in thefts was a Burns Security Guard, who has since confessed.

The Springboard Custom Pressing Division security systems have now been extended to cover the company's entire production and shipping facilities. In addition, plans for further safeguard controls are in the process of being developed.

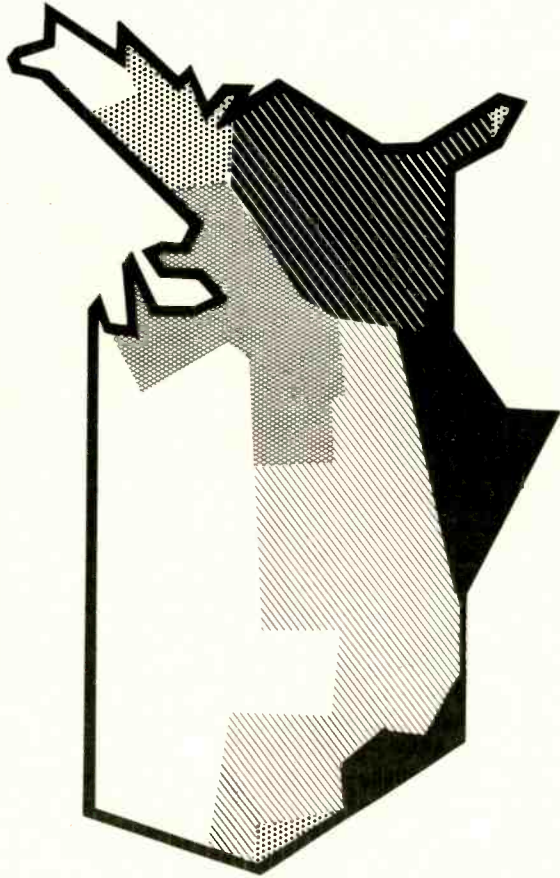
Furies Tap Ledgerwood As Publicity Director

NEW YORK — Frank Barsalona, president, and Bob Ehlinger, general manager, of the newly-formed Philadelphia Furies soccer club, have announced the interim appointment of Mike Ledgerwood as the club's publicity director. However, Ledgerwood will combine his new duties with his present position as east coast publicity director for A&M Records, the company owned by Jerry Moss, one of the partners in the Philadelphia franchise; and the label for which two other members of the soccer club's management, Peter Frampton, and Rick Wakeman, record.

Ledgerwood will operate from A&M's New York offices at 595 Madison Avenue, New York, N.Y. 10022; phone: (212) 826-0492.

RECORD WORLD

THE RADIO MARKETPLACE



Bill Tanner, Y100

"The radio marketplace is very simply the best national chart that's out there. We can look at it and tell instantly whether the stations that are aligned to our type of sound, our type of music research, are doing well with a record. That's what we want from a national trade."

Joel Denver, 96X

"It's an innovative idea in view of the fact that more records are happening on a region to region basis, rather than nationwide. It's a direct reflection of radio programmers becoming more in tune with their individual markets."

Bob Peyton, WZZP

"I like the radio marketplace because it gives me an instant point of comparison with stations in similar markets to ours."

Jim Elliot, WPGC

"More and more today radio stations are looking within their own market or region in terms of busting or playing a record. The radio marketplace is a great help in seeing what records are happening in markets similar to theirs instead of the whole country."

Charlie Lake, Bartel Broadcasting

"I have found the radio marketplace feature a welcome and innovative addition to Record World's continuing efforts to become even more valuable to the radio industry."

Bryan McIntyre, WCOL

"We find the radio marketplace useful for finding out what new songs are growing in our area."

Les Garland, KFRC

"I find that the radio marketplace brings records to my attention that might be right for San Francisco that I might otherwise miss by just reading a national chart."



Dedicated To The Needs Of The Music/Record Industry

CONCERT REVIEW

Queen Rocks Forum

■ LOS ANGELES—The electricity that is rock 'n roll was best exemplified at the Dec. 22 Queen (Elektra) concert here at the Forum in Los Angeles. Opening with their current hit, "We Will Rock You," and continuing for a fast-paced two and a-half hours and 26 songs, Queen showed why they are the best of the mid-'60s English revival bands. Combining material from their first album all the way to their current "News of The World," the band's diversity of style, harmony and texture was clear in the minds of the 18,500 devotees in the sold-out arena. Moving from song to song with a fluidity and power that few bands in rock can match, Queen proved why it is a musical unit with depth and vision.

Freddie Mercury's lead vocals were invigorating throughout, and proved particularly explosive in a medley combining "White Man" and "The Prophet Song." But the climax of the evening was clearly Mercury singing "White Christmas," with Brian May accompanying on acoustic guitar. The arrangement was in tune with the festive mood of the audience, with a Santa carrying Mercury in his bag, and reindeer dancing, balloons and dolls dropping from the ceiling as an added treat.

Drummer Roger Taylor, who composed "I'm In Love With My Car," carried lead vocals on the tune without losing the thrust behind the musical message, his drumming was precise and energetic. His vocals displayed the authority that characterizes all of Queen's harmony work.

Brian May's guitar work still remains refreshing and arresting, his playing matching the quality and depth of synthesizers, although Queen still holds out on using them.

John Deacon's bass work complements the over-all showmanship and execution the band offers its audience in such classics as "Bohemian Rhapsody, Keep Yourself Alive," "Somebody to Love."

Orly Kroh

\$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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ABC Hosts Xmas Gala



ABC Records recent Christmas party at Carlos & Charlie's drew more than 700 guests. Among the celebrants were, top row, at left: Herb Belkin, vice president of operations; Marilyn McCoo and Billy Davis Jr., and Jay Morgenstern, president of ABC/Dunhill Music, Inc. At right are Barry Grieff, vice president of marketing and creative services; ABC artist Eloise Laws; Tony Maiden of Rufus and David Wolinsky of Rufus. Bottom row at left: ABC Records president Steve Diener consults with Santa and, pictured at right are David Palmer of Wha-Koo; Barry Grieff; Danny Douma of Wha-Koo; Elaine Corlett, vice president of artist development, international division; Shelley Selover, national director of publicity, and Don Francisco of Wha-Koo.

Who In The World:

Steve Martin: From Cult Comedian To Superstar

■ "There is a new comedy and that is defined by the new comedians, but there's a difference between being professional and defining new comedy by a couple of routines."

Steve Martin's brand of comedy is hard enough to define without the added responsibility of isolating it to a particular time period. While his stand-up routines might be second cousins to those of predecessors from Lenny Bruce to Bob Newhart, his use of "schtick," from arrows through the head to fake noses, have far more to do with Lou Costello and Jerry Lewis than Martin's seemingly more sophisticated contemporaries.

"My act is intentionally apolitical," he said. "It's about the way people are in the ten feet that surround them. It's about what people think, not about what businesses do, or what governments do. It's about individuals and how distorted their thoughts can get just being alive in the world and how you have to completely become crazy in order to survive. Of

course, it varies from that just to get laughs."

Martin was born and raised in Orange County, Calif., just a bike-ride away from Disneyland. Living in the shadow of that monument to fantasy not only affected his career in general terms but in literal terms as well. He started working at the park when he was ten, selling rope tricks and guide books in Frontierland, doing magic tricks at Merlin's Main Street. It was there too, that he idolized the routines and techniques of Wally Boag, comedian at Disneyland's Golden Horseshoe Revue. Eventually Martin memorized Boag's whole act.

By the time he was 21-years old, Martin was making \$500 a week as a comedy writer for The Smothers Brothers. He later brought in \$1,500 a week writing for the Glen Campbell Good-Time Hour, a show he worked on for only two weeks. He quit because he thought the show was "so dumb." He won an Emmy for his work with the Smother Brothers and was nomi-

nated again for Van Dyke and Company. He's also written for Sonny and Cher, Pat Paulsen, Ray Stevens and John Denver.

Perhaps because of his association with television writing or his Southern California roots, when Martin finally decided to go back to performing he was commonly considered a Los Angeles "cult" comedian.

Martinmania Reigns

The past year, however, has produced something of a Martinmania. His stints as host of "Saturday Night Live" and the release of his Warner Brothers album, "Let's Get Small," has seemingly produced thousand of street-side Martin imitators. "Well, excu-u-u-use me" is as common today as "for sure" was a few years back.

Martin's album, listed at #27 this week, is certainly one of the comedy hits of the year, and the single, "Grandmother's Song," picked up a good deal of airplay. His recent national tour was capped off by a soldout appearance at New York's Avery Fisher Hall.

JANUARY 7, 1978



THE SINGLES CHART

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

JAN. 7	DEC. 31	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	YOU LIGHT UP MY LIFE DEBBY BOONE Warner/Curb WBS 8446 (WB) (13th Week)	20
2	3	BABY COME BACK PLAYER/RSO 870 (Polydor)	15
3	2	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882 (Polydor)	15
4	6	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/ Warner Bros. 8475	11
5	13	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	12
6	5	BLUE BAYOU LINDA RONSTADT/Asylum 45431	17
7	7	SENTIMENTAL LADY BOB WELCH/Capitol 4479	14
8	4	DON'T IT MAKE MY BROWN EYES BLUE CRYSTAL GAYLE/ United Artists 1016	24
9	11	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	13
10	12	COME SAIL AWAY STYX/A&M 1977	14
11	8	(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974	14
12	17	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	13
13	20	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	9
14	21	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	9
15	16	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	13
18	19	TURN TO STONE ELO/Jet JT 1099 (UA)	8
17	9	WE'RE ALL ALONE RITA COOLIDGE/A&M 1965	18
18	23	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	9
19	25	DESIREE NEIL DIAMOND/Columbia 3 10657	6
20	26	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	7
21	18	POINT OF KNOW RETURN KANSAS/Kirshner 4273 (CBS)	10
22	22	RUNAROUND SUE LEIF GARRETT/Atlantic 3440	9
23	24	THE WAY I FEEL TONIGHT BAY CITY ROLLERS/Arista 0272	12
24	10	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/ RSO 878 (Polydor)	21
25	29	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	8
26	27	NATIVE NEW YORKER ODYSSEY/RCA 11129	11
27	32	STAYIN' ALIVE BEE GEES/RSO 885 (Polydor)	5
28	14	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)	16
29	30	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca 902	9
30	15	IT'S SO EASY LINDA RONSTADT/Asylum 45433	14
31	36	EMOTION SAMANTHA SANG/Private Stock 178	9
32	35	I GO CRAZY PAUL DAVIS/Bang 733	20
33	34	GIRLS' SCHOOL/MULL OF KINTYRE WINGS/Capitol 8747	8
34	39	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883 (Polydor)	11
35	40	FFUN CON FUNK SHUN/Mercury 73959	8
36	33	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	12
37	39	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	24
38	31	ISN'T IT TIME THE BABYS/Chrysalis 2173	15
39	46	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	3
40	37	YOU MAKE LOVING FUN FLEETWOOD MAC/ Warner Bros. 8483	12
41	42	GETTIN' READY FOR LOVE DIANA ROSS/Motown 1427	10
42	48	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40918	6
43	38	MY WAY ELVIS PRESLEY/RCA 11165	9
44	47	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	8
45	49	HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA 11036	6
46	52	EASY TO LOVE LEO SAYER/Warner Bros. 8502	6
47	50	LOVELY DAY BILL WITHERS/Columbia 3 10627	8



48	53	OOH BOY ROSE ROYCE/Whitfield 8491 (WB)	9
49	54	LONG, LONG WAY FROM HOME FOREIGNER/Atlantic 3439	4
50	51	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	7
51	55	(YOU'RE MY) SOUL & INSPIRATION DONNY & MARIE/ Polydor 14439	9
52	58	FALLING LeBLANC & CARR/Big Tree 1600 (Atlantic)	6
53	56	PEG STEELY DAN/ABC 12320	7
54	62	I LOVE YOU DONNA SUMMER/Casablanca 907	4
55	63	THUNDER ISLAND JAY FERGUSON/Asylum 45444	4
56	59	TRIED TO LOVE PETER FRAMPTON/A&M 1988	5
57	44	YOUR SMILING FACE JAMES TAYLOR/Columbia 3 10602	19
58	72	THEME FROM 'CLOSE ENCOUNTERS' MECO/Millennium 608 (Casablanca)	2
59	66	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	5
60	60	REACH FOR IT GEORGE DUKE/Topic 8 50463	8
61	65	DON'T LET IT SHOW ALAN PARSONS PROJECT/Arista 0288	6
62	67	THE NEXT HUNDRED YEARS AL MARTINO/Capitol 4508	6
63	17	JACK & JILL RAYDIO/Arista 0283	4
64	41	SWINGTOWN STEVE MILLER BAND/Capitol 4496	13
65	43	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	25
66	74	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	3
67	45	BABY, WHAT A BIG SURPRISE CHICAGO/Columbia 3 10620	15
68	68	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	12
69	69	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971	9
70	80	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 424 (Capitol)	2
71	73	AS STEVIE WONDER /Tamla 54291 (Motown)	9
72	82	THE LONELIEST MAN ON THE MOON DAVID CASTLE/ Parachute 505 (Casablanca)	4
73	57	CALLING OCCUPANTS OF INTERPLANETARY CRAFT CARPENTERS/A&M 1978	14
74	83	GALAXY WAR /MCA 40820	4
75	84	LAY DOWN SALLY ERIC CLAPTON/RSO 886 (Polydor)	2
76	78	GOODBYE GIRL DAVID GATES/Elektra 45450	4
77	85	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	2
78	79	TOO HOT TA TROT COMMODORES/Motown 1432	3
79	87	SWEET MUSIC MAN KENNY ROGERS/United Artists 1095	2
80	81	MIND BENDER STILLWATER/Capricorn 0280	4
81	98	BELLE AL GREEN/Hi 77505 (Cream)	2
82	88	LET'S FOOL AROUND GENERAL JOHNSON/Arista 0264	3
83	61	SHE'S NOT THERE SANTANA/Columbia 3 10616	14
84	94	LADY LOVE LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	3
85	75	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT) MEATLOAF/Epic/Cleveland Intl. 8 50467	10
86	70	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation 1103	12
87	91	SHOUT IT OUT LOUD KISS/Casablanca 906	2
88	64	SEND IN THE CLOWNS JUDY COLLINS/Elektra 45076	16
89	93	OUR LOVE NATALIE COLE/Capitol 4509	3
90	90	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	7
91	95	YOU MADE ME CRAZY SAMMY HAGAR/Capitol 4502	2
92	86	IF IT DON'T FIT DON'T FORCE IT KELLE PATTERSON/ Shadybrook 1041	8
93	77	I FEEL LOVE DONNA SUMMER/Casablanca 884	23
94	89	GRANDMOTHER'S SONG STEVE MARTIN/Warner Bros. 8503	7
95	76	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century 2350	19
96	96	WE JUST DISAGREE DAVE MASON/Columbia 3 10575	19
97	92	BLOAT ON CHEECH & CHONG /Epic/Ode 50471	10
98	97	DON'T LET THE FLAME BURN OUT JACKIE DeSHANNON/ Amherst 725	6
99	99	HARD TIMES BOZ SCAGGS/Columbia 3 10606	13
100	100	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	14

PRODUCERS AND PUBLISHERS ON PAGE 24

FLASHMAKER



DON JUAN'S RECKLESS DAUGHTER
JONI MITCHELL
Asylum

MOST ADDED:

- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
- RUNNING ON EMPTY**—Jackson Browne—Asylum
- LOVE ON THE WIRE**—Clover—Mercury
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
- 96 DEGREES IN THE SHADE**—Third World—Island
- ALL 'N ALL**—Earth, Wind & Fire—Col
- LONGER FUSE**—Dan Hill—20th Century

WBCN-FM/BOSTON

- ADDS:**
- ROCKAWAY BEACH** (single)—Ramones—Sire
- HEAVY ACTION (airplay in descending order):**
- AJA—Steely Dan—ABC
 - ALL 'N ALL**—Earth, Wind & Fire—Col
 - THE STRANGER**—Billy Joel—Col
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - THE BELLE ALBUM**—Al Green—Hi
 - ROUGH MIX**—Townshend/Lane—MCA
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - SLOWHAND**—Eric Clapton—RSO
 - MY AIM IS TRUE**—Elvis Costello—Col
 - LIVIN' ON THE FAULT LINE**—Doobie Brothers—WB

WLIR-FM/LONG ISLAND

- ADDS:**
- LIVE & LET LIVE**—10cc—Mercury
 - TALKING HEADS: 77**—Sire
 - THAT'S NOT FUNNY** (single)—National Lampoon—National Lampoon
 - TO DADDY** (single)—Emmylou Harris—WB
- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - THE STRANGER**—Billy Joel—Col

- AJA—Steely Dan—ABC
- MY AIM IS TRUE**—Elvis Costello—Col
- EDDIE MONEY**—Col
- RICK DANKO**—Arista
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- SLOWHAND**—Eric Clapton—RSO
- BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
- MANORISMS**—Wet Willie—Epic

WBAB-FM/LONG ISLAND

- ADDS:**
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
 - LOVE ON THE WIRE**—Clover—Mercury
- HEAVY ACTION (airplay in descending order):**
- THE STRANGER**—Billy Joel—Col
 - RUNNING ON EMPTY**—Jackson Browne—Col
 - AJA—Steely Dan—ABC
 - OUT OF THE BLUE**—ELO—Jet
 - SLOWHAND**—Eric Clapton—RSO
 - MY AIM IS TRUE**—Elvis Costello—Col
 - HEROES**—David Bowie—RCA
 - FOREIGNER**—Atlantic
 - TOUCH & GONE**—Gary Wright—WB
 - EDDIE MONEY**—Col

WCOZ-FM/BOSTON

- ADDS:**
- THE BELLE ALBUM**—Al Green—Hi
 - THE SCRATCH BAND** (bp)—Big Sound
- HEAVY ACTION (airplay in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - RUMOURS**—Fleetwood Mac—WB
 - FRENCH KISS**—Bob Welch—Capitol
 - OUT OF THE BLUE**—ELO—Jet
 - THE STRANGER**—Billy Joel—Col
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - NEWS OF THE WORLD**—Queen—Elektra
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum

WPLR-FM/NEW HAVEN

- ADDS:**
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - POMPEII**—Triumvirat—Capitol
 - PRISM**—Ariola
 - RICK DANKO**—Arista
 - ROOMFUL OF BLUES**—Island
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY**—Jackson Browne—Asylum
 - AJA—Steely Dan—ABC
 - NEWS OF THE WORLD**—Queen—Elektra

- RUMOURS**—Fleetwood Mac—WB
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA
- WORKS VOL. II**—Emerson, Lake & Palmer—Atlantic
- THE STRANGER**—Billy Joel—Col
- SPECTRES**—Blue Oyster Cult—Col
- OUT OF THE BLUE**—ELO—Jet

WCMF-FM/ROCHESTER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- SLOWHAND**—Eric Clapton—RSO
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - MANORISMS**—Wet Willie—Epic
 - LONGER FUSE**—Dan Hill—20th Century
 - LOVE ON THE WIRE**—Clover—Mercury
 - GLENDA GRIFFITH**—Ariola
 - PLAYER**—RSO
 - YOU'RE THE ONLY DANCER**—Jackie DeShannon—Amherst
 - LIFE ON THE LINE**—The Rods—Island

WYDD-FM/PITTSBURGH

- ADDS:**
- THE EARLY YEARS**—Al Stewart—Janus
 - THUNDER ISLAND**—Jay Ferguson—Asylum
- 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
 - POINT OF KNOW RETURN**—Kansas—Kirshner
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - FRENCH KISS**—Bob Welch—Capitol
 - DECADE**—Neil Young—Reprise
 - AJA—Steely Dan—ABC

WIOQ-FM/PHILADELPHIA

- ADDS:**
- BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - GEORGE THORGOOD & DESTROYERS**—Rounder
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - THE BEST OF JOAN C. BAEZ**—A&M
- HEAVY ACTION (airplay, sales, phones in descending order):**
- EDDIE MONEY**—Col
 - LAKE**—Col
 - YOUNG MEN GONE WEST**—City Boy—Mercury
 - GONE TO EARTH**—Barclay James Harvest—MCA
 - NEWS OF THE WORLD**—Queen—Elektra

- THE STRANGER**—Billy Joel—Col
- METRO**—Sire
- HEROES**—David Bowie—RCA
- IT TAKES ONE TO KNOW ONE**—Detective—Swan Song
- TALKING HEADS: 77**—Sire

WHFS-FM/WASHINGTON

- ADDS:**
- ANOTHER TRIP TO EARTH**—Gabriel—Dharma
 - BLUE LIGHTS IN THE BASEMENT**—Roberta Flack—Atlantic
 - LOVE ON THE WIRE**—Clover—Mercury
 - NINETY-SIX DEGREES IN THE SHADE**—Third World—Island
 - WINDOW OF A CHILD**—Seawind—CTI
- HEAVY ACTION (airplay in descending order):**
- DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - AJA—Steely Dan—ABC
 - MY AIM IS TRUE**—Elvis Costello—Col
 - RICK DANKO**—Arista
 - LEVON HELM & THE RCO ALL-STARS**—ABC
 - LITTLE CRIMINALS**—Randy Newman—WB
 - LIVE AT THE BIJOU**—Grover Washington Jr.—Kudu
 - ROOMFUL OF BLUES**—Island
 - THE BELLE ALBUM**—Al Green—Hi

WKLS-FM/ATLANTA

- ADDS:**
- FEELS SO GOOD**—Chuck Mangione—A&M
 - THUNDER ISLAND**—Jay Ferguson—Asylum
 - TOM PETTY & HEARTBREAKERS**—Shelter
- HEAVY ACTION (airplay, sales, phones):**
- AJA—Steely Dan—ABC
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - GRAND ILLUSION**—Styx—A&M
 - NEWS OF THE WORLD**—Queen—Elektra
 - OUT OF THE BLUE**—ELO—Jet
 - RUMOURS**—Fleetwood Mac—WB
 - SIMPLE DREAMS**—Linda Ronstadt—Asylum
 - SLOWHAND**—Eric Clapton—RSO
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA

WORJ-FM/ORLANDO

- ADDS:**
- ALL 'N ALL**—Earth, Wind & Fire—Col
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - THE EARLY YEARS**—Al Stewart—Janus
- HEAVY ACTION (airplay, sales, phones in descending order):**
- STREET SURVIVORS**—Lynyrd Skynyrd—MCA

- OUT OF THE BLUE**—ELO—Jet
- NEWS OF THE WORLD**—Queen—Elektra
- DOWN TWO THEN LEFT**—Boz Scaggs—Col
- SLOWHAND**—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE**—Rod Stewart—WB

WAIV-FM/JACKSONVILLE

- ADDS:**
- CONSEQUENCES**—Lol Creme & Kevin Godley—Mercury
 - GLENDA GRIFFITH**—Ariola
 - HARDNESS OF THE WORLD**—Slave—Cotillion
 - LIVE & LET LIVE**—10cc—Mercury
- HEAVY ACTION (airplay, sales in descending order):**
- NEWS OF THE WORLD**—Queen—Elektra
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA
 - A PAUPER IN PARADISE**—Gino Vannelli—A&M
 - BROKEN HEART**—The Babys—Chrysalis
 - DON JUAN'S RECKLESS DAUGHTER**—Joni Mitchell—Asylum
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - STILLWATER**—Capricorn
 - PUTTING IT STRAIGHT**—Pat Travers—Polydor
 - DRAW THE LINE**—Aerosmith—Col
 - RUNNING ON EMPTY**—Jackson Browne—Asylum

WMMS-FM/CLEVELAND

- HEAVY ACTION (airplay, sales in descending order):**
- NEWS OF THE WORLD**—Queen—Elektra
 - FRENCH KISS**—Bob Welch—Capitol
 - RUNNING ON EMPTY**—Jackson Browne—Asylum
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - BAT OUT OF HELL**—Meat Loaf—Epic/Cleveland Intl.
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - RUMOURS**—Fleetwood Mac—WB
 - SLOWHAND**—Eric Clapton—RSO
 - MANORISMS**—Wet Willie—Epic
 - DRAW THE LINE**—Aerosmith—Col

WCOL-FM/COLUMBUS

- HEAVY ACTION (airplay, sales):**
- AJA—Steely Dan—ABC
 - BROKEN HEART**—The Babys—Chrysalis
 - DOWN TWO THEN LEFT**—Boz Scaggs—Col
 - FOOT LOOSE & FANCY FREE**—Rod Stewart—WB
 - 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
 - STREET SURVIVORS**—Lynyrd Skynyrd—MCA

THE FM AIRPLAY REPORT

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

TOP AIRPLAY



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST AIRPLAY:

- RUNNING ON EMPTY—Jackson Browne—Asylum
- OUT OF THE BLUE—ELO—Jet
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- SLOWHAND—Eric Clapton—RSO
- NEWS OF THE WORLD—Queen—Elektra
- AJA—Steely Dan—Jet
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- THE STRANGER—Billy Joel—Col

WABX-FM/DETROIT

ADDS:

- LONGER FUSE—Dan Hill—20th Century
- HEAVY ACTION (airplay, sales, phones in descending order):
- POINT OF KNOW RETURN—Kansas—Kirshner
- I ROBOT—Alan Parsons Project—Arista
- DRAW THE LINE—Aerosmith—Col
- OUT OF THE BLUE—ELO—Jet
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- RUNNING ON EMPTY—Jackson Browne—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- FRENCH KISS—Bob Welch—Capitol
- BROKEN HEART—The Babys—Chrysalis

WWW-FM/DETROIT

HEAVY ACTION (airplay in descending order):

- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- RUNNING ON EMPTY—Jackson Browne—Asylum

DRAW THE LINE—Aerosmith—Col

DOWN TWO THEN LEFT—Boz Scaggs—Col

DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

SLOWHAND—Eric Clapton—RSO

POINT OF KNOW RETURN—Kansas—Kirshner

WXRT-FM/CHICAGO

ADDS:

- ANOTHER TRIP TO EARTH—Gabriel Bondage—Dharma
- CHICAGO & OTHER PORTS—Fred Holstein—Philo
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- FIRST MEDITATIONS—John Coltrane—ABC
- GOING BACK HOME—Homesick James—Trix
- INNER VOICES—McCoy Tyner—Milestone
- 96 DEGREES IN THE SHADE—Third World—Island

RUNNING ON EMPTY—Jackson Browne—Asylum

THE VIEW FROM HOME—Bryan Bowers—Flying Fish

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

- RUNNING ON EMPTY—Jackson Browne—Asylum
- AJA—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

FOOT LOOSE & FANCY FREE—Rod Stewart—WB

OUT OF THE BLUE—ELO—Jet

IN COLOR—Cheap Trick—Epic

STREET SURVIVORS—Lynyrd Skynyrd—MCA

LITTLE CRIMINALS—Randy Newman—WB

MY AIM IS TRUE—Elvis Costello—Col

SLOWHAND—Eric Clapton—RSO

WKDF-FM/NASHVILLE

ADDS:

- BROKEN BLOSSOM—Bette Midler—Atlantic
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- LONGER FUSE—Dan Hill—20th Century
- RUNNING ON EMPTY—Jackson Browne—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):
- THE STRANGER—Billy Joel—Col
- FRENCH KISS—Bob Welch—Capitol
- AJA—Steely Dan—ABC
- POINT OF KNOW RETURN—Kansas—Kirshner
- LITTLE CRIMINALS—Randy Newman—WB
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- OUT OF THE BLUE—ELO—Jet
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB

SLOWHAND—Eric Clapton—RSO

WORKS VOL. II—Emerson, Lake & Palmer—Atlantic

WQFM-FM/MILWAUKEE

HEAVY ACTION (airplay in descending order):

- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FRENCH KISS—Bob Welch—Capitol
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- AJA—Steely Dan—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- SLOWHAND—Eric Clapton—RSO
- THE STRANGER—Billy Joel—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum

KLOL-FM/HOUSTON

ADDS:

- CAPTURED—Target—A&M
- FANDANGO—RCA
- RICK WAKEMAN'S CRIMINAL RECORD—A&M
- SANDMAN—Herb Pedersen—Epic
- HEAVY ACTION (airplay in descending order):
- RUNNING ON EMPTY—Jackson Browne—Asylum
- MOONFLOWER—Santana—Col
- CSN—Crosby, Stills & Nash—Atlantic
- TERENCE BOYLAN—Asylum
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- WORKS VOL. II—Emerson, Lake & Palmer—Atlantic
- THE STRANGER—Billy Joel—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB

KGB-FM/SAN DIEGO

ADDS:

- ALL 'N ALL—Earth, Wind & Fire—Col
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- RUNNING ON EMPTY—Jackson Browne—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- OUT OF THE BLUE—ELO—Jet
- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- HOMEGROWN V—Various Artists—KGB
- NEWS OF THE WORLD—Queen—Elektra

LITTLE CRIMINALS—Randy Newman—WB

STREET SURVIVORS—Lynyrd Skynyrd—MCA

SIMPLE DREAMS—Linda Ronstadt—Asylum

KWST-FM/LOS ANGELES

ADDS:

- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- HEAVY ACTION (airplay, sales, phones in descending order):
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- OUT OF THE BLUE—ELO—Jet
- KISS ALIVE II—Casablanca
- RUNNING ON EMPTY—Jackson Browne—Asylum
- LITTLE CRIMINALS—Randy Newman—WB
- NEWS OF THE WORLD—Queen—Elektra
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- DRAW THE LINE—Aerosmith—Col

KMET-FM/LOS ANGELES

ADDS:

- PUTTING IT STRAIGHT—Pat Travers—Polydor
- ROCKET TO RUSSIA—Ramones—Sire
- HEAVY ACTION (airplay in descending order):
- NEWS OF THE WORLD—Queen—Elektra
- RUNNING ON EMPTY—Jackson Browne—Asylum
- OUT OF THE BLUE—ELO—Jet
- DRAW THE LINE—Aerosmith—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- SPECTRES—Blue Oyster Cult—Col
- MY AIM IS TRUE—Elvis Costello—Col
- EDDIE MONEY—Col
- FRENCH KISS—Bob Welch—Capitol

KZAP-FM/SACRAMENTO

ADDS:

- INNER VOICES—McCoy Tyner—Milestone
- LIFE ON THE LINE—The Rods—Island
- LOVE ON THE WIRE—Clover—Mercury
- THAT'S NOT FUNNY—National Lampoon—National Lampoon
- THIS IS THE MODERN WORLD—The Jam—Polydor
- HEAVY ACTION (airplay in descending order):
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum

FOOT LOOSE & FANCY FREE—Rod Stewart—WB

DOWN TWO THEN LEFT—Boz Scaggs—Col

LISTEN NOW—Phil Manzanera/801—Polydor (import)

MY AIM IS TRUE—Elvis Costello—Col

RAIN DANCES—Camel—Janus

EDDIE MONEY—Col

OUT OF THE BLUE—ELO—Jet

SPECTRES—Blue Oyster Cult—Col

KZEL-FM/EUGENE

ADDS:

- 96 DEGREES IN THE SHADE—Third World—Island
- PROTEST—Bunny Wailer—Island
- THESE ARE MY SONGS—Otis Blackwell—Inner City
- 25 YEARS OF COMEDY—Various Artists—WB
- HEAVY ACTION (airplay, sales, phones):
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- DRAW THE LINE—Aerosmith—Col
- KARLA BONOFF—Col
- MY AIM IS TRUE—Elvis Costello—Col
- OUT OF THE BLUE—ELO—Jet
- OXYGENE—Jean-Michel Jarre—Polydor
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- WINTER SONG (single)—Angel—Casablanca

KZAM-FM/SEATTLE

ADDS:

- BLT—Wolf
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- JUST FOR FUN—Stanley Cowell—Galaxy
- LOVE ON THE WIRE—Clover—Mercury
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SCOTT HAMILTON—Concord
- SOUL VILLAGE—Walter Bishop Jr.—Muse
- ZOMBIE—Fela & Afrika '70—Mercury
- HEAVY ACTION (airplay):
- AJA—Steely Dan—ABC
- DON JUAN'S RECKLESS DAUGHTER—Joni Mitchell—Asylum
- KARLA BONOFF—Col
- LEVON HELM & THE RCO ALL-STARS—ABC
- LITTLE CRIMINALS—Randy Newman—WB
- 96 DEGREES IN THE SHADE—Third World—Island
- PERILOUS JOURNEY—Gordon Giltrap—Electric (import)
- RECKLESS ABANDON—David Bromberg Band—Fantasy
- SLOWHAND—Eric Clapton—RSO

Import Albums

ONE WORLD

JOHN MARTYN—Island ILPS 9492 (U.K.)

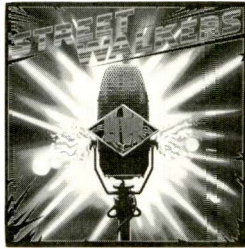
Martyn's most varied album to date is certain to increase his following from cult status to a broader audience of enthusiasts. The music covers a wide spectrum as opposed to his more acoustic recent works with Steve Winwood making a major contribution on keyboards and bass. The title song has a Tom Waits influence.



LIVE

STREETWALKERS—Vertigo 6641 703 (U.K.)

The group led by former Family frontmen Roger Chapman and Charlie Whitney has reportedly split up, leaving behind this live two record set. Streetwalkers was a favorite of English hard rock aficionados and here the group shows what they do best with "Can't Come On," "Chilli Con Carne" and "Walking On Waters."



TOME VI

ANGE—Philips 6641 715 (France)

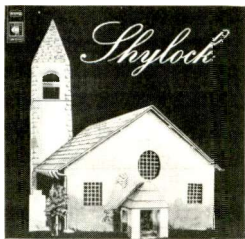
Ange is one of France's premier progressive rock groups, having earned that status through numerous lps, a well constructed stage act and a strict adherence to French culture. The latter has been their undoing worldwide but this live set is outstanding if one can tolerate the sometimes excessive French lyrics.



SHYLOCK

CBS 82189 (France)

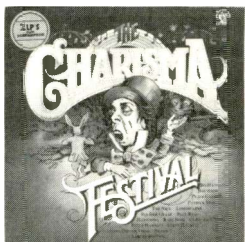
An inspired debut by this French three piece group. The flavor of the music is unusually progressive for that country—even more so for the fact that it is totally instrumental. The keyboard-percussion-guitar lineup makes effective use of overdubbing and textures, drawing comparisons to latter day King Crimson.



THE CHARISMA FESTIVAL

VARIOUS ARTISTS—Charisma 6641 701 (Germany)

The label has been known to release some exceptional progressive rock samplers through the years and this two record set from Germany is one of their best with recent album tracks from Peter Gabriel, Genesis, Van der Graaf, Patrick Moraz, Paul Ryan, Peter Hammill and others.



GEEF VOOR NEW WAVE

VARIOUS ARTISTS—Ariola 25541 ET (Holland)

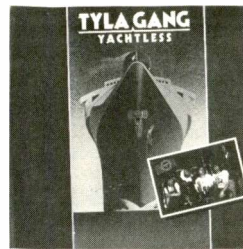
The best compilation album of new wave artists we've heard yet comes from this Dutch label. Artists include the Sex Pistols, Eddie and the Hot Rods, the Motors, Tom Petty & the Heartbreakers, Dwight Twilley, Generation X, Radio Stars, the Adverts, Rubinoos and others.



ALL SKREWED UP

SKREWDRIVER—Chiswick CH 3 (U.K.)

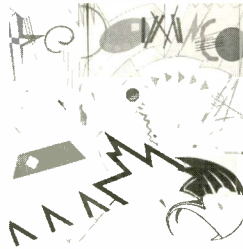
These skinheads gone punk have hit upon the latest marketing scam: a 13 song lp that plays at 45 r.p.m. Unfortunately, the music does not sustain the interest created by the packaging. A crucial lapse in judgement in the selection of their one cover, "Won't Get Fooled Again" makes for a good anti-punk argument.



YACHTLESS

TYLA GANG—Beserkley BSERK 11 (U.K.)

A single for Stiff over a year ago introduced this group led by former Ducks Deluxe guitarist Sean Tyla. Here, with a new label and former Winkies bassist Brian Turrington, the group succeeds with a no frills rock approach as typified by "Dust On the Needle," "Don't Turn Your Radio On" and "Hurricane."



MUSIC FOR PLEASURE

THE DAMNED—Stiff SEEZ 5 (U.K.)

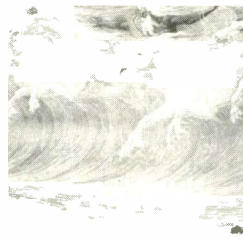
The first English new wave group to have an album in the stores has taken a year for their follow-up. Pink Floyd drummer Nick Mason produced the set and gives their sound more substance but otherwise the group reconfirms its reputation for the tongue-in-cheek.



SONGS FOR SWINGING LOVERS

RADIO STARS—Chiswick WIK 5 (U.K.)

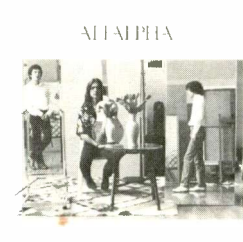
Andy Ellison and Martin Gordon have been playing rock like this for years before the acknowledgement of a new wave and as a result, Radio Stars is one of the best groups of its kind around. The inclusion of a single of "Dirty Pictures" helps to make it an excellent package of well played hard rock material.



BRANDUNG

NOVALIS—Brain 0060.094 (Germany)

The group's album output has been inconsistent of late, with their recent live set pointing to many different directions. Here the German quintet is back on track with an Achim Reichel produced lp that contains inspired moments of composition and soloing.



ALFALPHA

EMI 3213 (U.K.)

The trio's light, airy arrangements and harmonies bear more than a passing resemblance to the earlier work of America. Nick Laird-Clowes, Andy Harley and Sam Harley comprise the group and show considerable promise with songs like "Nothing To Keep Me Here," "Hung Up On A Line" and "If I Can Just Get Through Tonight."



FURTHER TEMPTATIONS

THE DRONES—Valer VRLP 1 (U.K.)

Manchester's entry in the new wave is this group that shows a marked improvement over their last couple of singles. The quartet has a basic, uncompromising approach on originals like "Persecution Complex," "Bone Idol" (a single) and "Look Alikes." Their version of "Be My Baby" is sheer arrogance.



CHISHOLM IN MY BOSOM

ARTHUR BROWN—Gull GULP 1023 (U.K.)

This eccentric offspring of '60s psychedelia is back and is still the non-conformist he was eight years ago. "I Put A Spell On You," one of his early favorites, has been re-cut and is followed by a gospel number, "The Lord Is My Saviour." The 18 minute title track sprawls over the entirety of side two.



CLASSICAL



CLASSICAL RETAIL REPORT

JANUARY 7, 1978
CLASSIC OF THE WEEK



BEETHOVEN
COMPLETE SYMPHONIES
KARAJAN
DG

BEST SELLERS OF THE WEEK

BEETHOVEN: COMPLETE SYMPHONIES
—Karajan—DG
CHARPENTIER: LOUISE—Sills, Gedda,
Van Dam, Rudel—Angel
DONIZETTI: L'ELISIR D'AMORE—
Cotrubas, Domingo, Wixell, Evans,
Pritchard—Columbia

KORVETTES/U.S.

BACH: CHRISTMAS ORATORIO—Ledger
—Angel
BEETHOVEN: COMPLETE SYMPHONIES
—DG
CHARPENTIER: LOUISE—Angel
WHITE CHRISTMAS—Columbia
GERSHWIN ON BROADWAY—Thomas
—Columbia
HANDEL: MESSIAH—Davis—Philips
HOROWITZ GALA—RCA
**LUCIANO PAVAROTTI SINGS O HOLY
NIGHT**—London
**JOAN SUTHERLAND-LUCIANO PAVAROTTI
IN OPERA DUETS**—London
TCHAIKOVSKY: NUTCRACKER SUITE—
Angel

SAM GOODY/EAST COAST

BACH: BRANDENBURG CONCERTOS—
Leonhardt—ABC (Seon)
BEETHOVEN: COMPLETE SYMPHONIES
—DG
CHARPENTIER: LOUISE—Angel
DONIZETTI: L'ELISIR D'AMORE—Columbia
HANDEL: MESSIAH—Davis—Philips
LISZT: ANNEES DE PELERINAGE—
Berman—DG
PUCCINI: EDGAR—Scotto, Bergonzi,
Queler—Columbia
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—Berman, Abbado—Columbia
TCHAIKOVSKY: SYMPHONY NO. 6—
Solti—London
VERDI: REQUIEM—Price, Baker, Luchetti,
Van Dam, Solti—RCA

KING KAROL/N.Y.

BACH: BRANDENBURG CONCERTOS—
Leonhardt—ABC (Seon)

MARIA CALLAS: LA DIVINA—Angel
RENAISSANCE AND MEDIEVAL CHRISTMAS
—Nonesuch
VIENNA CHOIR BOYS CHRISTMAS—RCA
GERSHWIN ON BROADWAY—Thomas
—Columbia
GREATEST HITS OF 1720—Columbia
HOROWITZ JUBILEE—RCA
LISZT: FAUST SYMPHONY—Bernstein
—DG
**JOAN SUTHERLAND-LUCIANO PAVAROTTI
IN OPERA DUETS**—London
CLARA ROCKMORE PLAYS THE THEREMIN
—Delos

ROSE DISCOUNT/CHICAGO

BACH: BRANDENBURG CONCERTOS—
Leonhardt—ABC (Seon)
BEETHOVEN: COMPLETE SYMPHONIES
—DG
CHARPENTIER: LOUISE—Angel
DONIZETTI: L'ELISIR D'AMORE—Columbia
DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopez-Cobos—
Philips
MAHER: SYMPHONY NO. 2—Horne,
Abbado—DG
MAHLER: SYMPHONY NO. 9—Giulini
—DG
**LUCIANO PAVAROTTI SINGS O HOLY
NIGHT**—London
TCHAIKOVSKY: SYMPHONY NO. 6—
Solti—London
VERDI: REQUIEM—Price, Baker, Luchetti,
Van Dam, Solti—RCA

SOUND WAREHOUSE/DALLAS

BEETHOVEN: COMPLETE SYMPHONIES
—DG
MARIA CALLAS: LA DIVINA—Angel
CHARPENTIER: LOUISE—Angel
DONIZETTI: L'ELISIR D'AMORE—Columbia
THE GREATEST HITS OF 1720—Columbia
NATIVITY—Shaw—Turnabout
**LUCIANO PAVAROTTI SINGS O HOLY
NIGHT**—London
**RACHMANINOFF: PIANO CONCERTO
NO. 3**—Berman, Abbado—Columbia
SIBELIUS: COMPLETE SYMPHONIES—
Davis—Philips
TCHAIKOVSKY: SYMPHONY NO. 6—
Solti—London

ODYSSEY/SAN FRANCISCO

BEETHOVEN: COMPLETE SYMPHONIES
—DG
WHITE CHRISTMAS—Columbia
DONIZETTI: L'ELISIR D'AMORE—Columbia
DONIZETTI: LUCIA DI LAMMERMOOR—
Caballe, Carreras, Lopez-Cobos—
Philips
GREATEST HITS OF 1720—Columbia
BAROQUE LUTE, VOL. II—D'Ambois—
ABC (Seon)
MENDELSSOHN: OCTET—Cleveland,
Tokyo Quartets—RCA
OFFENBACH: LA PERICHOLE—Crespin,
Lombard—RCA
VERDI: REQUIEM—Price, Baker, Luchetti,
Van Dam, Solti—RCA
VERDI: SIMON BOCCANEGRA—Freni,
Carreras, Cappuccilli, Abbado—DG

A New Tannhaeuser

By SPEIGHT JENKINS

■ NEW YORK—This column is naturally more concerned with recordings that have become recently available, but sometimes as in the case of Puccini's *Edgar* last spring I have the chance to look ahead to what is set to become a recording. Sometimes, too, there is a feeling that a great performance has been heard that should be recorded, and that is the case with the new production of Richard Wagner's *Tannhaeuser* at the Metropolitan Opera, heard for the first time just 10 days ago.

Available Recordings

At present there are available, according to the Schwann catalogue, three complete versions in stereo: one with Birgit Nilsson as both Venus and Elisabeth and Wolfgang Windgassen in the title role, conducted by Otto Gerdes on DG; one with Elisabeth Gruemmer as the most memorable performer for Angel, and a fine Paris version of the opera conducted by Georg Solti with Christa Ludwig as Venus and Rene

Kollo as Tannhaeuser on London. All are acceptable recordings, but none has the quality overall or theatrical intensity of the current Metropolitan production.

In short, it is a crime if some record company does not immediately plan to record Leonie Ry-sanek as Elisabeth, Grace Bumbry as Venus, Bern Weikl as Wolfram, John McCurdy as the Landgrave, and above all James McCracken as Tannhaeuser with James Levine conducting. This is one of the best ensembles ever gathered together for any Wagner opera in New York, and it has the kind of quality that would make a very successful commercial record.

The basic element—once the marvelous Met production of Otto Schenck and the sets of Guenther Schneider-Seimssen cannot be seen—that makes the production unusual is the nature of Levine's conducting. The work received its premiere on Decem-

(Continued on page 43)

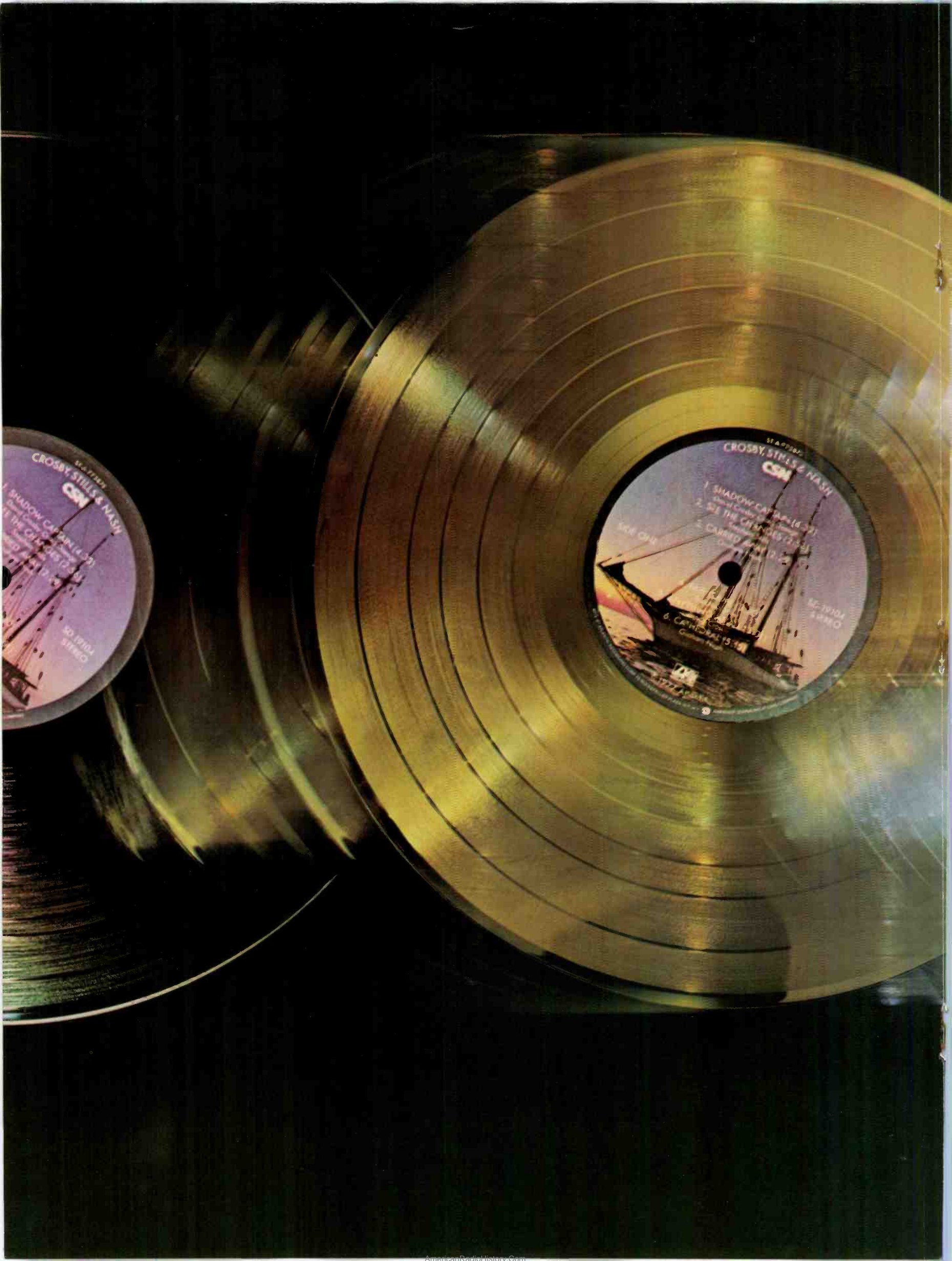
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1720**
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MOURET: RONDEAU
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ALBINONI: ADAGIO
BACH: AIR (For The G String)
HANDEL:
SARABANDE From Suite No. 11
(Theme From Barry Lyndon)
Philharmonia Virtuosi
of New York
Richard Kapp
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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

Maurice White: From Sessionman To Producer

By SAM SUTHERLAND

■ Even if Maurice had chosen to retire as a musician in the early '70s, his mid-decade emergence as a producer would guarantee him prominence: White's work with The Emotions, Deneice Williams and his own band, Earth, Wind and Fire, speaks for itself, as a look at RW's pop and r&b charts will attest. In reality, though, White has balanced his activities as leader of EW&F with the remarkable success of Kalimba Productions, which he directs together with his brother, Verdine White (who produced the debut lp for Pockets—another chart item highlighting Kalimba's enviable ability to gain sales and airplay acceptance). A native of Chicago, White moved to California in the early '70s to form Earth, Wind and Fire as a new, progressive alternative to the r&b styles of that time; following the group's initial albums for Warner Bros., White and his partners signed with Columbia, where the group's grass roots FM acceptance and growing album sales broke through to first the gold and then platinum levels. The following Dialogue focuses on White's views on production, and reviews his development from session musician to superstar producer.



Maurice White

Record World: Although you're best known to audiences for your work with Earth, Wind and Fire, your musical background prior to forming the band includes a large shot of pure jazz as well. You were associated with Ramsey Lewis, among others. Was he the first major act you worked regularly with?

Maurice White: No, before Ramsey the thing that was really my introduction to him was Chess Records. That's where I learned everything I know now.

RW: Including production?

White: That's right. During the Chess days, I was involved with the studio situation there. That was happening during 1964 and 1965, and we had a great many artists that we worked with.

But I'll go back even farther. As a child, I used to sit up and listen to radio; I'd analyze radio and everybody that I heard, that really thrilled me during my childhood, was working in a blues and jazz idiom. From Muddy Waters to B. B. King to Bobby Bland to Ramsey and Miles Davis.

So it was a thrill, the thrill of my life, working for a record company where I could all of a sudden play with some of those artists I had always dreamed of playing with. It was great. I played on records with people like Chuck Berry, Ramsey, of course, Muddy Waters, Howlin' Wolf, Etta James, The Dells.

RW: That's quite a range. So, from the very beginning, you found yourself working with a varied array of styles.

White: Yes, that's what happened. During the time with Chess, we had a production situation where we would come into the studio and actually create songs at the moment.

RW: Who was usually the line producer on those sessions?

White: Billy Davis, who's now at McCann-Erickson. Esmond Edwards was over the jazz roster, and Billy Davis was over everything else. So this whole scheme made a great contribution to my development, because I got a chance to see how records were formed, and I was part of the whole trip in whatever was happening. I learned songwriting, I learned production, I learned everything.

RW: That was where you first learned about studio technology as well?

White: Yes. It all started one day when Esmond Edwards said, "Hey, stop that machine over there." I stopped the tape machine, and that was the beginning of my career, because I became interested in the machine itself for the first time, what it was like, how it controlled what we did. I went on from there.

RW: Actual recording procedures were comparatively straightforward then, weren't they? Didn't you cut live for the most part?

White: At that time, it was four-track: the rhythm section, both bass and drums, on one track; the guitar, piano and maybe something else were on another track; the orchestra as a whole was on one track, and the vocalists were on the last track.

RW: A number of successful contemporary producers have said the limitations of early stereo and mono recordings helped force them to make a lot of major editorial decisions about arrangements and performances much earlier in the recording process — and that training has helped them maximize multi-track techniques since. Would you agree?

White: Right. Man, it's basically very easy, considering what we had to work with. I mean, you worked with minimums, and it's great.

RW: It compelled you to get everything together when you went in, instead of fixing it later?

White: Exactly. Everything was live. One instance I can really remember that was great for me was working with Billy Stewart. To watch the whole session going down was like a movie, man, a total movie. It was like this man would come in off the street, with his melodies in his head, and as we played them in the band, he'd run from one section to the next and say, "O.K., you come in, then you come in," and so on. And usually he loved a lot of drums. I had a field day with him; I could play all my licks and solos and everything. The whole thing was built around the drums, and so it was really a beautiful thing for me. We created some fantastic music together only because of the way it was done. It was done all live, and the energy would transform itself into the records. It was great to see it happen.

RW: You never got directly involved as a producer at that point, though. It was actually Earth, Wind and Fire that was your first major production assignment. Had you thought about production while at Chess?

... It happened by accident. I had no idea, no real desire to be a producer ... I always wanted to be the world's greatest drummer.

White: It happened by accident. I had no idea, no real desire to be a producer (at Chess). Billy Davis was one of the people I idolized, mainly because of his great contribution to music as a producer, but I never thought that I would end up doing this. I always wanted to be the world's greatest drummer.

RW: Yet your background prepared you. How did you actually get into production?

White: It's very strange. I started in Chicago, while with Ramsey Lewis. I had an office floor which I had bought, and I was renting out offices. So I created a demo studio, and I started to go in and kind of write songs on my own.

RW: Was this a four-track setup too?

White: Yes, I had four tracks, but it was always demos. I was just up there messing around, but from that came many things. My interest started to go more toward production. After moving to California and started Earth, Wind and Fire, going into the studio with the group I went with another producer, Joe Wissert. I still had no idea of myself as a producer; I still wanted to be a performer.

RW: Wissert produced the first two albums while the band was with Warner Bros. When did you take over production yourself?

White: We worked together. By the next record I found that, in the studio, I was so active in what was happening that I was actually producing, and did not know it. So finally, by the third album, Joe and I went in together and decided to co-produce. That's what was happening. It was one of those things that I just fell into.

RW: How was Kalimba formed?

White: Kalimba Productions was formed after it was clear that was the way it was starting to go (as far as production went).

(Continued on page 38)

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ After months of rumor and speculation, it looks like Interworld will finally be picking up the Sunbury/Dunbar catalogue for approximately half the \$3 million asking price. The catalogue, which includes **Bruce Johnston's** "I Write the Songs" and "Disney Girls," also holds a future on **Daryl Hall & John Oates** material, including a projected Hall solo album. The duo has been with Chappell for years.

Jimmy Bishop's recent exit from April/Blackwood has been good for hours of gossip about a permanent replacement. Literally every heavy name in the publishing business has been mentioned at least once.

MOVIN': As of Jan. 1, Dawnbreaker Music is housed in the **Seals & Crofts** studio complex at 216 Charsworth Dr., San Fernando, Calif. 91340. Phone: (213) 873-3724.

FLIX: MCA Records has released a single from the film "The Choir-boys." "Baby, You Know How" b/w "Did I Ever Tell You Baby" was composed and conducted to **Frank De Vol . . . Jake Holmes** has written lyric to **Jack Eliot's** theme from "Oh God" (Warner Bros.) and **Sammy Davis** is already set to record it under the new title "When You Start Believing" with **Mike Curb** producing. There's talk about a sequel to the film with **George Burns** and **Lily Tomlin** starring and **Debby Boone** singing the new title tune. Holmes, by the way, is rumored to be signing with Warner Music's Pacific label with **Steve Barri** producing.

COVERS: "Heart Get Ready for Love" by **Herman's Hermits** (sans **Peter Noone**) was released last week on Roulette and is the third single version of the **Bugatti & Musker** tune (Chappell). It's also the first not to copy cat the original demo . . . Mercury Records has released "I've Got Love On My Mind" by **Jimmy Smith**. The **Chuck Jackson/Marvin Yancy** tune was hit by **Natalie Cole . . . Anne Murray** (Capitol) picked the old hit "Walk Right Back" for her new single. It was written by **Sonny Curtis** (Warner/Tamerlane) . . . We're starting to lose count of the "Close Encounters" cover records but there's a new one this week on U.A. by **Universal Futuristic Orchestra** (UFO) under the direction of producer **Teddy Randazzo**.

ON THE WAY: A couple of well-known writers have product just out or on the boards. **Mark James** has his first single, "Everybody Loves a Rain Song," out on Private Stock. He co-wrote it with **Chips Moman . . .** Also at Private Stock, **Rupert Holmes'** first album for the label should be released this month . . . A&M Records is about to release the first album by **Wondergap**. The group includes **Andrew Goldmark** (who had a solo album out a few years back and has been building his reputation as a writer with half a dozen covers), **Jimmy Ryan** (late of **The Critters** and several hundred hours of studio work) and newcomer **Holly Sherwood**. The album was produced by **John Anthony**.

TRAVELLIN': **George Pincus** of Gil-Pincus Music, etc. will be holding "open house" for writers and producers at the Beverly Hills Hotel, Jan. 4 to 18th.

SINCE EVERYBODY ELSE IS GIVING OUT AWARDS, WHY NOT COPY WRITES: Movers of the year—**Irwin Robinson, Irwin Schuster, Joe Pellegrino** and **Carl Griffin**; Shakers of the year—**Mike Stewart, Jimmy Bishop** and **Billy Meshel**; Happiest—**Eileen Rothschild** and **Charles Koppelman**; Busiest—**Barry Gibb, Carole Bayer Sager** and **Parker McGee**; Nice Guys of the Year—**Marv Goodman, Glenn Friedman, Larry Fogel, George Pincus**, the staff of **Almo/Irving** and the always cheerful **Walter Wager**.

Roszell Bows Firm

■ **NASHVILLE** — Cathy Roszell, recently resigned from Capitol Records as southeastern press and artist relations coordinator, has started her own video-public relations company, the Atlantic-Creek Organization.

Due to the tightness of holiday playlists at the adult contemporary stations, there will be no A/C Report this week.

WEA Holland Promotes Bult

■ **NEW YORK**—Jan Bult has been named as head of the promotion department of WEA Records in The Netherlands, according to announcement by Ben Bunders, managing director of the company.

Bult joined WEA on its first day of operations, on July 1, 1975, as a radio promo man. He will report directly to Hans Tonino, general manager.

Charles at Lincoln Center



New York City welcomed Atlantic recording artist Ray Charles "back home" with a night at Lincoln Center for the Performing Arts, as Cubistic Productions headlined him with **Milt Jackson** for a 'round of jazz and blues' at Avery Fisher Hall; with Atlantic Records hosting a private party afterwards at the New York State Theater. Charles, whose Crossover Records label was signed to Atlantic in September for U.S. distribution, is currently represented on pop, jazz, and r&b charts with his new album, "True To Life." The lp's first single pick is "I Can See Clearly Now." Shown are, from left: Atlantic Records president **Jerry Greenberg** and vice president **Noreen Woods**, **Ray Charles**, Atlantic chairman **Ahmet Ertegun**, and **Milt Jackson**.

CLUB REVIEW

The Moonlighters Score With Eclecticism

■ **NEW YORK**—Opening with a fiddle playin', bluesy instrumental, the Moonlighters' recent appearance at the Bottom Line proved to be an interesting synthesis of country and western and rhythm and blues tunes. The unique combination of instruments the seven member group worked with, including electric guitar, fiddle, saxophone, drums, bass and electric piano spoke for the band's commitment to what they refer to as "rhythm and western."

Performing numbers from their debut album entitled "The Moonlighters," the Bay area group began the concert with a bouncy, swing-like tune called "Home In San Antonio" in which lead guitarist and vocalist **Bill Kircher** displayed the guitar playing for which he was noted as a former member of **Commander Cody's Lost Planet Airmen**. The

tune also revealed the manner in which fiddle player **Richard Cassanova** and r&b sax player **Steve Mackay** blend their instruments to create their unique c&w-r&b sound.

The Moonlighters changed the pace of their performance by next playing a ballad and original composition entitled "Shanty Town Goodby." The song highlighted the group's ability to create lyrical vocal harmonies, as well as featuring drummer **Tony Johnson's** ability to act as lead vocalist. Cassanova's fiddle playing accompaniment accented the strong melody of this country western ballad.

R&B Influence

Departing from the tradition of the country western ballad, the Moonlighters next performed a tune called "I'm Broke," another original composition, but this time revealing a predominantly r&b influence. The upbeat piece featured Mackay on baritone sax, resulting in a rather distinctive sound: a booming baritone sax in conjunction with a crooning fiddle are not a totally new musical combination, but the blending of the two instruments is enough to warrant comment, if not surprise. "I'm Broke" is dancin' music, perhaps nowhere better signaled than when the band members broke into an onstage dance routine while performing the piece. The musical personalities of all the Moonlighters came out most clearly during this particular cut, making it most evident to the audience that this group was bent on putting varying instruments and diverse musical legacies into a unified Moonlighter sound.

Sophia Midas

A Real Boone



David Franco, a&r director of WEA International, is seen congratulating **Debbie Boone** on the success of her single-lp "You Light Up My Life." Franco was responsible for signing **Debbie Boone** worldwide.

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)

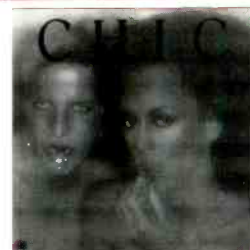
JAN.	DEC.	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	RUMOURS FLEETWOOD MAC Warner Bros. BSK 3010 (32nd Week)	46	G
2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	17	G
3	3	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	28	F
4	4	KISS ALIVE II /Casablanca NBLP 7076	8	I
5	5	ALL 'N ALL EARTH, WIND & FIRE /Columbia JC 34905	6	G
6	6	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	8	G
7	7	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	7	I
8	8	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)		
9	10	NEWS OF THE WORLD QUEEN/Elektra 6E 112	7	G
10	11	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	7	G
11	18	DRAW THE LINE AEROSMITH/Columbia JC 34856	3	G
12	19	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	2	G
13	14	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	6	G
14	9	COMMODORES /Motown M9 894A2	10	I
15	12	STAR WARS (ORIGINAL SOUNDTRACK) /20th Century 2T 541	30	H
16	15	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	12	G
17	13	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2537	12	K
18	16	STREET SURVIVORS LYNYRD SKYNYRD/MCA 3029	10	G
19	20	FOREIGER /Atlantic SD 19109	31	G
20	23	THE GRAND ILLUSION STYX/A&M 4637	24	G
21	17	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB)	11	F
22	25	THE STRANGER BILLY JOEL/Columbia JC 34987	14	G
23	48	SATURDAY NIGHT FEVER (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS2 4001 (Polydor)	3	G
24	30	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK) /20th Century T 550	3	G
25	22	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB)	20	F
26	21	AJA STEELY DAN /ABC AB 1006	14	G
27	29	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090	15	G
28	26	FRENCH KISS BOB WELCH/Capitol ST 11663	14	F
29	24	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028	10	G
30	35	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 35032	7	G
31	27	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630	33	G
32	28	BOSTON /Epic 34188	67	G
33	37	THANKFUL NATALIE COLE/Capitol SW 11708	5	G
34	33	I ROBOT ALAN PARSONS PROJECT/Arista 7002	27	G
35	53	DON JUAN'S RECKLESS DAUGHTER JONI MITCHELL/ Asylum BB 701	2	G
36	38	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079	12	G
37	43	SLOWHAND ERIC CLAPTON/RSO RS 1 3030 (Polydor)	7	G
38	31	REACH FOR IT GEORGE DUKE/Epic PE 34883	10	F
39	42	BARRY MANILOW LIVE /Arista 8500	32	I
40	46	GALAXY WAR /MCA 3030	6	G
41	32	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027	13	G
42	50	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7084	4	G
43	34	TURNIN' ON HIGH INERGY/Gordy G6 978S1 (Motown)	10	F
44	39	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	26	G
45	45	HOTEL CALIFORNIA EAGLES/Asylum 6E 103	55	G
46	36	LOVE SONGS THE BEATLES/Capitol SKBL 11711	10	G
47	51	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	6	G
48	76	LEIF GARRETT /Atlantic SD 19152	2	G
49	77	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL MOTION PICTURE SOUNDTRACK) /Arista 9500	2	G
50	40	A PAUPER IN PARADISE GINO VANNELLI/A&M SP 4664	9	G



51	41	YOU LIGHT UP MY LIFE (ORIGINAL SOUNDTRACK) / Arista AB 4159	12	G
52	54	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147	6	G
53	44	MOONFLOWER SANTANA/Columbia C2 34914	11	H
54	58	BROKEN HEART THE BABYS/Chrysalis CHR 1150	9	G
55	49	BARRY WHITE SINGS FOR SOMEONE YOU LOVE / 20th Century T 543	17	G
56	62	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004	6	F
57	60	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 70782	7	I
58	65	GREATEST HITS BAY CITY ROLLERS/Arista AB 4158	4	G
59	47	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/ United Artists LA771 G	11	G
60	61	BING CROSBY'S GREATEST HITS /MCA 3031	6	G
61	69	LIVE AT THE BIJOU GROVER WASHINGTON, JR./ Kudu KUX 3637 (Motown)	3	G
62	57	ANYTIME . . . ANYWHERE RITA COOLIDGE/A&M SP 4616	35	G
63	52	FOGHAT LIVE /Bearsville BRK 6971 (WB)		
64	94	LOOKING BACK STEVIE WONDER/Motown M 804LP3	2	I
65	59	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761	22	F
66	70	HEADS BOB JAMES/Columbia JC 34896	6	G
67	56	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105	97	G
68	55	CHICAGO XI /Columbia JC 34860	15	G
69	63	KARLA BONOFF /Columbia PC 34762	14	F
70	67	ELVIS' GOLDEN RECORDS, VOL. I ELVIS PRESLEY/RCA LSP 1707	18	F
71	73	SECONDS OUT GENESIS/Atlantic SD 2 9002	5	G
72	75	SECRETS CON FUNK SHUN/Mercury SRM 1 1180	6	G
73	64	ODYSSEY /RCA APL1 2204	11	F
74	81	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	6	G
75	78	PART 3 KC & THE SUNSHINE BAND/T.K. 605	35	G
76	71	ACTION BLACKBYRDS/Fantasy F 9535	15	G
77	74	COMMODORES /Motown M7 884R1	41	G
78	83	CAPTAIN & TENNILLE'S GREATEST HITS /A&M SP 4667	2	G
79	68	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	19	F
80	80	GREATEST HITS LINDA RONSTADT/Asylum 6E 106	9	F
81	85	THE BELLE ALBUM AL GREEN/Hi HLP 6004 (Cream)	2	G
82	79	COME GO WITH US POCKETS/Columbia PC 34879	14	F
83	72	SHOW SOME EMOTION JOAN ARMATRADING/A&M SP 4663	11	G
84	66	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658	10	G
85	90	FEELIN' BITCHY MILLIE JACKSON/Spring SP 16715 (Polydor)	3	F
86	91	BROKEN BLOSSOM BETTE MIDLER/Atlantic SD 19151	3	F
87	82	DECADE NEIL YOUNG/Reprise 3RS 2217 (WB)	8	I
88	86	BABY IT'S ME DIANA ROSS/Motown M7 890R1	14	G
89	98	LONGER FUZE DAN HILL/20th Century T 547	2	G
90	93	HERE AT LAST—BEE GEES LIVE /RSO 2 3901 (Polydor)	32	I
91	92	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974	4	G
92	97	I'M IN YOU PETER FRAMPTON/A&M SP 4704	2	G
93	96	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/ Casablanca NBLP 7080	2	G
94	95	STAR WARS AND OTHER GALACTIC FUNK MECO/ Millennium MNLP 8001 (Casablanca)	20	F
95	99	RICK DANKO /Arista AB 4141	2	G
96	84	SPECTRES BLUE OYSTER CULT/Columbia JC 35019	10	G

CHARTMAKER OF THE WEEK

97	118	CHIC Atlantic SD 19153	1	G
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98	116	THE MUPPET SHOW /Arista AB 4152	1	G
99	88	SOMETHING TO LOVE LTD/A&M 4646	23	G
100	89	CAT SCRATCH FEVER TED NUGENT/Epic 34700	30	G

SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "My Reason To Be Is You" — Marilyn McCoo & Billy Davis, Jr. (ABC). The Romeo & Juliet of the music industry have again romanticized strong, beautiful lyrics. Great single destined to go far in the pop and r&b markets.

DEDE'S DITTIES TO WATCH: "You're My Peace Of Mind" — David Ruffin (Motown); "We Found Love" — The Dynamics (Columbia); "Close Encounters Of The Third Kind" — Gene Page (Arista).

News from the Windy City is that Jerry Butler has left Motown Records. Wherever he goes, "The Iceman" will maintain his strong following.

December 12th marked the first anniversary of the Full Gospel Tabernacle Church, founded by the Right Reverend Al Green. Reverend Green received several awards, including one from the National Conference of Christians and Jews and the Key of Prosperity from the mayor's office. This all took place in Memphis, Tenn.

December once again brought about a very important meeting, held in Chicago. On December 3rd, the "Concerned Committee," which was formed during the NATRA Convention, met to submit reports by the legal and financial committees in addition to proposed amendments to the constitution. Convention sites were reviewed: next year's locale will be announced in early '78. Fund raising and membership drives will begin early in the new year.

The end of a year brings about memories of days gone by. However, reflecting on the past brings some sad moments and some beautiful ones. Mistakes are made, but we can live with them by not making the same ones again. Let us pull together — unite to draw forces of knowledge to execute the positive and throw out the negative.

HAPPY NEW YEAR!

Gold for Duke



George Duke played six sold-out shows at L.A.'s Roxy recently. Duke's latest Epic release, "Reach For It," just went gold, and marking the occasion was a special gold album presentation at the first show. Shown backstage (from left): Bud O'Shea, Epic mktg. dir.; Fred Bohlander and Dan Weiner of Monterey Peninsula Artists; Del Costello, CBS regional mktg. VP; George Duke; Greg Rogers, Epic product mgr.; Herb Cohen, mar.

Disco File (Continued from page 26)

bination of the dense, rhythmic Afro-Latin of **War** and **Barrabas** with Cerrone's trademark creamy strings, "Dr. Doo-Dah" is raucous, throbbing and utterly unlike anything we've heard from Cerrone before. There are moments that recall the intense vocals of "Give Me Love," but the feeling here is wilder—approaching **Doctor John's** crazy voodoo passion (including an inspired drum break) but tempered with some European cool. All together, a fascinating package—looks like Polydor will be releasing it in the States soon. (Note: The first Kongas album, originally released on Barclay in 1974, is back on the import market again in its original cover featuring the alligator that later became the Malligator logo on the front and Cerrone in a group shot on the back. Plus, **Alec Costandinos** confesses that "R. Rupen," credited as a writer on several cuts, is one of his many noms de plume. As I remember, the cut that made the album a cult item on its first release was "Anikana-O," an unusual mix of African chant and English lyrics that retains much of its power, but there's also an early version of "Sweet Drums," the "Supernature" cut, and a Barrabas-like track called "Jungle." Primarily of interest to disco historians and fanatics.)

Strongest new disco disc: The **Michael Zager Band's** two-sided 12-inch for Private Stock, "Let's All Chant"/"Love Express," both seven-minute cuts that began showing up on DJ top 10 lists as soon as the record became available. Both sides are in the same glossy pop-disco style that makes **Bionic Boogie** so attractive, but both break out of this mold frequently enough to give them a special appeal. "Love Express" is, of course, chugging and kinda cute but its breaks are sharper than expected and they make the side brighter, more memorable than this sort of thing usually is. Similarly, "Let's All Chant," basically a formulaic concept incorporating just about every known disco chant in rather overpolished interpretations, comes off surprisingly well because of a really off-the-wall, quite beautiful neo-chamber music break. And "Your body/my body/everybody/work your body," though not as tough-sounding as it is in real life, clinches the record.

THEY ARE NOT ALONE: **Gene Page's** version of the **John Williams** "Theme from 'Close Encounters of the Third Kind'" (6:00 on an Arista disco disc) starts out quite promising with a thumping, hard-edged, ominous/anticipatory take-off on the "five tones," then turns into a soft, violin-based disco thing (typical Gene Page stuff) but resolves and redeems itself in a glowing, electronically bubbling last section that manages to capture some of the awe and delight of the movie. **Meco**, in his version, "inspired by the soundtrack of 'Close Encounters'" (4:21 on his just-released lp, "Encounters of Every Kind," on Millennium, and on a single that is timed just slightly longer), is more whimsical, more manic, definitely more freaky, but perhaps a little too overworked for his own good. The beginning is playful and perplexing but once the five tones break comes in, the song begins to pick up style and pace and the overall feeling is triumphant. Could be addictive. The early reaction is more favorable to Page though neither version seems likely to make the "Star Wars" zoom in the discos. However, several people have pointed out another interesting cut on Meco's lp that goes over like that "Cantina Band" segment of "Star Wars": "Topsy," a bizarre revamp of the old Cozy Cole hit with a very similar electric honky-tonk band sound and quite a good drum break (after which the song self-destructs very quickly). Strange. Also listen to the album's opening cuts—"In the Beginning"/"Roman Nights," the first a pounding, grandiose, movie-thematic evocation of the terrors and wonders of prehistory that segues right into the lighter-weight next cut.

OTHER NOTABLE RECORDS: **Charo** is, inevitably, as much of a camp joke on record as she is on the talk show circuit, but her song "Dance a Little Bit Closer," recently made available in an extended

(Continued on page 46)

R&B PICKS OF THE WEEK

SINGLE **BRIAN AND BRENDA, "THAT'S ALL RIGHT TOO"** (Kengorus Music, ASCAP). Rhythmic qualities are aimed toward the folks who enjoy a strong backbeat laced with vocals which are quite compelling. Definitely a tune destined to go a long way. Watch out for tremendous reaction throughout the pop and r&b markets. Rocket PIG-40809.

SLEEPER **LEON HAYWOOD, "DOUBLE MY PLEASURE"** (Jim-Edd Music, BMI). It seems that Haywood is definitely doubling his pleasure through the execution of this self-penned original. A fantastic track which should garner chart action. Lingering lyrics enhances the basic concept which is natural. MCA 40849.

ALBUM **BUNNY SIGLER, "LET ME PARTY WITH YOU."** A man of many faces is Bunny Sigler. An album filled with exciting cuts gives this artist a new lease on the musical scene. Strong cuts include "I Got What You Need," "I'm A Fool," and "Don't Even Try (Give It Up)." Gold Mind GZS-7502 (Caytronics).





**A Happy
And Healthy
New Year
To All
Our Friends**

BRUNSWICK AND DAKAR



THE R&B SINGLES CHART

JANUARY 7, 1978

JAN. 7	DEC. 31	
1	2	REACH FOR IT GEORGE DUKE/Epic 8 50463
2	1	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
3	3	YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON) HIGH INERGY/Gordy 7155 (Motown)
4	4	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC Atlantic 3435
5	6	LOVELY DAY BILL WITHERS/Columbia 3 10627
6	7	FFUN CON FUNK SHUN /Mercury 73949
7	8	OUR LOVE NATALIE COLE/Capitol 4509
8	5	NATIVE NEW YORKER ODYSSEY /RCA 11129
9	10	OOH BOY ROSE ROYCE/Whitfield WHL 8491 (WB)
10	9	(EVERYTIME I TURN AROUND) BACK IN LOVE AGAIN LTD/A&M 1974

11	12	IF IT DON'T FIT, DON'T FORCE IT KELLEE PATTERSON/Shadybrook SB 45 1041	43	32	I'M HERE AGAIN THELMA HOUSTON/Tamla T 54287 (Motown)
12	11	SOMEBODY'S GOTTA WIN, SOMEBODY'S GOTTA LOSE CONTROLLERS/Juana 3414 (T.K.)	44	55	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490
13	13	IF YOU'RE NOT BACK IN LOVE BY MONDAY MILLIE JACKSON/Spring 175 (Polydor)	45	51	LOVE ME RIGHT DENISE LaSALLE/ABC 12312
14	18	BELLE AL GREEN/Hi 77505 (Cream)	46	56	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
15	14	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME BARRY WHITE/20th Century TC 2350	47	57	LE SPANK LePAMPLEMOUSE/AVI Avis 153
16	22	GALAXY WAR/MCA 40820	48	58	BABY COME BACK PLAYER/RSO RS 879 (Polydor)
17	15	DUSIC BRICK/Bang 734	49	59	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century TC 2361
18	27	JACK & JILL RAYDIO/Arista 0283	50	53	IF YOU DON'T GIVE A DOGGONE ABOUT IT JAMES BROWN/Polydor PD 14438
19	20	GETTIN' READY FOR LOVE DIANA ROSS/Motown M 1427F	51	60	LADY LOVE LOU RAWLS/Phila. Intl. 8 3634 (CB)
20	16	GOIN' PLACES JACKSONS/Epic 8 50454	52	52	DANCE TO THE MUSIC MUSCLE SHOALS HORNS/Ariola America 7674 (Capitol)
21	17	DON'T ASK MY NEIGHBORS EMOTIONS/Columbia 3 10622	53	54	DON'T TAKE AWAY YOUR LOVE HODGES, JAMES & SMITH/London 5N 260
22	25	COME GO WITH ME POCKETS/Columbia 3 10632	54	63	AIN'T GONNA HURT NOBODY BRICK/Bang B735
23	30	TOO HOT TA TROT COMMODORES/Motown 1432	55	65	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow RSXW 1124 (UA)
24	26	BOP GUN (ENDANGERED SPECIES) PARLIAMENT/Casablanca NB 900	56	49	TAKE ME AS I AM PHILLIPE WYNNE/Atlantic 44227
25	19	SEND IT ASHFORD & SIMPSON/Warner Bros. 8453	57	66	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971
26	31	ON FIRE T-CONNECTION/Dash-5041 (T.K.)	58	67	SHOUT IT OUT BT Express/Columbia 3 10649
27	21	DO YOU DANCE (PART I) ROSE ROYCE/Whitfield WH1 8440 (WB)	59	62	WHERE WERE YOU WHEN THE LIGHTS WENT OUT TRAMMPS/Atlantic 3442
28	36	WITH PEN IN MIND DOROTHY MOORE/Melaco 1047 (T.K.)	60	64	STANDING RIGHT HERE MELBA MOORE/Buddah 589 (Arista)
29	35	SHOUTING OUT LOVE EMOTIONS/Stax STX 3200 (Fantasy)	61	43	MORE THAN A WOMAN TAVARES/Capitol 4500
30	23	BOOGIE NIGHTS HEATWAVE/Epic 8 50370	62	69	LET ME PARTY WITH YOU BUNNY SIGLER/Goldmind (Salsoul) GM 4008
31	24	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	63	70	PRECIOUS, PRECIOUS O.V. WRIGHT/Cream Hi 77504
32	28	DO YOU WANNA GET FUNKY WITH ME PETER BROWN/Drive 6258 (T.K.)	64	61	EASY COMIN' OUT WILLIAM BELL/Mercury 73961
33	44	WHICH WAY IS UP STARGARD/MCA 40825	65	48	CHEATERS NEVER WIN LOVE COMMITTEE/Gold Mind GM 4003 (Salsoul)
34	37	BABY, BABY MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648	66	73	IF YOU FEEL LIKE DANCIN' AL HUDSON & THE SOUL PARTNERS/ABC 12317
35	29	SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT & THE PIPS/Buddah 584 (Arista)	67	68	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic/Crossover 3443
36	33	IN A LIFETIME TEMPTATIONS/Atlantic 3436	68	—	ESPECIALLY FOR YOU MANCHILD/Chi-Sound CH-XW 1112 (U.A.)
37	45	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)	69	—	THE MIGHTY ARMY NEW BIRTH/Warner Bros. B499
38	47	I LOVE YOU DONNA SUMMER/Casablanca 907	70	74	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
39	41	COCOMOTION EL COCO/AV1 147 S	71	71	WAS DOG A DOUGHNUT CAT STEVENS/A&M 1971
40	42	WRAP YOUR ARMS AROUND ME KC & THE SUNSHINE BAND/T.K. 1022	72	72	CHOOSING YOU LENNY WILLIAMS/ABC 12289
41	46	SOFT AND EASY BLACKBYRDS/Fantasy 809	73	—	THE END OF THE RAINBOW MCKINLEY MITCHELL/Chimneyville 10219 (T.K.)
42	50	25TH OF LAST DECEMBER ROBERTA FLACK/Atlantic 3441	74	—	FOR YOUR LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor)
			75	—	WHAT YOU GONNA DO WILLIE HUTCH/Motown M 1433

Disco File (Continued from page 44)

version (6:18 on a Salsoul disco disc), has had an unexpected staying power in many clubs and—especially since it goes into the DISCO FILE Top 20 at 11 this week—can no longer be ignored. Of course the record's success is not so much a tribute to Charo's talents as to the talents of **Vince Montana's Salsoul Orchestra**, which provides an elegant, spunsugar backdrop to the frequently silly (often spoken) singing. Other plusses: Montana's sparkling vibes segment; the exquisite backing vocals of **Barbara Ingram, Evette Benton** and **Carla Benson**; a sense of humor. And a sense of humor is clearly what one needs to truly appreciate Charo as a singer—my amazed congratulations to Montana and crew for making her not just fun but close to irresistible on "Dance a Little Bit Closer" ("Cuchi-Cuchi," now 6:55 on the flip side, is pushing it, however) . . . "Let Me Party with You (Party, Party, Party)," the title cut from **Bunny Sigler's** first Gold Mind (Salsoul) album, is obviously Sigler's "Got To Give It Up"—it runs over 12 minutes in the same sort of groove (just whipped up some) Gaye established, which may be regulation length for this kind of thing but seems too long (especially when it feels like the second time around). Happily though, the Bunny has a wonderful brightness and charm that saves the cut and makes it truly enjoyable. And the whole album is full of good material this time—it's the most consistent record Sigler has put out so far; try "Your Love Is So Good" and "I'm a Fool" and maybe even "It's Time to Twist" . . . **Sweet Cream's** "I Don't Know What I'd Do" (7:02 on a Bareback disco disc) is an excellent, classically-styled girl group song (recalls **Martha & the Vandellas, Sisters Love**) with fine, robust lead vocals (listen to her riff at the end) that **Richie Kaczor** says has been a number one record at Studio 54 for weeks now. Check it out . . . The new **Dells** album, "Love Connection" on Mercury, is a product of "The Harris Machine"—**Norman Harris & Co.**—so it has the same spunky Philly production sound that sparked the last Dells release but fewer driving cuts and perceptibly less energy. "God Helps Those (Who Help Themselves)" and the title track are the two songs that have already been included on top 10 lists and both have a nice Tramps feel. Unfortunately, like so much disco stuff out of Philadelphia these days, it sounds like it could have been made three or four years ago . . . London has released its two-record disco hits collection, "Star Discs," including "Erotic Soul," "Slow Down," "Since I Fell For You," "Wow," "The Final Thing" and five other cuts in their extended versions. Some of the secondary cuts—like **Bloodstone's** "Stand Up, Let's Party" and "Put the Music Where Your Mouth Is" by the **Olympic Runners**—are questionable entries but it's nice to have **Hodges, James & Smith's** "One More Love Song" and "Porcupine" by **Nature Zone**, both somewhat overlooked originally. Billy Smith gets part credit for having

(Continued on page 50)

R&B REGIONAL BREAKOUTS

Singles Albums

East:

Barry White (20th Century)
Lou Rawls (Phila. Intl.)
BT Express (Columbia)
Bunny Sigler (Gold Mind)

South:

Bar-Kays (Mercury)
BT Express (Columbia)
O.V. Wright (Hi)

Midwest:

Living Proof (Ju-Par)
Enchantment (Roadshow)
Manchild (Chi-Sound)
New Birth (Warner Bros.)

West:

Player (RSO)
O.V. Wright (Hi)

East:

Saturday Night Fever (RSO)
Stevie Wonder (Motown)

South:

Saturday Night Fever (RSO)
Stevie Wonder (Motown)
Peter Brown (Drive)
Meco (Millennium)

Midwest:

Peter Brown (Drive)
Enchantment (Roadshow)
Meco (Millennium)

West:

Saturday Night Fever (RSO)
Enchantment (Roadshow)



THE R&B LP CHART

JANUARY 7, 1978

1. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
2. **COMMODORES LIVE**
Motown M9 984A2
3. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
4. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 7084
5. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
6. **THANKFUL**
NATALIE COLE/Capitol SW 11708
7. **GALAXY**
WAR/MCA 3030
8. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
9. **TOO HOT TO HANDLE**
HEATWAVE/Epic JE 34761
10. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
11. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
12. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
13. **TURNIN' ON**
HIGH INERGY/Gordy G6 78S1 (Motown)
14. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 70782
15. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
16. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543
17. **FUNK BEYOND THE CALL OF DUTY**
JOHNNY GUITAR WATSON/DJM DJLPA7 (Amherst)
18. **SOMETHING TO LOVE**
LTD/A&M SP 4646
19. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Pihla. Intl. JZ 34036 (CBS)
20. **BRICK**
Bang BLP 409
21. **ODYSSEY**
RCA APL1 2204
22. **CHIC**
Atlantic SD 19153
23. **COME GO WITH US**
POCKETS/Columbia PC 34879
24. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion SD 5201 (Atlantic)
25. **SATURDAY NIGHT FEVER**
VARIOUS ARTISTS/RSO RS2 4001 (Polydor)
26. **THE SPINNERS**
Atlantic SD 19146
27. **THE BELLE ALBUM**
AL GREEN/Hi HLP 6004 (Cream)
28. **ACTION**
BLACKBYRDS/Fantasy F 9535
29. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
30. **BRASS CONSTRUCTION III**
United Artists LA775 H
31. **LOOKING BACK**
STEVIE WONDER/Motown M 804LP3
32. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (T.K.)
33. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. BS 3088
34. **TRAMMPS III**
Atlantic SD 19148
35. **NEW HORIZON**
ISAAC HAYES/Polydor PD 1 6120
36. **HERE TO TEMPT YOU**
TEMPTATIONS/Atlantic SD 19143
37. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G (UA)
38. **ENCOUNTERS OF EVERY KIND**
MECO/Millennium MNLP 8004 (Casablanca)
39. **SONG BIRD**
DENIECE WILLIAMS/Columbia JC 34911
40. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142

RECORD WORLD JANUARY 7, 1978



JAZZ

By ROBERT PALMER

■ The name **Roscoe Mitchell** looms larger and larger in the history of contemporary jazz. Though he made no solo records between 1968 and 1973, working instead as a member of the cooperative **Art Ensemble of Chicago**, Mitchell exerted a telling impact on the music of **Anthony Braxton**, **George Lewis** and other young moderns through his distinctive playing style, but especially because of his thoughtful approach to compositional structure and the channeling of improvisation. These contributions are put in perspective on "Nonaah," a new two-record set on the Nessa label (5404 N. Kimball, Chicago, Illinois 60625 or through New Music Distribution Service). It finds Mitchell in the company of Braxton, Lewis, and other Chicago notables, but mostly on his own, playing unaccompanied, and it is an impressive and important issue. Future jazz historians will probably refer to it as the turning point in Mitchell's career when he stepped decisively from under the collective umbrella of the Art Ensemble to make a statement that was wholly his own.

Chico Freeman, a younger saxophonist from Chicago who is currently sparking the Elvin Jones group, has his first American album as a leader, "Chico," on the India Navigation label. One side finds duets with bassist **Cecil McBee**, while on the other he leads a popping quintet with McBee, **Muhai Richard Abrams** on piano, **Steve McCall** on drums, and **Tito Sampa** on percussion. India Navigation has also released "Birthright: A Solo Blues Concert" by baritone saxophonist and ex-Mingus sidekick **Hamiet Bluiett**. On the ReEntry label, "Interface Live at Environ" is a provocative mixture of black and white new jazz virtuosos, led by pianist **John Fischer** and featuring **Perry Robinson**, **Charles Tyler** and **Mark Whitecage** on reeds, **Rick Kilburn** on bass and **Phillip Wilson** on drums. All these records are available through New Music Distribution Service, 6 West 9th Street, New York, N.Y. 10025.

Verve slipped a couple of fine two-fer reissues into print just before Christmas. "Charlie Parker: The Verve Years (1952-54)" completes the chronological reissue of Parker's complete Verve sessions, while "Dizzy Gillespie/Roy Eldridge" is a timely reminder of the worth of two giants of the trumpet who, fortunately, are still with us and blowing strong. The sessions featuring the two men together are from 1954 and 1955. . . . The Smithsonian Institution has released "Duke Ellington 1939," the second two-record set in its detailed Ellington retrospective. . . . **Double Image**, the quartet featuring two mallet instruments which made a strong impression at last summer's Newport-New York Jazz Festival, has made a first American album, "Double Image," on the Inner City label. Also new from Inner City are "Golden Delicious" by guitarist **John Stowell** and "Satanic" by saxophonist **Ernie Krivda**.

Folkways Records (43 W. 61st Street, New York, N.Y.) has issued three new items that will be of interest to students of jazz and of black music generally. "Music from Saramaka" documents surviving African music in back country Suriname; the musicians are the descendants of runaway slaves who established their own jungle communities and maintained their independence for hundreds of years. "Black Music of Two Worlds," a three-record set, is designed to accompany the book of the same name by **John Storm Roberts**. It traces some African strains in music in the Americas and some black American strains in contemporary African pop. The range of selections is quite broad. One side, for example, consists of a Delta blues by **Robert Johnson**, a jazz improvisation by **Coleman Hawkins**, two examples of Kenyan guitar music, and some modern Cuban-influenced pop from Zaire. Another three-record set, "Black American History in Ballad, Song and Prose," includes musical performances and readings by **Langston Hughes**, **Ossie Davis**, **Martin Luther King** and **W. E. B. DuBois**. Folkways will send a catalogue, which includes hundreds of albums, all in print, many of interest to jazz fans, on request.

If you haven't heard "The Peacocks" by **Stan Getz** and **Jimmie Rowles** (Columbia), you are missing something. . . . "Something Else Again" by the **Johnny Richards** big band, the latest reissue from Bethlehem, features solos by **Maynard Ferguson** and **Charlie Mariano** among others. . . . "Alone and Live at the Deer Head" is the latest solo album by reclusive pianist **John Coates, Jr.** on Omniscience, distributed by New Music Distribution Service. . . . Two other sets from NMDS that are worth investigating are the striking "Secret Sauce" by flutist **Eric Ghost**, on the Award label, and "Page One" by guitarist **Nathan Page**, on Hugo's Music.



THE JAZZ LP CHART

JANUARY 7, 1978

1. **REACH FOR IT**
GEORGE DUKE/Epic JE 34882
2. **LIVE AT THE BIJOU**
GROVER WASHINGTON, Jr./Kudu KUK 3637 (Motown)
3. **HEADS**
BOB JAMES/Tappan Zee JC 34896 (Col)
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 JC 35018
7. **ACTION**
BLACKBYRDS/Fantasy F 9535
8. **MAGIC**
BILLY COBHAM/Columbia JC 34939
9. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
10. **MULTIPLICATION**
ERIC GALE/Columbia JC 34939
11. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
12. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34971
13. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
14. **THE QUINTET**
V.S.O.P./Columbia C2 34976
15. **MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
16. **BLOW IT OUT**
TOM SCOTT/Epic/Ode BL 34966
17. **INNER VOICES**
McCOY TYNER/Fantasy 9079
18. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
19. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108
20. **BRIDGES**
GIL SCOTT-HERON & BRIAN JACKSON/ Arista ABC 4147
21. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC 1007
22. **SKY ISLANDS**
CALDERA/Capitol 11658
23. **TIGHTROPE**
STEVE KHAN/Columbia JC 34857
24. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
25. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 6112
26. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
27. **WINDOW OF A CHILD**
SEA WIND/CTI 7 5007
28. **ONE OF A KIND**
DAVE GRUSIN/Polydor PD 1 6118
29. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
30. **LIVE IN MUNICH**
THAD JONES & MEL LEWIS/Horizon SP 724 (A&M)
31. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
32. **LOOK TO THE RAINBOW (AL JARREAU LIVE IN EUROPE)**
Warner Bros. 2BZ 3052
33. **CAPE TOWN FRINGE**
DOLLAR BRAND/Chiaroscuro/CR 2004
34. **PHANTAZIA**
NOEL POINTER/Blue Note BN LA336 H (UA)
35. **BYABLUE**
KEITH JARRETT/ABC Impulse AS 9331
36. **BUNDLE OF JOY**
FREDDIE HUBBARD/Columbia JC 34902
37. **FRIENDS AND STRANGERS**
RONNIE LAWS/Blue Note BN LA730 H (UA)
38. **SPELLBOUND**
ALPHONSO JOHNSON/Epic JE 34869
39. **MANHATTAN SPECIAL**
TERUO NAKAMURA & THE RISING SUN/ Polydor PD 1 6119
40. **PICCOLO**
RON CARTER QUARTET/Milestone M 55004

Record World en España

By JOSE CLIMENT

■ Sin prisa, pero sin pausa, están sucediendo las cosas tal y como se suponía que pasarán. Me refiero a los movimientos de la industria en el país. EMI-Odeón de España ha puesto en el mercado otro super L.P. de los mejores, en este caso se titula "Los 24 mejores" y también Hispavox y Ariola han sacado a la venta el superéxito del año, de cada una de las mencionadas compañías. Este año, creemos, han estado un poco más obligados a hacer este tipo de producciones, ya que está un poco baja la producción nacional. En casi todas las listas del país no hay casi ningún título español, están llenas de producciones extranjeras; para encontrar un título español hay que bajar hasta los puestos de pasado el décimo y así y todo no hay más de cuatro o cinco nacionales.

Ya estamos pagando las huelgas de músicos. Cuando estas huelgas sucedían nos lo temíamos y así lo comentamos en su momento, ahora todo son mesarse los cabellos y no conseguir nada más efectivo. Solamente han salido dos nuevos nombres en la discografía española, dos nombres que hayan tenido una repercusión importante, me estoy refiriendo a **Miguel Bosé**, muy bien lanzado por CBS, y **Enrique**, ya a finales de año, también muy bien puesto en circulación por Hispavox. No debemos olvidarnos del auge que en este año ha tomado, igualmente, **Tony Frontiera** de la mano de **Salvador Pérez** e **Hipólito Navarro**.

EMI-Odeón, española, en la pasada reunión de managers que se celebró en Argentina en el mes de Septiembre, tomó unos acuerdos que hacen bueno el empeño nuestro (de los corresponsales latinoamericanos de esta publicación) el apoyar a los artistas de la compañía en los distintos territorios. Por esa razón EMI-Odeón España tiene el compromiso formal, y ya lo está llevando a cabo, de publicar las producciones de una serie de artistas latinoamericanos, publicar, apoyar y promocionar, del repertorio de Argentina a **Luciana** con su primer sencillo que contiene "Quiero tu vida" y a **Mario Echevarría** con un título "Hoy me toca reír"; del repertorio de Chile a **José Alfredo Fuentes** con "Amigos" y a **Marcelo** con "Cómo quisiera volverme a enamorar"; del repertorio de Brasil a **José**

Augusto y del de México a **Quico** y a **Ricardo Ceratto**, estos dos últimos saldrán en España bajo el sello Capitol, que, como anunciábamos hace poco tiempo, es una división EMI. Esta división mantendrá la misma dirección general, que ostenta el Sr. **Pierre Maget**, el responsable artístico y de promoción es **Rafael Gil** y ha sido nombrado Jefe de Promoción en Madrid **Juan Miguel Ramírez**. Los dos últimos ya eran conocidos de todos por su labor desarrollada en EMI-Odeón. **Salvador Pérez** ocupa el cargo de gerente de A&R en EMI e **Hipólito Navarro** el de Director de Promoción. A todos los citados nuestra enhorabuena y que las cosas continúen por el buen camino que están ahora. Creemos que a primeros de año nos sorprenderán aún más con la salida de otras producciones de allende los mares. Todas las producciones citadas anteriormente estarán en el mercado antes de las Navidades, la fecha forma parte de los compromisos adquiridos en la reunión mencionada. Felicitaciones asimismo a Pierre Maget, por saber rodearse de ese estupendo equipo.

Dos novedades para el mundo discográfico, **Lorenzo Santamaría** ha renovado contrato con su casa grabadora y así mismo EMI le ha firmado contrato a **Victoria Abril**, que está manejada por nuestro compañero **Agustín Trias**; ya tenemos una nueva cantante; que sea para bien.

Capitol edita una serie que titula "Especial Disc Jockey," entre los cuales se encuentra un disco de **Mink de Ville** titulado "Spanish Stroll" y otro **Pousette-Dart Band**, entre los últimos en el mercado.

Sigue cosechando éxitos **Tony Frontiera** con su "La última vez." **Lorenzo Santamaría** ha grabado una estupenda versión de la canción del colombiano **Jorge Villamil** "Llamada," creemos que va a dar más de una sorpresa con este título y lo deseamos de verdad. **Dyango** graba un nuevo sencillo claramente dirigido a Cataluña, Levante y Baleares que en la cara "A" lleva el título "La mare" ... Llegando a superventas el maxisingle que **Café Crème** le dedica como homenaje a **The Beatles** ... **The Alan Parsons Project** "I Robot," ya está considerando como uno de los mejores del momento ... "Summer of

(Continued on page 50)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ El gran periódico neoyorkino celebró su "First Annual Front Page Music Awards" (Primera Entrega de Premios Musicales de Primera Página) este año. En la clasificación de música latina resultaron premiados entre otros: **Celia Cruz**, como la "Mejor artista Latina del Año," la Orquesta de **Tito Puente** como "El Mejor Grupo Latino del Año" y **Cheo Feliciano** resultó premiado como "Mejor Artista Masculino del Año." A pesar de gran cantidad de presentaciones con motivo de las festividades, los tres grandes intérpretes se presentaron en el "Showcase" de **Stanley Siegal** que salió al aire en Diciembre 26 por la WABC TV: ¡Felicidades a los ganadores! ... ¡Premios más que merecidos!

Lamentamos infinito en *Record World* el inesperado deceso por males cardiacos de **Luis "Vivi" Hernández**, muy popular figura mexicana, que actuó recientemente en el "Festival OTI" (Mexico) compitiendo con el tema "Sencillamente nunca" y con una muy amplia carrera artística a su favor.

RCA de México está pronta a lanzar una grabación de **Lolita de la Colina**, recientemente firmada como artista exclusiva de ese sello ... **Larry Harlow** estará actuando en Panamá durante las festividades de Fin De Año ... Los **Hermanos Rigual** triunfan en el Chateau Madrid de Nueva York ... **Manolo Otero** de España anduvo por Miami en viaje de promoción.

Agradezco y recíproco saludos navideños con: Enrique Lebendiger de Fermata Brasileña, Carlos Días Granados de Miami Records, Miami; Olavo A. Bianco de Brasil, Lindomar Castilho de Brasil, Celia Cruz y Pedro Knight, Xiomara Alfaro y Rafael Benítez, David Stockley de Odeón, Brasil; Mario de Jesús, de Emlasa, México; Oscar Gutiérrez, de Sonido y Discos, Miami; Jonata Caravaglia de Regine's, N.Y.; Frank S. Cardona y Sra., Santa Bárbara, Calif.; "Tex" Fenster de N.Y.; Rolando González, de Miami Records; Provi García, de Peer Southern, N.Y.; Elizabeth Granville, BMI, N.Y.; Emilio García II, Valdir Pirez, de Som Industria e Comercio, Brasil; Morris Albert, el Grupo CBS de San José, Costa Rica; Mercy López, Nachy Acevedo, de Venezuela; Johnny Mathis, Los Diablos, Rosenda Bernal, Nacho de Haro, Roberto Livi, Mazacote, Manolo Otero, La Constitución, Lorenzo Santamaría, Luciana y Ricardo Ceratto, José Angel García, de Latin Int., Los Angeles; Dionne Warwick, Mario Kamisky, Microfón, Argentina; Eydie Gorme, Steve Lawrence, The Commodores, Hermanos Rigual, Eusebio Carbot de Cayre Industries, Miami, Fla.; Antonio D'Almeida Santo de Alvorada, Brasil; Miguel Estivil de Alhambra Records, Miami; Mateo San Martín, de South Eastern Records, Miami; Gene and Monique Peer Nash, de Peer Southern, N.Y.; René de Coronado, de KGST Radio, Fresno, Calif.; Pepito Pérez, Miguel Gallardo, Chalo Campos, Eddie Rodríguez de WHBI Radio, New York, Pearly Queen Band, WRYM Radio, Connecticut, Magaly Rubiera de Editorial América, Conrad Forte de Orfeón, N.Y.; Orlando Brú, Discolando Records, N.Y.; Fred Weinberg, N.Y.; Sid Parnes y Bob Austin, Record World, N.Y.; Luis Monteagudo, Miami; Leo Dan, Pat Boone, Aretha Franklyn, Herman Kelly, J.M. Vias Jr., de RCA International, N.Y.; Mario Peralta y Fli., Lázara y Vivian Albisu, Luis Gerardo Tovar, Angel I. Fonfrías, Peer International, Puerto Rico; Débora Frenkel, Fermata International, Los Angeles; Lee Schapiro, Caytronics Corp., N.Y.; Joe Cayre, Caytronics Corp., N.Y.; Luis Gil, Grand Artists Press, Miami; Louis Couttelenc,

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Celia Cruz y Stanley Siegal



Cheo Feliciano y Stanley Siegal



Tito Puente y Stanley Siegal

LATIN AMERICAN HIT PARADE

New Rochelle, N.Y.

By WVOX (LUIS MENDEZ)

1. **USTED ABUSO**
CELIA Y WILLIE
2. **LUZ DEL ALMA MIA**
FELITO FELIX
3. **JUAN EN LA CIUDAD**
RICHIE Y BOBBY
4. **EL ECO DEL TAMBOR**
DIMENSION LATINA
5. **EL NEGRO CHOMBO**
TOMMY OLIVENCIA
6. **NO RENUNCIARE**
LOLITA
7. **QUE FALTA DE RESPETO**
EL GRAN COMBO
8. **CARNAVAL**
LA SELECTA
9. **YA NO VUELVO CONTIGO**
SOPHY

Hollister, Cal.

By KMPG (GILBERTO DE LEON)

1. **DOS ACORDEONES**
VALENTINA LEYVA/Caytronics
2. **MORENA DE MIS AMORES**
EL JEFE Y SU GRUPO/Cronos
3. **DOS PUNALADAS**
EL PALOMO Y EL GORRION/Gas
4. **LLORA, LLORA, CORAZON**
LUCIANA/Raff
5. **ESPADAS MOJADAS**
LUPE Y POLO/Gas
6. **ME QUEDE LORANDO**
DEBORA/Latin
7. **LA NUEVA LEY**
ROSENDA BERNAL/Latin
8. **LAS PRIETAS**
JORGE LERMA/Gas
9. **18 MIL QUINIENTAS VECES**
NACHO DE HARO/Latin
10. **PUERTO SAN BLAS**
HERMANAS HUERTA/Caytronics

Tampa

By WSOL (CHAD DOMINICIS)

1. **SEGUIRE MI CAMINO/CADA DIA MAS**
JULIO IGLESIAS
2. **SIN TI**
KANTARES
3. **THE WAY YOU DO THE THINGS YOU DO**
FOXY
4. **MI PASADO**
WILKINS
5. **ANSIEDAD**
ALBERT HAMMOND
6. **CON LO QUE TIENE ATRAS MARIA**
CHIRINO
7. **TENER UN HIJO TUYO**
BETTY MISSIEGO
8. **MAMBO #5**
SALSOU ORCHESTRA
9. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO
10. **CUANDO TU ME QUERIAS**
TANIA

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 LORANDO**
GRUPO MIRAMAR/Safari
7. **BUENOS DIAS, AMOR**
JOSE JOSE/Pronto
8. **ACARICIAME**
MANOELLA TORRES/Caytronics
9. **NO ME PREGUNTES VERDADES**
ANGELICA MARIA/Pronto
10. **SEÑORITA CUMBIA**
LOS SEPULTUREROS/Melody

Puerto Rico

By WTR (MAELO)

1. **LA JUMA**
CONJUNTO QUISQUEYA/Liznel
2. **EL BRUJO**
LOS VIRTUOSOS/Discolor
3. **AMAR Y QUERER**
JOSE JOSE/Pronto
4. **CON EL VIENTO A TU FAVOR**
CAMILO SESTO/Pronto
5. **COMO NO CREER EN DIOS**
WILKINS/Velvet
6. **LA MURALLA**
HACIENDO PUNTO EN OTRO SON/
Artomax
7. **DESCALZO Y A PIE**
LUIS GONZALEZ/Flor-Mex
8. **LA VIUDA DEL MAYORAL**
CHUITO Y JOHNNY EL BRAVO/Fania
9. **PUN PUN CATALU**
CELIA Y WILLIE/Vaya
10. **OLVIDA Y CANTA**
KATRASKA/Mas

Los Angeles

By KWKW (PEPE ROLON)

1. **VIDA MIA**
IRENE RIVAS/Cara
2. **LA VENUS DE ORO**
ROSA FELIX/Orfeon
3. **HOMBRE**
NAPOLEON/Raff
4. **LA GAVIOTA**
MOCEADES/Zafiro
5. **ESPERANZA**
LOS SOCIOS DEL RITMO/Ariola
6. **EL CORRIDO DE MI AMIGO**
JOE FLORES/Orfeon
7. **QUE TODO QUEDE COMO ESTA**
VICTOR YTURBE/Miami
8. **SEGUIRE LORANDO**
GRUPO MIRAMAR/Safari
9. **LOS JINETES DE LA FRONTERA**
JAVIER RAMIREZ/E&G
10. **SOLEDADES**
JOSE LUIS PERALES/HispaVox

Argentina

By CENTRO CULTURAL

1. **CARA DE GITANA**
DANIEL MAGAL/CBS
2. **VESTIDA DE NOVIA**
POMADA/RCA
3. **POR MUCHAS RAZONES TE QUIERO**
PALITO ORTEGA/RCA
4. **SOLEDADES**
JOSE LUIS PERALES/Microfon
5. **SIENTO AMOR**
DONNA SUMMER/Microfon
6. **AZUCAR, PIMIENTA Y SAL**
HECTOR VARELA/Microfon
7. **MA BAKER**
BONEY M./RCA
8. **UNA NOCHE COMO ESTA**
LOS BUKIS/Microfon
9. **OLVIDALO, PEQUENA**
LOS MOROS/RCA
10. **EL JUGUETE**
GIANNI MORANDI/RCA

Mexico

By VILO ARIAS SILVA

1. **PAJARILLO**
NAPOLEON/Cisne RAFF
2. **ERES TODA UNA MUJER**
RAUL VALE/Melody
3. **SON TUS PERJUMENES MUJER**
LOS ALVARADO/Ariola
4. **HOMBRE**
NAPOLEON/Cisne RAFF
5. **LA DERROTA DE DAMASCO**
MARIACHI MEXICO/Peerless
6. **CREDO**
LOS JOAO/Musart
7. **HOY SE HA IDO MI QUERER**
BRUJOS Y BRUJAS/Disco Disco
8. **POR UN JURAMENTO**
ANGEL RIOS/Action
9. **MARIA JOSE**
JUAN GABRIEL/RCA
10. **MENTIRA**
HECTOR LAVOE/Fania

Nuestro Rincon *(Continued from page 48)*

RCA, N.Y.; Rafael e Hilda Díaz Gutiérrez de Audiorama, N.Y.; Juan Bau, Eddie Fisher, Dick Asher, CBS Intenational, Marcos Kiezer de Itaipu, Brasil; Alberto Guevara de KOMY Radio, Enrique Castaldeo de RCA, Brasil; Discos Orbe Ltda., Bogotá, Colombia; Harvey Averne y Sam Goff, Coco Records, N.Y.; Charo, Abie Vázquez, WKTR, Columbia, South Carolina; Mario Pizzurno, RCA, Argentina; Carlos Marrero, Santiago González, Los Angeles, Calif.; Prosound, Inc., Miami Tapes, Inc., Alberto Guevara, KOMY Radio, Watsonville, California; KFLB Radio, Tone Distributors, Abel Ricardo Pulido, Música Latina Inc., Miami Sound Studios (Carlos Grandos) Willie Ramos, Southern Records & Tape Services, Ansonia Records, Musimex Inc., Aldo y Esther Vázquez, Rose Records, Miguel, Mike y Liana Cano, Eliseo Beyta, Radio KCRT, Palmer Records Dist., Rick Correoso, David Last, Seeco-Met Richmond, N.Y.; Bobby Vinton, Perla, Roberto Antonio, Omar Marchand, Peer Southern, Miami; Catherine Schindler, Peer Southern, Los Angeles; Tito Puente, Nelson Ned, Bee Gees, Carpenters, Donna Summer, Elizabeth García, Brasil, Natalie Cole, Olguita Alvarez y Marcelo Rey, Peter Frampton, Betty Díaz, Barry White, Diana Ross, Helcio A. Carmo, RCA, Brasil; Raúl Lemes, Cayre Industries, Miami, Lou Rawls, Fonica, Guatemala; Pepe Rolón, KWKW Radio, Los Angeles; Mario Freidberg, Audiovisión, México; Eleazar García, KWAC Radio, Bakersfield, KIFN Radio, Humberto Preciado, KBRG Radio, Oscar Muñoz, San Francisco, Raúl Ortal, KALI Radio, Los Angeles; Edgard Bravo, KOFY Radio, Burlingame, Marta y Woody García, Radio WYOR, Tampa, y Angélica María... Con miles de felicidades a todos en estas festividades, quedo... ¡Hasta la próxima!

The New Work Daily News' "First Annual Front Page Music Awards" were extended last week in New York. In the Latin music category winners were **Celia Cruz** and **Cheo Feliciano** as "Top Latin Female Artist" and "Top Latin Male Artist" and **Tito Puente Orchestra** was voted as "Top Latin Group" of the year. Despite busy personal appearances schedules, all three winners gathered in New York to tape a black tie "Showcase" gala hosted by **Stanley Siegal**, which was seen on December 26th... RCA Mexico will shortly release an album by recently signed artist **Lolita de la Colina**... **Larry Harlow** performed in Panama during the Christmas festivities... **Hermanos Rigual** were a success at the Chateau Madrid, N.Y.... **Manolo Otero** from Spain was on a promotional tour last week in Miami.

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Record World en Chile

By RICARDO GARCIA

■ Fuerte promoción está recibiendo **Albert Hammond** por parte de Emi Odeón. El astro de larga trayectoria en España, superventas de 1977 en Chile, tuvo fugaz aparición en las recientes Fiestas de la Primavera organizadas por un departamento de Gobierno. Su visita coincidió con la aparición de su nuevo LP, y se asegura que será una de las atracciones del próximo Festival de Viña del Mar.

El festival anual "Primavera una canción," parte de las Fiestas antes mencionadas, tuvo este año como ganador a **Fernando Ubierto**, juvenil intérprete ganador de muchos otros festivales, y quien, hasta ahora, no había logrado grabar. La canción triunfadora, original del mismo, fue llevada al disco por **IRT**. Su título: "Un café para Platón." Por su calidad como cantautor, Ubierto tiene amplias posibilidades de llegar a ser una figura popularísima en nuestro medio. Simpatía y talento, fotogenia y otras cualidades suyas pueden ser carta segura para este sello. **IRT** convocó en estos días a una conferencia de prensa en la discoteque "Fauno's," para presentar a algunos de los artistas recién contratados, entre ellos **Gloria Simonetti** y **Gloria Benavides**, de permanente popularidad en

Chile. **Gloria Benavides** dejó **EMI Odeón** para probar suerte en **IRT**. La reunión no fue del todo afortunada y hubo ausencias muy comentadas, aparte de otros aspectos negativos que afectaron las relaciones públicas del sello.

Philips celebró cuarenta años de actividad en Chile. La compañía, de sólido prestigio en diferentes rubros de la electrónica, y con una División Discos que tiene en estos momentos gran parte de los éxitos disqueros, organizó una fiesta en el Sheraton San Cristóbal con actuación de varios de sus astros. El disco de **Los Pasteles Verdes** con "Recuerdos de una noche" e "Hipocresía," asoma ya entre los nuevos títulos fuertes para este fin de año. Es el primer lanzamiento del conjunto a través de Philips.

Un LP del conjunto **Inti Illimani**, grabado en Italia, fue publicado en estos días por el sello **Alerce**. A este disco sucede un LP titulado "Canto Nuevo" que reúne a los artistas más destacados de este movimiento etiquetado así (Canto Nuevo) por el sello.

Entre los títulos de mayor venta, en discos simples, en las últimas semanas, aparecen "Morena de quince años," ya en diferentes versiones (Los Felinos, Apalayas, Benny Márquez); "Devoción," por Aire, Tierra y Fuego... *(Continued on page 50)*

ERUPCION

ORQ. CIMARRON—Coco CLP 138

Cantando Rafael de Jesús, la Orquesta Cimarrón ofrece aquí un muy contagioso repertorio salsero en el cual se destacan "Y te quise tanto" (J. Ortiz), "Ven Bernabe" (S. Ortega), "Cimarrón (J. Ortiz-R. Davis) y "Flor de Fango." Arreglos de Luis Cruz, Marty Sheller, F. Cabrera y W. Mullings.



■ With Rafael de Jesus handling the vocals, Orquesta Cimarron offers a very contagious salsa package. "Sufriendo por tí" (F. Cabrera), "You'll Never Find Another Love" (K. Gamble-L. Huff), "Seis cosas tuyas" (M. Flores), more.

SENSACIONAL

RODOLFO—Fuentes MFS 3369

Rodolfo de Colombia interpreta aquí boleros y baladas a su muy comercial y vendedor estilo. "Hipocresía" (Giordano-Alfieri-G. Correa), "Me Llega, Me Llega" (M. Quintero), "No quiero Verte Más," "Una lagrima y un recuerdo" (J. Bareto) y otras.

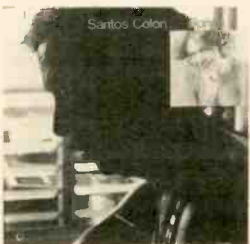


■ Rodolfo from Colombia offers a package of boleros and ballads rendered in his very personal and commercial way. "Sencillamente una canción" (Alvarado-Dali), "Trate de olvidarte y no te olvido" (H. Nelson) and "Una lágrima y un recuerdo."

BONITA

SANTOS COLON—Fania JM 00514

En producción de Fabian Ross y con arreglos de Jorge Calandrelli, Santos Colon interpreta aquí muy romanticos boleros tales como "Hola querida" (I. Plata), "Bonita" (J. A. Zorrilla), "Perlas Negras" (B. Manriquez) y "Mi nombre en tus labios" (P. Quirós).



■ Produced by Fabian Ross and with arrangements by Jorge Calandrelli, Santos Colon renders a superb package of boleros. Romantic mood! "Me da lo mismo" (L. Rogelio Torres), "Derrota Moral" (C. Alonso), "Incertidumbre" (G. Curiel), others.

LINDOMAR CASTILHO

LINDOMAR CASTILHO—Arcano DKL1 3389

Lindomar Castilho de Brasil grabó en Mexico este excelente paquete de temas de corte muy popular. Muy comerciales arreglos. "Adios mi amor, Adios" (Castilho-Teodoro), "Enamorado" (P. Avila-P. Julian), "Gracias por hacerme feliz" (Castilho-Adriano-Lopez Lee).



■ Lindomar Castilho recorded this superb package of boleros in Mexico. Very commercial arrangements. Lindomar is at his best here. "Perdón para los dos" (Palmeira-A. Corleto-Lopez Lee) and "Cuatro problemas" (R. Adriano-Lopez Lee).

En España (Continued from page 48)

my life," la canción que cantada por **Simon May** ocupa el segundo lugar en Inglaterra ha sido publicada en España por Belter... CBS nos envía dos nuevas producciones en sencillos, una de **Chicago**, "Baby, qué gran sorpresa" y otra "El último guateque" dirigida por **Manolo Gas**... **José Luis Perales** con "Soledades" pegando fuerte en las lis-

tas de radio... Hispavox nos envía una bella producción, un L.P. titulado "Corales," con mayúsculas, la obra póstima del inolvidable **Waldo de los Ríos**...

Es una pena que no podamos dar más noticias de producciones nacionales nuevas, estamos pasando una crisis que suponemos no muy duradera.

Nuestro Rincon (Continued from page 49)

We wish to express our deepest condolences to Mexico, because of the sudden death of singer **Luis "Vivi" Hernández**, who recently participated at Festival OTI, Mexico performing the tune "Sencillamente Nunca." Luis died of a heart attack.

We deeply appreciate all Christmas and holiday cards received during this week. We mention all of them in our column in Spanish. God bless all of you and Happy Holidays!

Disco File (Continued from page 46)

"conceived, compiled and coordinated" the package and there's a thanks to New York DJ Wayne Scott who apparently advised on the order of tracks, so we're especially puzzled by the fact that the material hasn't been disco-blended. Only once—going from "Wow" to "Slow Down"—is the change from one cut to another a danceable one; more often the mix is just a fade-down and a fade-up or just an abrupt back-to-back jump. A decent collection but not the party record we were expecting.

CORRECTION: Admittedly, the typesetters and proofreaders at RW were more than overworked last week, but by dropping first one, then the other word in the term "disco disc," they considerably distorted two sentences from that issue's year-end wrap-up column. In the third paragraph about 12-inch pressings, the first sentence should have begun, "The commercial disco disc field continued to expand..." And in the following sentence I did not mean to suggest that "the actual viability of the disco market is still open to debate"—it is quite viable and healthy, I assure you—but it was the "disco disc market" I was referring to. All clear? Even more important, however, was the dropping of a line of type later in the column, omitting some of the names of producers who were important in 1977 and should be watched in 1978. The complete list: **Cory Wade, Jacques Morali, Dennis Coffey & Mike Theodore, Simon Soussan, Michael Lewis & Laurin Rinder and Tom Moulton.**

L.A. Radio Changes

(Continued from page 3)

in setting up his own independent radio consulting firm.

At KTNQ (Ten Q) John M. Driscoll has been named program director, replacing Jimi Fox. Driscoll is currently an air personality at the station and will continue his on-air duties. He was formerly program director and a morning drive personality at Chicago's WCFL.

KHJ and KTNQ both suffered listener losses in the October/November Arbitron ratings.

En Chile

(Continued from page 49)

go; "Morir al lado de mi amor," con **Demis Roussos**; "Por qué el amor se va," con **Ximena**; "Agua que no has de beber," por la **Sonora Palacios** y "Dame un beso y dime adiós" por el grupo **Indio**.

Una fuerte y peligrosa caída en la venta de discos se registró en los meses de Octubre y Noviembre. La situación obligó a las compañías disqueras a reducir sus tirajes y a ofrecer planes de venta especiales a los distribuidores. Entre tanto, y haciendo abstracción de la crisis producida, el mercado del cassette continúa manteniendo una firme tendencia a aumentar, en instantes en que se advierte una especie de "boom" en el mercado de artículos electrónicos, especialmente en equipos de sonido, televisores y radio cassettes.

KHJ's audience share (total persons, 12 plus, Mon. through Sun., 6 a.m. to midnight) slipped from 3.9 in July/August to 3.5. KTNQ fell from 2.9 to 2.1.

While the replacement for Spears came as no surprise, the departure of Jimi Fox, who is viewed by some observers as the person most responsible for making a serious AM challenge to KHJ, has produced some speculation from industry observers in light of his previous contributions.

"I was discharged in a disagreement over programming philosophies," Fox told RW, "and you can't really condemn them for that. We parted on very good terms."

KHJ's Sebastian, who will report directly to vice president and general manager Tim Sullivan, experienced a ratings increase at KDWB, where Arbitron ratings (per previously mentioned breakdown) increased from 5.9 in October/November 1976 to 6.2 in the April/May book.

Unlimited Raindrop Set Distrib. Pact

■ CLEVELAND—Bob Fuller, vice president of Unlimited Sound Distributing, Inc., has announced that Unlimited Sound has become the exclusive national distributor for Raindrop Records.

CANADA

By ROBERT CHARLES-DUNNE

■ TORONTO—TAKE UP THY AXE AND JAM: Vancouver was treated to an unlikely jam session recently when **Steve Miller** and **Norton Buffalo**, in town for a big arena date, joined **Elvin Bishop** on the smaller stage at The Cave. Also along for a few blues licks was **Randy Bachman**, currently working hard on his first solo lp. The crowd was understandably pleased when the jam continued for almost an hour, each musician taking time to step out for some hot solos. At least one journalist was present, Sony recorder in hand. Don't be too surprised if you see a bootleg as a result.

EXECUTIVE TURNTABLE: **Paul Godfrey**, program director of CFTR, has resigned his position recently and will make his plans for the future known shortly. **David Marsden**, former on-air man at Montreal's CHOM-FM and Toronto's CHUM-FM, has joined the staff of CFNY-FM, replacing the departing **Lee Eckley**. **Rob Mearns**, former RPM staffer, has joined Ixtland Records in a promotion/publicity capacity. **Nick Panaseiko**, Quality's Cancon promotion man, has departed that label for an Ontario promo position at WEA, replacing **Peter Taylor**, now Capitol's Vancouver rep.

AWARDS TIME AGAIN? Here's a breakdown of recent gold and platinum certifications in Canada. Gold: **Little River Band's** "Diamantina Cocktail," **Engelbert's** "Christmas Tyme," **Neil Diamond's** "I'm Glad You're With Me Tonight," **Ted Nugent's** "Cat Scratch Fever" and **Billy Joel's** "Piano Man." Platinum: **Dan Hill's** "Longer Fuse," **James Taylor's** "JT," **Burton Cummings'** "My Own Way To Rock," **Linda Ronstadt's** "Simple Dreams" and "Chicago XI."

BITS'N'PIECES: **April Wine** is recording a new studio album, their first since the addition of **Brian Greenway** as fifth member. **Max Webster's** third album, tentatively titled "Mutiny Up My Sleeve," will be recorded early in '78. Ditto for a second lp by **The Hunt**, a fourth from **Moxy**, a third from **Jackson Hawke**, a debut from **Mirth** on Dapah (a new Ottawa label), a debut from **Telemann** (currently the cause of a bidding war among local labels) and a new **Klaatu** album. GRT has leased the soundtrack from the movie "Outrageous" to (wait for it!) Emperor Bokassa the 1st, self-proclaimed King of the Central African Republic. Amin to de Motors, indeed. And speaking of **The Motors**, a recent appearance by the Virgin quartet at The Mocambo brought an interesting bit of trivia to light: the original line-up of The Motors almost ten years ago sported **Andy McMaster** and vocalist **Frankie Miller**. The Motors delivered an exceptional evening of tunes. A legal battle could be brewing between Morning Music, a local publisher, and AHED Music, manufacturers of TV sold packages. Morning claims AHED has pressed and sold product without obtaining the proper licenses for material by **Bobby Vinton**, **Max Bygraves** and **The Magic Organ**.

PREDICTIONS FOR 1978: Round Records, long the city's hippest record shop, will move its operation and open up for franchise deals. **Don Shafer** will take over the reins at CFNY-FM. CBS will not release **The Clash** album in the U.S. because it's "too English." EMI America will become Capitol's answer to Portrait. CBS and Capitol will both undergo personnel changes in Canada. One of 1978's biggest new acts will be Canadian and blonde. **Bachman-Turner Overdrive** will make an incredible comeback. And, for our last prediction . . . some of the other predictions will come true.

ABBA Action



Outside one of Stockholm's largest department stores, Ahlen & Holm, promoting the new ABBA lp "ABBA The Album" are (from left) Hans Kronwall, Sonet-Polar sales manager; Lennart Johnsson, sales representative; Stig Ericsson, chief of the record department and Polar Music International's a&r manager Hans Bergkvist.

GERMANY

By JIM SAMPSON

■ MUNICH—The two trades here have issued their annual awards, based on chart performance in Musikmarkt (MM for short) and juke box action in musik-informationen (m-i). Of the two, MM shows the stronger international impact. Among male singers of the year, m-i's top two (**Costa Cordalis** and **Howard Cependale**) didn't even make MM's top ten (which was led by **Frank Zander** of Hansa, **Cat Stevens** and **Elvis Presley**). 1977's top groups were **Smokie**, **ABBA** and **Boney M.**, by consensus. **Vicky Leandros** led m-i's female singers, while **Donna Summer** finished first in MM. Single of the year? **Baccara's** "Yes Sir, I Can Boogie" seems to have the most valid claim, although based on its staying power in the upper reaches of the MM charts, that magazine gave the nod to **Julie Covington's** "Don't Cry For Me Argentina." ABBA and **Pink Floyd** each placed two albums in the year's top five in MM, Boney M. grabbing the only other available slot. German productions captured about one third of the MM singles action, same as '76. But international albums' share jumped considerably at the expense of samplers.

Among record companies, last year's worst kept secret was RCA's meteoric rise of 400 percent over '76 to 10 percent of German singles action. Ariola slid past EMI Electrola into the singles leadership, followed by CBS and DGG/Polydor. On the MM album chart, EMI stayed out front, with Ariola, CBS and DGG/Polydor trailing. In the publisher rankings, **Peter** and **Trudy Meisel's** Edition Intro continues as number one in singles, closely shadowed by **Melodie der Welt/Johann Michel**. Intersong placed a strong third, then **Rolf Baierle's** overachieving Roba Music.

Speaking of Roba, Baierle has just extended his contract with Chrysalis Music for another two years. Kraut Musik-Verlag joins the Baierle organization. Slezak adds **Rod Stewart's** Riva and the **Robin Gibb** catalog. **Anneliese Engel's** Angel Music has moved to Drakestrasse 16, 3280 Bad Pyrmont. Also for the record, Musik unserer Zeit and the WEA Munich promotion office now taking orders for beer and big macs at Mauerkircherstr. 5, 8000 Muenchen 80, phone 984991 (MUZ) or 984981 (WEA). **Dieter Broecker**, RCA's press chief in Hamburg, leaves the company to freelance. EMI's **Evelyn Hinckel** leaves that firm. **Horst Mueller**, WEA's German product manager, takes over as **Peter Kirsten's** G.M.C. label manager and Global Music publishing manager in Munich.

Interesting new product: WEA out with **Juergen Drews'** musical life story on disc, including cuts from his days with **Les Humphries**, **Udo Lindenberg** and others; **Siggi Loch** did the same sort of thing for Klaus Doldinger before WEA broke that artist internationally, so you might be hearing a lot more from Drews and WEA Germany this year. **James Last's** new single is on Phonogram! All in the Polygram family, it's a trade-off arrangement because Phonogram pan-flutist **Gheorghe Zamfir** is featured with the Last band.

20th Reformation (Continued from page 42)

really coordinate each of these areas."

Cooper notes that under the current operational scheme, he, Orleans and promotion head Beer supervise day-to-day operations, in conjunction with the label's primary business affairs man, **Bill Donnelly**, VP, business affairs. Orleans brought in **Bill Valenziano** this fall to act as national sales director. The current field promotion staff has also been strengthened, although Cooper stresses that the label's use of independent promotion reps will continue as a regular practice; also added have been marketing teams in New York and Los Angeles to follow through on current merchandising and marketing programs, and the r&b promotion

force has also been beefed up with additional independent reps supplementing r&b promotion chief **Elmer Hill's** staff.

Outside Critiques

Although label execs are pleased with 20th Century's new strength, Cooper asserts that priorities for the coming year will continue to respond to outside critiques. "I think our critics have been fair, and give us food for thought," he observes. "For example, we really haven't broken a rock act, and the street let's us know it. And we take any criticism seriously." Accordingly, a major early '78 campaign is being built around **Rubicon**, a new act that will make its debut in January with the release of its first album for the label.

RECORD WORLD GOSPEL

Messenger, ALA Pact

MEMPHIS — Messenger Records, a Memphis-based label, has joined Los Angeles based ALA Enterprises, Inc. in a long-term production and worldwide distribution agreement.

ALA Enterprises, the manufacturer and distributor of Laff Records, plans the second album release of The Shaw Singers and the second album release of the Jubilee Hummingbirds in early '78.

Also for early 1978 is an album release planned by Messengers' newest artist, Bernard Williams and the Creations.

Crouch Performs at Soledad State Prison

NASHVILLE — Soledad State Prison gates locked behind Andrae Crouch and the Disciples on December 29th, as the group performed at the correctional facility for the first time.

The concert was open to all three rehabilitation centers within the prison, and contained two sets to accommodate the large numbers who wished to attend.

SOUL & SPIRITUAL GOSPEL

JANUARY 7, 1978

1. **LIVE AT CARNEGIE HALL**
JAMES CLEVELAND/Savoy 7014 (Arista)
2. **TONIGHT'S THE NIGHT**
THE GOSPEL KEYNOTES/Nashboro 7187
3. **FIRST LADY**
SHIRLEY CAESAR/Roadshow RS 744R (United Artists)
4. **JOY!**
MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR/Creed 3078 (Nashboro)
5. **THE COMFORTER**
EDWIN HAWKINS/Birthingright BRS 4020 (Ranwood)
6. **LOVE ALIVE**
WALTER HAWKINS & THE LOVE CENTER CHOIR/Light 5686 (Word)
7. **FROM AUGUSTA WITH LOVE**
SWANEE QUINTET/Creed 3077(Nashboro)
8. **THIS IS ANOTHER DAY**
ANDRAE CROUCH—Light 5863 (Word)
9. **DON'T MAKE WAR**
HARRISON JOHNSON/Creed 3080 (Nashboro)
10. **I'M GOING TO SIT DOWN**
ERNEST FRANKLIN/Jewel 0128
11. **JESUS CHRIST IS THE WAY**
WALTER HAWKINS/Light 5705 (Word)
12. **TRY BEING BORN AGAIN**
THE SOUL SEARCHERS/Nashboro 7190
13. **STAND UP FOR JESUS**
THE SAVANNAH COMMUNITY CHOIR WITH REV ISAAC DOUGLAS/Creed 2306 (Nashboro)
14. **RIDE THE SHIP TO ZION**
THE GOSPEL KEYNOTES/Nashboro 7172
15. **IT'S ALRIGHT NOW**
JESSY DIXON/Light LS 5719 (Word)
16. **HAVE YOU EVER HAD THE BUTS?**
PROF. HAROLD BOGGS/Nashboro 7189
17. **HE'S STANDING BY**
THE INSTITUTIONAL CHOIR OF BROOKLYN N.Y.-Savoy 14458 (Arista)
18. **NOW & FOREVER**
THE PILGRIM JUBILEE SINGERS/Nashboro 7181
19. **DIFFERENT DRUMMER**
RHANI HARRIS/Emprise 1001

Boone To Host New Year's Fete

LOS ANGELES—Pat Boone will be spending New Year's Eve entertaining approximately 400 people. The event is organized by a group of people who decided that a celebration with fellow Christians would be a welcome alternative to the typical drinking, dancing, horn-blowing, streamer-throwing New Year's Eve party.

Boone supported the committee, which includes representatives from World Wide Pictures, Word Inc., Tyndale House Publishing, Lexicon Music, J.D. Bradley Public Relations Company, World Vision as well as his own Pat Boone Productions.

The result of their deliberations is the Jubilate Celebrations, which will benefit World Vision, Inc. The profits received will be dedicated to purchasing medical supplies for Salvation Army clinics in East Africa.

Boone will co-host the entertainment with Johnny Mann, and will present Andrae Crouch, and Dino and Doug Lawrence.

20. **I WILL TRAVEL ON**
THE ORIGINAL SOUL STIRRERS/HSE 14200
21. **JAMES CLEVELAND PRESENTS**
THE RUTH SCHOFIELD EDITION/Savoy 14445 (Arista)
22. **GOTTA FIND A BETTER HOME**
THE ANGELIC GOSPEL SINGERS/Nashboro 7178
23. **SEE YOU IN THE RAPTURE**
THE SENSATIONAL NIGHTINGALES/ABC/Peacock 59227
24. **I'M GOING ON**
LOUISE McCORD/Savoy 1442 (Arista)
25. **JESUS IS ON MY SIDE**
SISTER LUCILLE POPE/Nashboro 7188
26. **WONDERFUL**
EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS/Birthingright BRS 4005 (Ranwood)
27. **COME TOGETHER**
VARIOUS ARTISTS/Creed 23079
28. **MEET THE ORIGINAL FIVE BLIND BOYS OF MISSISSIPPI**
Jewel 0126
29. **HANG ON, HELP IS ON THE WAY**
BISHOP BILLY ROBINSON AND THE GARDEN OF PRAYER CATHEDRAL CHOIR/Savoy 14432(Arista)
30. **MASTER MIND IS HE**
BISHOP JEFF BANKS AND THE REVIVAL MASS CHOIR/Savoy 14444 (Arista)
31. **WHERE HAS HE GONE**
REV. JOHNNY L. JONES/Jewel 0132
32. **LOOK WHERE GOD HAS BROUGHT US**
RODENA PRESTON AND THE VOICES OF FAITH/Birthingright BRS 4012 (Ranwood)
33. **JESUS IS ALL YOU NEED**
VOICES OF HOPE/Glori 1036
34. **SOMEBODY LOVES ME**
THE ANGELIC GOSPEL SINGERS/Nashboro 7088
35. **TAKE HIM AT HIS WORD**
BIBLEWAY RADIO CHOIR/Savoy 14459
36. **HAPPY IN JESUS**
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy 14463 (Arista)
37. **THE SOUL AND SPIRIT CONCERT**
REV. MACEO WOODS & CHRISTIAN TABERNACLE CHOIR/Savoy DBL 7001 (Arista)
38. **LET ME HAVE A DREAM**
DANNIEBELLE/Sparrow 1016
39. **GOD WILL TAKE CARE OF HIS OWN**
WILLIE BANKS AND THE MESSENGERS/HSE 1497
40. **MAMA PRAYED FOR ME**
THE SENSATIONAL WILLIAMS BROTHERS/Savoy 14462 (Arista)

Gospel Picks Of The Week

(The records listed below are Record World's choices as the top gospel releases of the past two weeks)

Contemporary & Inspirational

Through The Eyes Of Love
Ken Medema
Word WSB 8748

Vintage Gospel
The Florida Boys
Canaan CAS 9818

Fresh Surrender
The Archers
Light LSB 5707

Country Faith
The Lewis Family
Canaan CAS 9820

When I Get Home
The Inspirations
Canaan CAS 9819

Soul & Spiritual

Just Jesus And Me
Carl Preacher
Savoy 14453

These Are The Days
Dorothy Love Coates and her Singers
Savoy 14466

When Jesus Comes
Sara Jordan Powell
Savoy 14465

God Knows
Thomas E. Roberts and the Baltimore Chapter of GMWA
Savoy 14452

I Love The Morning
Doris Ann Allen and the Church Hill Urban Ministry Choir
Savoy 14450

CONTEMPORARY & INSPIRATIONAL GOSPEL

JANUARY 7, 1978

1. **HOME WHERE I BELONG**
B.J. THOMAS/Myrrh 6571 (Word)
2. **MIRROR**
EVIE TORQUIST/Word WSB 8735
3. **GENTLE MOMENTS**
EVIE TORQUIST/Word WST 8714
4. **FOR HIM WHO HAS EARS TO HEAR**
KEITH GREEN/Sparrow 1015
5. **ELVIS' FAVORITE GOSPEL SONGS**
J.D. SUMNER & THE STAMPS/QCA 362
6. **LIVE FROM NASHVILLE**
JIMMY SWAGGART/Jim 126 (Word)
7. **DALLAS HOLM & PRAISE, LIVE**
Greentree R 3441
8. **JESTER IN THE KINGS COURT**
MIKE WARNKE/Myrrh 6569 (Word)
9. **HIS HAND IN MINE**
ELVIS PRESLEY/RCA ANLI 1319
10. **HOW GREAT THOU ART**
ELVIS PRESLEY/RCA LSP 3758
11. **COME ON RING THOSE BELLS**
EVIE TORQUIST/Word WST 8770
12. **ALLELUIA**
THE BILL GAITHER TRIO/Impact R 3408
13. **MY HEART CAN SING**
THE BILL GAITHER TRIO/Impact R 3445
14. **THIS IS NOT A DREAM**
PAM MARK/Aslan 1003
15. **PRAISE II**
THE MARANATHA SINGERS/Maranatha HS026
16. **LADY**
REBA/Greentree R 3430
17. **BUST OUT LAFFIN'**
WENDY BAGWELL & THE SUNLITERS/Canaan CAS 9765 (Word)
18. **LET ME HAVE A DREAM**
DANNIEBELLE—Sparrow 1016
19. **FAITH**
CRUSE FAMILY/Canaan 9812
20. **WRITTEN ON THE WIND**
CHUCK GIRRARD/Good News 8106 (Word)
21. **SWEET COMFORT**
SWEET COMFORT/Maranatha 033
22. **LIVE! THE VERY BEST OF THE HAPPY GOODMAN FAMILY**
Canaan CAZ 816/2 (Word)
23. **'SPECIALLY FOR SHEPHERDS**
RALPH CARMICHAEL/Light LS 5725 (Word)
24. **MOMENTS FOR FOREVER**
THE BILL GAITHER TRIO/Impact 2R 3457
25. **ME AND MY OLD GUITAR**
NANCY HONEYTREE—Myrrh MSB 6584 (Word)
26. **NEW EARTH**
JOHN MICHAEL TALBOT/Sparrow 1010
27. **SHOTGUN ANGEL**
DANIEL AMOS/Maranatha 032
28. **SATAN'S BEEN PARALYZED**
DAVID INGLES/Tempo S 447
29. **CORNERSTONE**
MIKE SPEERS/Heartwarming R 3456
30. **MUSIC FROM MY SECOND BIRTH**
BILL THEDFORD/Good News 8105 (Word)
31. **LOVE BROKE THRU**
PHIL KAEGGY/New Song NS 002 (Word)
32. **PLAIN GEORGIA GOSPEL**
WENDY BAGWELL & THE SUNLITERS/Canaan 9810 (Word)
33. **PRAISE, VOL. I**
THE MARANATHA SINGERS/Maranatha 008
34. **RAMBO COUNTRY**
THE RAMBO'S/Heartwarming R 3429
35. **LOVE SONG REUNION**
LOVE SONG/Good News GNR 8104
36. **THIS IS ANOTHER DAY**
ANDRAE CROUCH/Light 5683 (Word)
37. **ON HEAVEN'S BRIGHT SHORE**
THE INSPIRATIONS/Canaan 9806 (Word)
38. **PRAISE BE TO JESUS**
THE BILL GAITHER TRIO/Impact R 3408
39. **LIVE IN CHATTANOOGA**
THE KINGSMEN/Heartwarming R 3477
40. **JUST BECAUSE**
THE IMPERIALS/Impact 3390

Christmas Week Sales Soar (Continued from page 3)

than perfect setting, it would seem, for Christmas shopping, but one in which some stores flourished. Music Plus's Lou Fogelman said that chain always shows increases in sales, regardless of the season, when it rains.

In Denver, clear, crisp and sunny weather was no boon at all to retailers. Most Denverites, it seems, are victims of severe Broncomania. Thus, the extra selling day was virtually wiped out by the NFL playoff game between Denver and Pittsburgh.

At Stark/Camelot, Joe Bressi reiterated his "science fiction Christmas" theme of several weeks ago in reporting a 33 to 45 percent dollar increase over the same period last year. Aside from a comparatively small increase in 8-track tape sales, "everything sold well," said Bressi. "We had at least 50 hot items this year."

Multiple-Record Sets Strong

Jimmy Grimes of National Record Mart attributed the chain's "excellent" sales to a pickup in multiple record sets, particularly "Barry Manilow Live" and "Here At Last—Bee Gees Live." "A lot of people were buying two-record sets as gifts this year," said Grimes. "There was really a ton of product selling. We figured on a very good Christmas, and got significantly more than we had expected."

Record Bar was up 30 percent over Christmas '76. Head buyer Fred Traub noted that while last year's Christmas season was marked by heavy sales on Eagles and Frampton albums, this year there were, at the least, 10 heavy sales items, and up to 75 albums on which the combined sales totals were "substantially" better than those of last year's most in-demand albums.

"Our buyers did a good job," said Lou Fogelman of Music Plus, who reported a whopping 52 percent increase over last year's Christmas week. "We had no major items out of stock. We had an excellent Christmas week, and it's continued to hold up after Christmas. Unit sales have held up in all categories, and that's a real nice surprise—we're moving a hell of a lot of units, period. Our average ring is going up considerably. It's an encouraging sign when people keep buying as prices go up. We're delighted that we've been able to maintain that type of volume."

Bruce Bayer of Independent Record in Denver reported that his three stores had "by far the best week we've ever had last week." He added that price increases combined with new competition in the Denver area—not the least being the Bron-

cos—to keep independent from having a more productive week. Even so, Independent sold not only a broad selection of album titles, but a good number of accessories and blank tapes as well. "We did five times above our average figures on accessories," said Bayer, "and we sold every tape case in the store." Black product too made an impact on sales: "We went through 400 pieces of Heatwave last week, and we never do that kind of number on a black album."

"But," Bayer was quick to add, "as good as my business was on Saturday, it would have been even better if the Broncos hadn't been in the playoffs."

At For The Record in Baltimore, Christmas week sales were up 30 percent over last year's, due to the preponderance of hit black product, and to the business generated by a single mall store.

Black business, though, was on the decline at Waxie Maxie. Head buyer Ken Dobin nevertheless reported that the chain experienced the strongest sales week in its history. "There weren't too many hot black LPs here," explained Dobin, "but the white business was ferocious. White

product just blew out of here. There were at least 10 white albums that were really hot during the week, which is up considerably over last year."

Dobin termed Christmas week "an ideal setup: a full business week, a big day on Saturday and the holiday on the usual week-ending day. This had to be a contributing factor in our huge sales increase. The whole week was explosive."

"There are certain things I look for in dollar amounts and customer count," said Jim Rose of Rose Records in Chicago, "and I was very surprised at what I saw this year. Without going into specifics, I would think that almost all of our stores had their best day ever on Friday, and the whole week was very, very good—double and triple what we normally do on some days. Some records are going out of there that had been sitting around for ages. We've been especially strong on classics and soundtracks. And even though we're having the usual number of returns, they're nothing when you compare them to the amount of records we sold last week."

"It's just amazing what you can do at Christmas."

Geffen Resigns from WCI (Continued from page 3)

agement, later re-named Look-out Management and today headed by former partner Elliott Roberts, Geffen worked with the Eagles, Laura Nyro, Crosby, Stills, Nash and Young, Jackson Browne, Joni Mitchell, Poco and America, among others. In 1970, he formed the Asylum label, which he headed both at its formation and following sale of the label to WCI in 1972. Geffen also helmed the newly-merged Elektra/Asylum/Nonesuch operation from its formation in 1973 through late '75, when he resigned to join WCI's film division as vice-chairman, a position he resigned a year later.

Going To Yale

Since then, Geffen has served as assistant to WCI chairman Steve Ross and on the boards of both the film and record divisions, and during the '76-'77 scholastic calendar he taught seminars in the film and music industries at UCLA. His only immediate plans are to teach similar courses at Yale University in New Haven, Connecticut, during the spring '78 semester, where he has accepted a Hoyt Fellowship.

"I honestly don't know what I want to do at this point," he told RW. "Until I complete my teaching responsibilities this spring, I probably won't announce any

new plans. At this point in my career, I don't want to become involved with any particular venture unless I know it's going to be really satisfying for me."

That caution, he noted, has led to his refusals of a number of top management offers during the past year. Rumored to be approached for top positions at a number of labels on either coast, Geffen declined to name specific labels or the details of the offers, beyond stating that he had been offered the chairmanship of Atlantic Records, the label which helped launch Asylum through the original 1970 distribution agreement. "I was offered that post at Atlantic by Ahmet [Ertegun], who has been a very close friend of mine for years. Ahmet was to have headed up the entire record division, but I really didn't feel this post was the right one for me."

Geffen's career has been one of the most dramatic executive success stories of the past two decades. Beginning with his rise as a manager at William Morris and later at CMA, he became known as a tough negotiator whose long-term commitment to his acts helped attract new talent. By the time he formed the Asylum label, the management roster developed by Geffen-Roberts had become synonymous

Opryland Ups Two

■ NASHVILLE—Two promotions have been announced at Opryland: Edward "Buddy" Wilkins is the new operations manager for Opryland Productions and Wayne Caluger is the new chief engineer for the Opryland Entertainment Complex.

The announcement was made by David Hall, general manager for Opryland Productions, which is owned by WSM, Inc., and an affiliate of the National Life and Accident Insurance Company.

As operations manager, Wilkins will be responsible for all scheduling, booking, studio and remote operations for Opryland Productions, an independent production company based in the Grand Ole Opry House.

Caluger will be the new chief engineer for the Opryland Entertainment Complex which includes the Grand Ole Opry House, Opryland Productions, the Opryland Park and the new Opryland Hotel.

Blue Signs Slaughter

■ LOS ANGELES—Richard Blue, president of Out Of The Blue Productions, has announced the signing of singer/songwriter John Slaughter to a long term production/publishing pact.

with an emerging late '60s west coast pop style. The original label roster at Asylum included only one established act, Joni Mitchell, but those signings laid the groundwork for the dramatic mid-'70s success of Elektra/Asylum. Among the acts making their debut on Asylum were Jackson Browne, Tom Waits and the Eagles; also signed during the first year were Jo Jo Gunne, whose lead singer, Jay Ferguson, is currently breaking as a solo artist, and Linda Ronstadt, whose career went from a modest cult following to the platinum level after joining the label.

Value Has Soared

When he agreed to helm the Elektra/Asylum complex, formed during a period when Elektra itself was generally considered to be commercially ailing, most industry sources placed the value of the combined operation at around \$13 million. Within three months of the first combined E/A release, the label succeeded in getting three of its first four releases for calendar '74 in the top five albums; by paring the total roster and initiating a highly selective release schedule, the company quickly established itself as a top money maker. Today, Geffen notes that the company's value is in excess \$100 million.

Record, Consumer Electronics Industries Meet (Continued from page 3)

consequences for related industries; in the upcoming panel discussions, as well as earlier, less visible collaborations between the RIAA, EIA and NARM, however, the initial emphasis will be on realizing shorter term benefits in the marketing and merchandising areas.

Evidence of a change in the traditionally cool relationship between the two industries first surfaced a year ago. "The initial step was in relation to the market expansion project we initiated," RIAA president Gortikov told *RW*. That study (*RW*, July 2, 1977), Gortikov explained, indicated the need for investigation of related marketing issues in the hardware field, and following talks with both the EIA and its chairman of consumer electronics, John Hollands, the EIA participated in the initial phase of research, which focused on commentary from executives in the two industries.

Although that first collaboration was financially "modest" for the hardware interests, with most of the funding still carried by the RIAA, the so-called "razor/razor-blade" cooperation involved came at a responsive moment. Hollands notes that the decision to collaborate on the market expansion study coincided with his own interest in broaching a new dialogue with his software counterparts. "We introduced a product at BSR called the Accutrac, which dramatically alters the way records are played," he explained, going on to note that the turntable's capability for user-programmed, track order and selection suggested a major departure from previous disk playback equipment. "As part of that, we felt we should go to the software industry and, for academic reasons, they should examine what we'd come up with and how it would affect their own product." Hollands' commercial interest, via BSR, had already been influenced by the RIAA proposal to participate in their market study, he noted.

Hollands notes that BSR's subsequent decision to exhibit their equipment at last year's NARM convention in Los Angeles was the initial move. There, dialogue between the two sectors was further amplified by the involvement of NARM through Joe Cohen, executive vice president. Cohen initiated a roundtable discussion that would bring together key executives from each field to air their views on the potential benefits and perils of closer contact.

That meeting, held in San Francisco on October 11, included Gortikov, Cohen, Hol-

lands and representatives from various consumer electronics firms, record labels, and retailing organizations, including Bob Fead, A&M senior vice president, NARM president and Alta Distributing chief George Souvall, David Lieberman of Lieberman Enterprises and Scott Young, head of Pickwick's retail division. While Cohen was equally concerned that any developing contact between hardware and software interests address long-term issues, the San Francisco meetings, he said, began with more immediate topics.

Cross-Merchandising Is Key

"We simply wanted to have a roundtable discussion about potential areas of mutual involvement and benefit," Cohen said of the meeting. "The bottom line, for now, is cross-merchandising. Why can't you walk into an audio department and hear music playing? And why can't that music be tagged, in case the consumer likes it?" Such queries are more rhetorical than they should be for Cohen, who echoed other proponents of the "razor/razor blades" interface in characterizing mutual understanding between the industries as minimal.

Hollands concurred, adding that the San Francisco meeting highlighted this gap. "I doubt there's a hardware manufacturer in this country who can tell you how much volume in product there is out there. They're not exposed to it unless they really go looking for it, and thus have little idea what the software industry is up to," he said. "Conversely, there wasn't a software representative at the meeting who had the vaguest idea of the numbers we're shipping in our field, or the growth the consumer electronics market is experiencing overall. For example, in the United States alone, there were some six and a half million automatic record changers sold by BSR during the last year alone." Another half-million units used in compact home audio systems marketed by other manufacturers such as Sony would bring the BSR tally alone to some seven million.

Hollands, Gortikov and Cohen all point to other hardware breakthroughs, especially in the cassette recording marketplace, that add to the general growth curve the darker possibility of lost sales for pre-recorded product as home taping proliferates. For the moment, however, they are concerned with initially focusing on positive, short-term benefits from any trading of information and collaborating at the merchandising, advertising and marketing levels. As Cohen

pointed out, the need to simply open up a line of communications is still primary, but Gortikov suggested a less obvious but equally crucial consideration that may explain the caution expressed by all three.

"There are some areas of increasing prominence in the hardware sector that would tend to promote a divergence between the industries," he noted. "Home taping is accelerating, and to the extent that it negatively affects our sales in the recording industry, it will drive the two industries apart." In the long run, however, Gortikov and his peers at NARM and EIA see equally thorny scenarios in technological change that could further promote cooperation between the two industries.

Cohen sees the video marketplace as a test no longer regarded in the distant future. "[The consumer electronics industry] doesn't even know who we are when it comes to video entertainment," he charged. "We're the best equipped to effectively market their software, but at present there is no awareness of that. By '79 there will be a million home video units in the marketplace. Right now, they're marketing that equipment in terms of the time-shift advantage the ability to tape something from the air conveniently. But pre-recorded programming will be next. And we'd better start introducing ourselves to this industry."

The growth in cable systems, and the recent emergence of proposed cable programming outlets offering musical programming (already being test marketed in some cities, according to Cohen), also offer challenges. "What we're talking about may still be a few generations away, but it's definitely down the road," Cohen concluded.

Industries In Conflict

Adding to those obstacles are traditional conflicts between the

two industries that have characterized the gap between them. The growth of the premium pressing marketplace, under the aegis of hardware manufacturers, has highlighted equipment manufacturers' assertion that record pressings aren't keeping pace with the improvement in hardware technology. What Hollands calls "a dramatic improvement in sound reproduction for each dollar invested" has not been mirrored by better pressings, at least in the eyes of the hardware people.

If potential conflicts would seem to be more evident for the existing audio software sector, Hollands notes that the benefits for hardware manufacturers could still be far more advantageous. In the past, significant technical changes in both hardware and software have been conducted without mutual cooperation, he noted, sometimes leading to severe problems for each. "If you remember, when RCA unveiled the Dynaflex record, they didn't say one word to a single hardware guy," he recalled. "They were already in distribution, without any announcement. As it turned out, there were very serious technical problems in the interface between the two: the high outer wall of the disk created a steep valley, so that some tonearms ended up jumping a few grooves into the program before coming to rest, and the lighter weight of the pressing created automatic play problems. The records wouldn't drop on some units."

If Gortikov, Cohen and Hollands all reserve any predictions for a rapid startup in any collective efforts, the coming CES and NARM gatherings should still prove important beginnings. At present, the NARM/EIA link is the more visible, addressing itself to cross-merchandising possibilities. Those are "actionable steps," according to Gortikov, that could be taken now.

Trower Gold



Chrysalis recording artist Robin Trower was recently presented with a gold record award for his album, "In City Dreams." On hand for the occasion are (standing from left to right) Scott Kranzberg, national promotion director for Chrysalis Records; Sal Licata, senior vice president of Chrysalis Records; Rachele Fields, national promotion coordinator; Robin Trower; national sales manager, Stan Layton; and Terry Ellis, president of Chrysalis Records.

NASHVILLE REPORT

By RED O'DONNELL



LOOKING BACK...AND AHEAD:

Don't expect **Boots Randolph** to build a saxophone-shaped swimming pool on the roof of his downtown dinner-club.

Don't wager any money that **Hank Snow** is leaving the Grand Ole Opry to join the **Alice Cooper** show.

Where did the rumor that **Webb Pierce** gifted **Fred Foster** and **Joe Talbot** with swim suits for Christmas get started?

Roy Acuff's tip for resolution-makers: "Don't break any ribs. I cracked three when I stumbled and fell answering an alarm clock and it's a painful experience. Better still, in 1978 ignore alarm clocks in dimly-lit bedrooms."

Yet another Acuff-ism: "I think the Grand Ole Opry has endured all these years because people saw it and told their children about it and then the children told their children about it." (Slow, down, Roy, you're getting into the double-talk.)

Tammy Wynette (recovering from another surgery session): "If I have another hospital stay, I'll just sell my home and buy a hospital."

Jeannie Seely talking: "My singing partner **Jack Greene** gave me a little red wagon for Christmas. Sure it surprised me. I was expecting a little green wagon. You thought I was going to pull that old joke about expecting a mink coat, didn't you?"

The family that Cadillacs together stays together. **Kitty Wells** gifted husband **Johnny Wright** with a DeVille sedan. Johnny went one model better and surprised Kitty with a Fleetwood. Well, all Wright; or All's Wells?

Minnie Pearl with some good words: "The best thing that ever happened to my career was getting to be a regular on the 'Hee Haw' TV show."

Ace producer & Columbia-Epic vice president **Billy Sherrill**: "Forget about recording and music for a few paragraphs. I predict the Dallas Cowboys and Denver Broncos will meet in the Super Bowl game. I hope Denver wins because that is the home of **Johnny Paycheck**, whose single of 'Take This Job and Shove It' is my contribution to the working man for 1977."

Irving Waugh, retiring president of WSM, Inc., at a surprise party in his honor: "Who wants to celebrate getting to be 65 years old?"

ASCAP's voluble southern regional director **Eddie Shea**: "A strange thing happened to me the other day. I was at a loss for words."

Freddy Fender: "If somebody tells me another bender-fender joke I think I'll bash him in the radiator."

'Tis true: **Lester Flatt** doesn't play flat.

Larry Gatlin: "I'm happy for 1977 because it was the best year of my career."

Loretta Lynn: "Every time I look over my shoulder I hear **Crystal Gayle** singing up a storm. I love it."

Mel Tillis: "I got a great idea for a TV series. It would star **Johnny Cash** and **Charlie Rich**. It would be titled 'The Rich Cash Show.'"

Earl Scruggs: "I'm having a birthday this week. So are **Bobby Lord**,

(Continued on page 56)

'Nashville Scene' Set For Television Debut

■ NASHVILLE — "The Nashville Scene," a half-hour, early morning, country music/talk show, produced by Opryland Productions, makes its debut Jan. 2. T. Tommy Cutrer hosts the nationally syndicated, Monday through Friday program, patterned for 6 a.m. viewing, with some stations electing to air it later in the morning. Over 50 percent of the coverage will be live or "live" via tape delay from the Opryland Production facilities and the Grand Ole Opry House in Nashville.

Debut

Guests on the first show are Roy Acuff, along with "Bashful Brother" Oswald and Charlie Collins, Dottie West, Don Gibson and Grand Ole Opry announcer Grant Turner. The talent list for the first week of programming includes Jack Green, Jeannie Seely, Larry Gatlin, Johnny Russell, Beverly Heckel, Del Reeves, Billie Jo Spears, "Little" Jimmy Dickens, Ed Bruce and Ruby Falls.

CMA To Meet In Acapulco

■ NASHVILLE—The first quarterly board meeting of the Country Music Association for 1978 will be held in Acapulco, Mexico January 9-11. The primary purpose of the meeting will be to determine CMA's objectives and goals for the coming year, which will mark CMA's twentieth anniversary.

Subject Matter

Topics for discussion will include budgetary matters for the year; the ratification of CMA's various committees; record merchandising; the finalization of plans for the annual International Show; and CMA's participation in various events throughout the year, such as Fan Fair, Convention Week, Musexpo, IMIC, the Wembley Festival, and MIDEM; as well as the further development of country music throughout the world.

Other board meetings for the coming year will be held in Washington, D.C. (April), and Dallas (July).

Crossovers Highlight Country Music's Year

■ NASHVILLE—The country music industry has experienced its best year yet in 1977 with upward as well as outward movement, and all indications point to more of the same for 1978.

A significant number of artists have seen phenomenal success on both the country charts and the pop charts.

While artists like Crystal Gayle, Kenny Rogers, Waylon Jennings, Dave & Sugar, Dolly Parton, Ronnie Milsap, The Kendalls and Don Williams continue their domination of the country market, their growth and expansion is making significant inroads into other areas.

And the year has seen unprecedented success for many more traditional country acts as well. Artists such as Loretta Lynn, Conway Twitty, Tammy Wynette,

Eddie Rabbitt, Johnny Paycheck and Donna Fargo are not only holding their own in the field but have expanded with personal appearances outside the normal country booking realm in Las Vegas, New York, Los Angeles, London, Australia and Japan.

These successes are reflected in various segments of the industry resulting in numerous remodelings and expansions this year. 1977 saw developments on several fronts. To name a few, these developments included expansions and additions at Tree International, April-Blackwood Music, ATV Music, the Country Music Hall of Fame and Museum, the American Federation of Musicians and last month's opening of the new Opryland Hotel complex.

Tree International has made (Continued on page 56)

COUNTRY PICKS OF THE WEEK

SINGLE

BILLIE JO SPEARS, "LONELY HEARTS CLUB" (L. Butler/R. Bowling/G. Simmons; ATV Music/Blackwood, BMI). The title of this cut may be a little deceiving. This is a lively, solid country song with a strong chorus and no more heartaches. Should move up quickly. United Artists XW1127.

SLEEPER

RAY SANDERS, "TENNESSEE" (R. Klang/D. Pfrimmer; Singletree, BMI). A mellow, pensive love song which should do especially well with the southern audience. Production and interesting lyrics work together well. A good single for the season, too. Republic 013.

BILLY "CRASH" CRADDOCK, "THE FIRST TIME." This collection of both new and previously released cuts should please any Craddock fan. Produced by Ron Chancey, the album spotlights Craddock's polished vocals. "Why Don't We Sleep On It" and "The Words Still Rhyme" are outstanding among the new cuts. ABC Dot DO-2097.



COUNTRY HOTLINE

By MARIE RATLIFF

■ Zella Lehr has her first big break with her RCA version of the Dolly Parton tune "Two Doors Down." New adds this week include WPLO, WIL, KLAJ, KJJJ, KWJJ, WWVA, WITL, KYNN (#30).

George Jones continues to build a following for "Bartender's Blues" with new listings this week in St. Louis, Amarillo, San Bernardino, Charlotte, Springfield and Ypsilanti.



Getting a head start by playing the LP cut, some stations are already reporting action on the new Tommy Overstreet single, "Yes, Ma'am," just shipped. It's now moving at WITL, WIRE and WMNI.

Monster Movers: Ronnie McDowell, Melba Montgomery, Mel McDaniel.

Tommy Overstreet Merle Haggard makes good progress with "The Runnin' Kind;" it's new in Buffalo, Columbus (Ga.), Jacksonville, Phoenix, Amarillo.

LP Interest: From the Tom Jones album "What A Night," "Ramblin' Man" is the choice at WSDS. "We Don't Live Here" favored at WPNX. From Jerry Lee Lewis "Country Memories," WMC is featuring "Georgia On My Mind."



Glenn Barber's "Cry, Cry Darling" showing good response in Toledo, Jacksonville and Columbus. Lloyd Green's steel guitar instrumental "The Whistler" added at KVOO and KDJW.

Porter Wagoner's "Mountain Music" sports new adds at WIRE, KVOO, WSDS, WPNX, KDJW; Darrell McCall continues to increase his list of playing stations with the addition of WPLO, KJJJ, WPNX, KTTS on "Down The Roads of Daddy's Dreams."

The lack of new product being released during December becomes more pronounced each year. This year the new choices for programming were nearly non-existent. Since the trend in radio is away from featuring Christmas records except for a few days near the 25th, we'd like to have your ideas on the need for more releases during this period and the opportunity for exposure, especially of newer artists.

SURE SHOTS

Tommy Overstreet — "Yes, Ma'am"
Billie Jo Spears — "Lonely Hearts Club"
Mel Street — "If I Had a Cheating Heart"

LEFT FIELDERS

Tommy Cash — "Take My Love To Rita"
Tom Bresh — "Smoke! Smoke! Smoke!"

AREA ACTION

Doug McGuire — "Bernard The Mule" (KJJJ)
Karla Bonoff — "I Can't Hold On" (WPLO)

Nashville Report (Continued from page 55)

Hap Peebles, Jack Greene and Leona Williams."

Faron Young: "I have made no resolutions for 1978. I ask you what is there about the lovable Faron Young that should be changed?"

Porter Wagoner: "Do you think if I picked up any weight in the next month it would help my personality?"

Bill Anderson: "I am practicing to whisper louder."

Chet Atkins: "I don't plan to work any more during the next 12 months. By the same token I don't plan to work any less."

Producer Jerry Kennedy: "I am considering joining Weight Watchers."

Archie Campbell: "If the weather is right I just might grow a beard."

Conway Twitty: "I'll be on the sidelines this summer rooting for the Nashville Sounds, our new professional baseball team."

Bobby Bare: Happy nude year! Get it? Something nude from Bare?

Owen at the Exit/In



On hand to congratulate Jim Owen following his standing-room-only performance at Nashville's Exit/In were Buddy Killen, president, Tree International; Jo Walker, executive director, CMA; Billy Sherrill, vice president, a&r, CBS Records, Nashville; Owen; Margie Barnett, editorial assistant, Record World; Joe Sullivan, president, Sound Seventy Productions; Jerry Smith, writer administration, BMI, Nashville; Walter Campbell, southeastern editor, Record World; Roy Wunsch, director, sales and promotion, Epic and Associated Labels; and Vicki Branson, Record World research.

Country's '77 (Continued from page 55)

one of the more dramatic expansions, increasing the size of its previous operation with addition of 20 more writers to its staff and growth into added office space. A full 16-track studio was added to Tree's operation and most recently a television division was formed under the direction of former WSM president Irving Waugh.

April-Blackwood Music opened its Nashville office in late summer under the direction of former ASCAP executives Charlie Monk and Judy Harris.

ATV Music doubled its size with the October purchase of Brougham-Hall Music.

The Country Music Hall of Fame and Museum opened its new wing with a gala reception in May, increasing its space and visitor capacity by as much as one-third. The American Federation of Musicians Local 257

opened its new headquarters down the street last month, expanding its operation as well. One of the more impressive galas in the year was last month's opening of the luxurious new Opryland Hotel complex. High-lighting Opryland's continued growth and success as a tourist attraction, convention center, concert facility and recording and television studio, the hotel puts the icing on Opryland's cake. Its pleasing and practical design should insure continued success for the entire complex.

With things going the way they are for the country music industry, more gold records, crossover success and more and more consumer exposure, industry leaders say they plan to just try to keep up the good work and maintain a continued awareness of any new developments for new actions to be taken.

Hall at the Palomino



When RCA recording artist Tom T. Hall opened an engagement at the Palomino in L.A., on hand to greet him were (from left) Gregg Harris, half of the RCA recording team of Rains and Harris; Carson Schreiber, RCA's west coast country music promotion manager; Rudy Uribe of L.A. radio station KLAC; Hall; and Chick Rains, other half of Rains & Harris.

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

TOMMY OVERSTREET—ABC Dot DO-17737
YES MA'AM (S. Throckmorton; Tree, BMI)

This strong, almost rocking cut should be welcomed by a variety of audiences. Overstreet's vocal abilities and solid instrumental backing, under Ron Chancey's production, go together to insure success.

MEL STREET—Polydor 14448

IF I HAD A CHEATING HEART (W. Holyfield/A. Turney; Maplehill/Vogue, BMI)

Street's vocals come through well on this medium-paced cut. Sound is similar to Hank Williams' "Your Cheatin' Heart" but not so lonesome.

RANDY HATFIELD—Conestoga IRDA-455

SILVER WINGS (M. Haggard; Blue Book, BMI)

Hatfield's version of this Merle Haggard song comes across easy and pleasant. A sad, solid country cut.

JIM OWEN & THE DRIFTING COWBOYS—Epic 8-50498

LOVESICK BLUES (C. Friend/I. Mills; Mills, ASCAP)

Owen gives a convincing, quality vocal performance on this Hank Williams classic. Needless to say, the Drifting Cowboys' instrumental work is excellent.

BABY JOHN—Soundwaves 4561

I DON'T WANT TO FALL IN LOVE AGAIN (B. J. Watkins/J. McKoon; Phono, SESAC)

The tempo here is steady and rhythmic. Highlighted by good instrumentals and production, the theme is standard country but interesting.

THE CUMBERLANDS—Mountain Creek 201A

TEAR STAINED MONOLOGUE (J. Hartford; Ensign, BMI)

Quick but smooth-flowing, this John Hartford cut has a hint of bluegrass. Vocals and instrumentals work well together.

TOMMY CASH—Monument 45-238

TAKE MY LOVE TO RITA (M. Vickery/T. Mayberry; Tree, BMI)

The beginning sounds very Mexican but the song moves into a more country mood. The mix makes this medium-fast cut interesting.

BILLY DON BURNS—Four Star 5-1032

SOUTHERN LADY (B. D. Burns/J. Getzen; Kemper)

An up-tempo cut with a standard but appealing theme. Instrumentals pleasantly accentuate the lyrics.

BRENDA KAYE PERRY—MRC 1010

DEEPER WATER (J. McBee; Millstone, ASCAP)

The lyrics of this medium-quick love song offer a very valid image. The chorus accentuates the cut well both vocally and instrumentally.

FRANK WEATHERLY—Atina IRDA 445

NO REGRETS (F. Weatherly; Trotti, ASCAP/Elvis Presley/Acuff-Rose, BMI)

A self-explanatory tribute to Elvis Presley with a medley of the King's hits. Weatherly's vocals are distinct and convincing.

AKI HARA—MA 40850

THE TELEPHONE CALL (J. Saraceno/R. Louis/S. Soder; Tri-Song/Famous/Ensign, ASCAP/BMI)

This slow, desperate-sounding cut deals with a unique subject. Restrained vocals and production make it work.

NORM RATLIFF—Nerissa NR8436-1

TEN-THIRTY-THREE (E. Taros/B. Rich; Katam/Promotions Plus, BMI)

A trucker's song about an adventure on the road, this easy-moving cut should hit the charts soon.



THE COUNTRY ALBUM CHART

JANUARY 7, 1978

JAN. 7	DEC. 31		WKS. ON CHART
1	1	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587	11
2	2	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 106	17
3	3	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	11
4	4	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028	9
5	5	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G	25
6	6	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428	26
7	9	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118	9
8	8	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	18
9	13	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314	9
10	10	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	25
11	7	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521	6
12	11	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	18
13	12	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317	34
14	15	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045	7
15	16	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707	5
16	27	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758	18
17	18	COUNTRY BOY DON WILLIAMS/ABC Dot DO 2088	13
18	22	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039	4
19	26	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC Dot DO 2993	13
20	36	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES AND TAMMY WYNETTE/Epic PE 34716	6
21	17	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	18
22	29	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990	46
23	51	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881	6
24	39	ELVIS' GOLDEN RECORDS ELVIS PRESLEY/RCA APL1 1707	11
25	28	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770	11
26	30	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642	18
27	20	KENNY ROGERS/United Artists LA 689 G	61
28	46	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35040	4
29	14	ELVIS SINGS "THE WONDERFUL WORLD OF CHRISTMAS" ELVIS PRESLEY/RCA ANL1 1936	9
30	23	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	18
31	33	LOVES TROUBLED WATERS MEL TELLIS/MCA 2288	11
32	24	LINDA RONSTADT'S GREATEST HITS/Asylum 7E 1092	54
33	25	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477	18
34	49	HOOKIN' IT ROY CLARK/ABC Dot DO 2099	2
35	35	BEST OF FREDDY FENDER/ABC Dot DO 2079	34
36	66	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044	6
37	42	BEST OF STATLER BROTHERS/Mercury SRM 1 1037	98
38	44	LUXURY LINER EMMYLOU HARRIS/Warner Bros. BSK 3115	50
39	52	HANK WILLIAMS GREATEST HITS, VOL. II/MGM MG 2 5401	16
40	40	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908	7
41	38	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312	107
42	37	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616	22
43	43	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687	35
44	19	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004	8
45	53	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	116
46	45	RAMBLIN' FEVER MERLE HAGGARD/MCA 2267	31
47	41	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965	28
48	21	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003	6
49	61	OLD TESTAMENT STATLER BROTHERS/Mercury SRM 1 1051	2
50	62	NEW TESTAMENT STATLER BROTHERS/Mercury SRM 1 1052	2
51	47	BEST OF DOLLY PARTON/RCA APL1 1117	84
52	48	RONNIE MILSAP LIVE/RCA APL1 2043	56
53	56	CRYSTAL CRYSTAL GAYLE/United Artists LA 614 G	68
54	54	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125	40
55	74	THE KING IS GONE RONNIE McDOWELL/Scorpion GRT 8021	12
56	55	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108	51
57	—	ROAD SONGS HOYT AXTON/A&M SP 4669	1
58	31	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891	14
59	57	GENE WATSON'S BEAUTIFUL COUNTRY/Capitol ST 11710	8
60	34	TATTOO DAVID ALLEN COE/Columbia PC 34870	18
61	64	I'VE ALREADY LOVED YOU IN MY MIND CONWAY TWITTY/MCA 2293	21
62	50	WELCOME TO MY WORLD ELVIS PRESLEY/RCA APL1 2274	38
63	32	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087	11
64	70	TILL THE END VERN GOSDIN/Elektra 7E 1112	24
65	59	HIS HAND IN MINE ELVIS PRESLEY/RCA ANL1 1319	18
66	—	MERRY CHRISTMAS—FELIZ NAVIDAD FREDDY FENDER/ABC Dot DO 2101	1
67	—	TOM T. HALL'S GREATEST HITS, VOL. II/Mercury SRM 1 1044	1
68	—	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001	20
69	63	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003	33
70	67	THE WONDER OF IT ALL TOMPALL GLASER/ABC AB 1036	9
71	71	ELVIS, A LEGENDARY PERFORMER, VOL. I ELVIS PRESLEY/RCA CPL1 0341	18
72	72	LIVE! TAKIN' THE STAGE PURE PRAIRIE LEAGUE/RCA CPL2 2404	15
73	68	SOMEBODY LOVES YOU CRYSTAL GAYLE/United Artists LA 543 G	81
74	69	SMOKEY AND THE BANDIT (ORIGINAL SOUNDTRACK)/MCA 2099	24
75	58	COWBOYS AIN'T SUPPOSED TO CRY MOE BANDY/Columbia PC 34874	14



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	JAN. 7	DEC. 31	WKS. ON CHART
1 2 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK Epic 8 50469			10
2 4 MY WAY ELVIS PRESLEY/RCA PB 11165			8
3 1 I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR/RCA PB 11141			11
4 8 WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146			8
5 3 HERE YOU COME AGAIN DOLLY PARTON/RCA PB 11123			13
6 7 MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011			11
7 6 COME A LITTLE BIT CLOSER JOHNNY DUNCAN (WITH JANIE FRICKE)/Columbia 3 10634			11
8 5 GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/ MCA 40805			11
9 9 CHAINS OF LOVE MICKEY GILLEY/Playboy ZS8 5818			10
10 11 LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482			9
11 17 OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832			6
12 14 SAVIN' THIS LOVE SONG JUST FOR YOU JOHNNY RODRIGUEZ/Mercury 55012			10
13 15 THE FIRST TIME BILLY CRASH CRADDOCK/ABC Dot DO 17725			9
14 20 TO DADDY EMMYLOU HARRIS/Warner Bros. WBS 8498			6
15 16 COME TO ME ROY HEAD/ABC Dot DO 17722			13
16 18 I JUST WANT TO BE YOUR EVERYTHING CONNIE SMITH/ Monument 231			10
17 21 YOU'RE THE ONE OAK RIDGE BOYS/ABC Dot DO 17732			6
18 22 SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644			8
19 19 MISTER D.J. T. G. SHEPPARD/Warner Bros. WBS 8490			9
20 23 STANDARD LIE NUBER ONE STELLA PARTON/Elektra 45437			9
21 25 MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158			6
22 26 HOW CAN I LEAVE YOU AGAIN JOHN DENVER/RCA PB 11036			7
23 28 I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/ Monument 45 234			5
24 24 THINK ABOUT ME FREDDY FENDER/ABC Dot DO 17730			7
25 29 SOME I WROTE STATLER BROTHERS/Mercury 55013			6
26 27 BABY, LAST NIGHT MADE MY DAY SUSIE ALLANSON/ Warner Bros. WBS 8473			10
27 32 YOU AND ME ALONE DAVID ROGERS/Republic 011			7
28 33 I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513			6
29 30 I'LL GET OVER YOU NICK NIXON/Mercury 55010			10
30 35 DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/ Warner Bros. WBS 8508			4
31 31 I'LL PROMISE YOU TOMORROW JERRY WALLACE/BMA (Wig) 7005			9
32 37 WE GOT LOVE LYNN ANDERSON/Columbia 3 10650			6
33 34 HOLD TIGHT KENNY STARR/MCA 40817			8
34 42 I PROMISED HER A RAINBOW BOBBY BORCHERS/ Playboy ZS8 5823			5
35 10 SWEET MUSIC MAN KENNY ROGERS/United Artists XW 1095			12
36 46 WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836			3
37 41 GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/ Capitol 4515			6
38 48 WOMAN TO WOMAN BARBARA MANDRELL/ABC Dot DO 17736			3
39 12 DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia 3 10629			12
40 13 YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. WBS 8455			12
41 50 SHAKE ME I RATTLE CRISTY LANE/GRT LS 148			4
42 36 BLUE BAYOU LINDA RONSTADT/Asylum 45431			17
43 65 DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509			2
44 56 ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW 1115			6
45 51 WHAT KIND OF FOOL (DO YOU THINK I AM) EDDIE MIDDLETON/Epic/Cleveland Intl. 8 50481			5



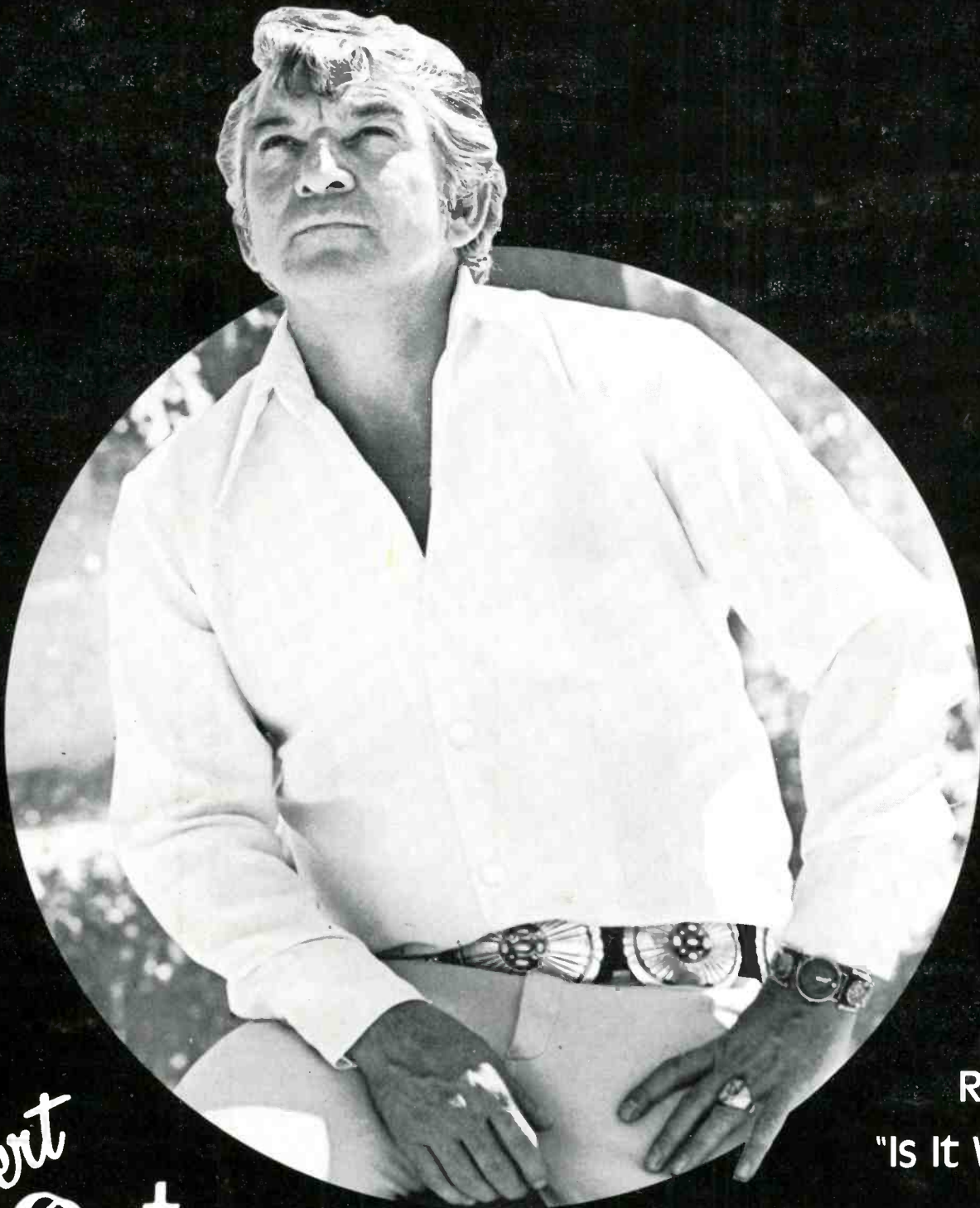
46 38 THE PAY PHONE BOB LUMAN/Polydor PD 11431			13
47 40 AGREE TO DISAGREE LITTLE DAVID WILKINS/Playboy ZS8 5822			12
48 43 IT SHOULD HAVE BEEN EASY DOTTSY/RCA PB 11138			11
49 67 I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion GRT 149			3
50 39 MOTHER COUNTRY MUSIC VERN GOSDIN/Elektra 45436			12
51 55 STAR STUDED NIGHTS ED BRUCE/Epic 8 50475			7
52 62 SHINE ON ME JOHN WESLEY RYLES/ABC Dot DO 17733			3
53 59 ALWAYS LOVIN' HER MAN DALE McBRIDE/Con Brio 127			6
54 60 I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837			5
55 58 GET DOWN COUNTRY MUSIC BRUSH ARBOR/Monument 45 230			8
56 61 PLEASE NARVEL FELTS/ABC Dot DO 17731			6
57 64 GOD MADE LOVE MEL McDANIEL/Capitol 4520			4
58 63 I LIKE TO BE WITH YOU RONNIE SESSIONS/MCA 40831			6
59 68 YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164			3
60 57 WHAT A NIGHT TOM JONES/Epic 8 50468			8
61 44 WURLITZER PRIZE/LOOKING FOR A FEELING WAYLON JENNINGS/RCA PB 11118			14
62 47 ONE OF A KIND TAMMY WYNETTE/Epic 8 50450			14
63 45 EVERY DAY I HAVE TO CRY SOME JOE STAMPLEY/ Epic 8 50453			12
64 54 FROM GRACELAND TO THE PROMISED LAND MERLE HAGGARD/MCA 40804			14
65 49 THE SEARCH FREDDIE HART/Capitol 4498			9
66 80 TWO DOORS DOWN ZELLA LEHR/RCA PB 11174			3
67 76 THE LONGEST WALK MARY K. MILLER/Inergi I 304			2
68 74 I'VE GOT A FEELIN' (SOMEBODY STEALIN') JOHN ANDERSON/Warner Bros. WBS 8480			6
69 70 LEONA JOHNNY RUSSELL/RCA PB 11160			5
70 69 HE PICKED ME UP WHEN YOU LET ME DOWN MARY LOU TURNER/MCA 40828			6
71 52 ABILENE SONNY JAMES/Columbia 3 10628			12
72 78 THROWIN' MEMORIES ON THE FIRE CAL SMITH/MCA 40839			4
73 53 SHE JUST LOVED THE CHEATIN' OUT OF ME MOE BANDY/ Columbia 3 10619			14
74 82 I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041			4
75 66 WHEN I TOUCH HER THERE JIM ED BROWN/RCA PB 11134			7
76 81 ANGELINE MUNDO EARWOOD/True T 111			5
77 83 IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655			4

CHARTMAKER OF THE WEEK

78 — BARTENDER'S BLUES GEORGE JONES Epic 8 50495			1
79 79 I LOVE HOW YOU LOVE ME JONI LEE/MCA 40826			5
80 — MOUNTAIN MUSIC PORTER WAGONER/RCA PB 11186			1
81 87 BEDROOM EYES DON DRUMM/Churchill CR 7704			2
82 84 IT STARTED ALL OVER AGAIN DAVID HOUSTON/ Gusto/Starday SD 172			3
83 91 THE WRONG SIDE OF THE RAINBOW JIM CHESTNUT/ ABC/Hickory AH 54021			3
84 85 FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS 8507			3
85 86 GOTTA TRAVEL ON SHYLO/Columbia 3 10647			6
86 88 IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506			3
87 — RUNNIN' KIND MERLE HAGGARD/Capitol P 4525			1
88 90 THESE CRAZY THOUGHTS WARNER MACK/Pageboy PP 31			2
89 89 SOMETIMES I DO ERNEST TUBB/1st Generation FGS 001			5
90 — DOWN THE ROADS OF DADDY'S DREAMS DARRELL McCALL/ Columbia 3 10653			1
91 94 JAMBALAYA (ON THE BAYOU) SASKIA & SERGE/Hickory AH 54020			2
92 92 FALL SOFTLY SNOW JIM ED BROWN & HELEN CORNELIUS/ RCA PB 11162			3
93 93 SOMETHING'S BURNING KATHY BARNES/Republic 012			2
94 96 BROKEN DOLLS NEED LOVE TOO CATHY O'SHEA/MCA 40843			2
95 95 OKLAHOMA WOMAN ROGER MILLER/Windsong JH 11166			2
96 — AFRAID YOU'D COME BACK KENNY PRICE/MRC 1007			1
97 98 I'M NOT BLIND BEVERLY HECKEL/RCA PB 11161			2
98 — MISSISSIPPI JACK PARIS/50 States (NSD) 57			1
99 — UNDERCOVER MAN LANEY SMALLWOOD/Monument 237			1
100 100 IT'S OVER/IT'S OVER GENE PITNEY/Epic 8 50461			2



"The King of Indian Jewelry Goes Country"



*Gilbert
Ortega*

LATEST
RELEASE

"Is It Wrong"

b/w

"Is This All There Is
To A Honky Tonk"

LRJ 1050

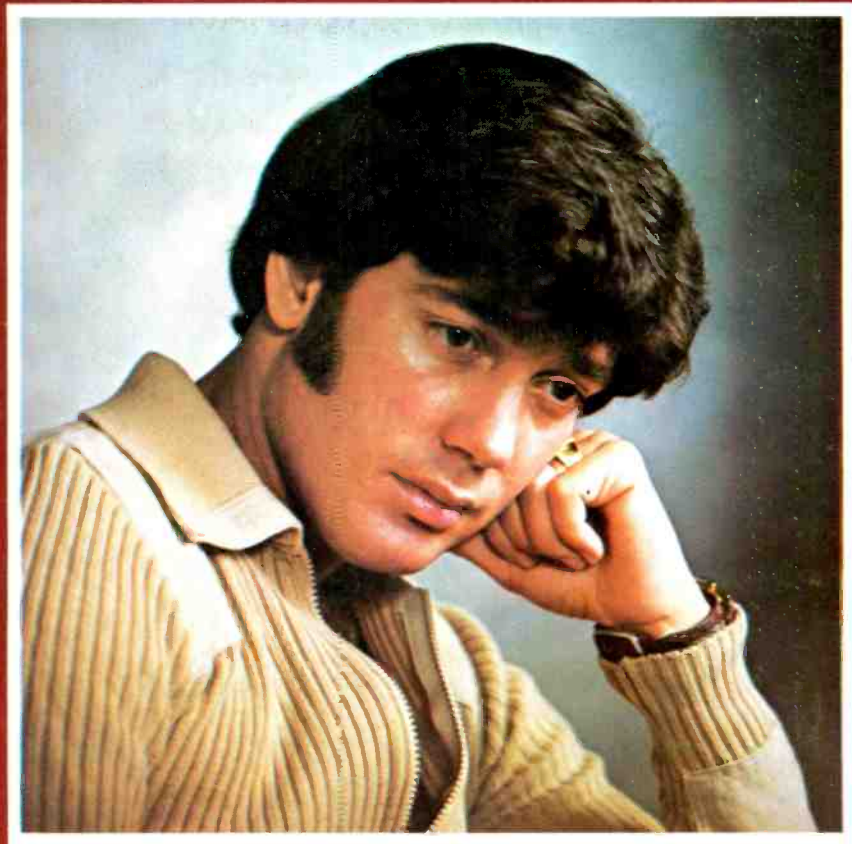


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