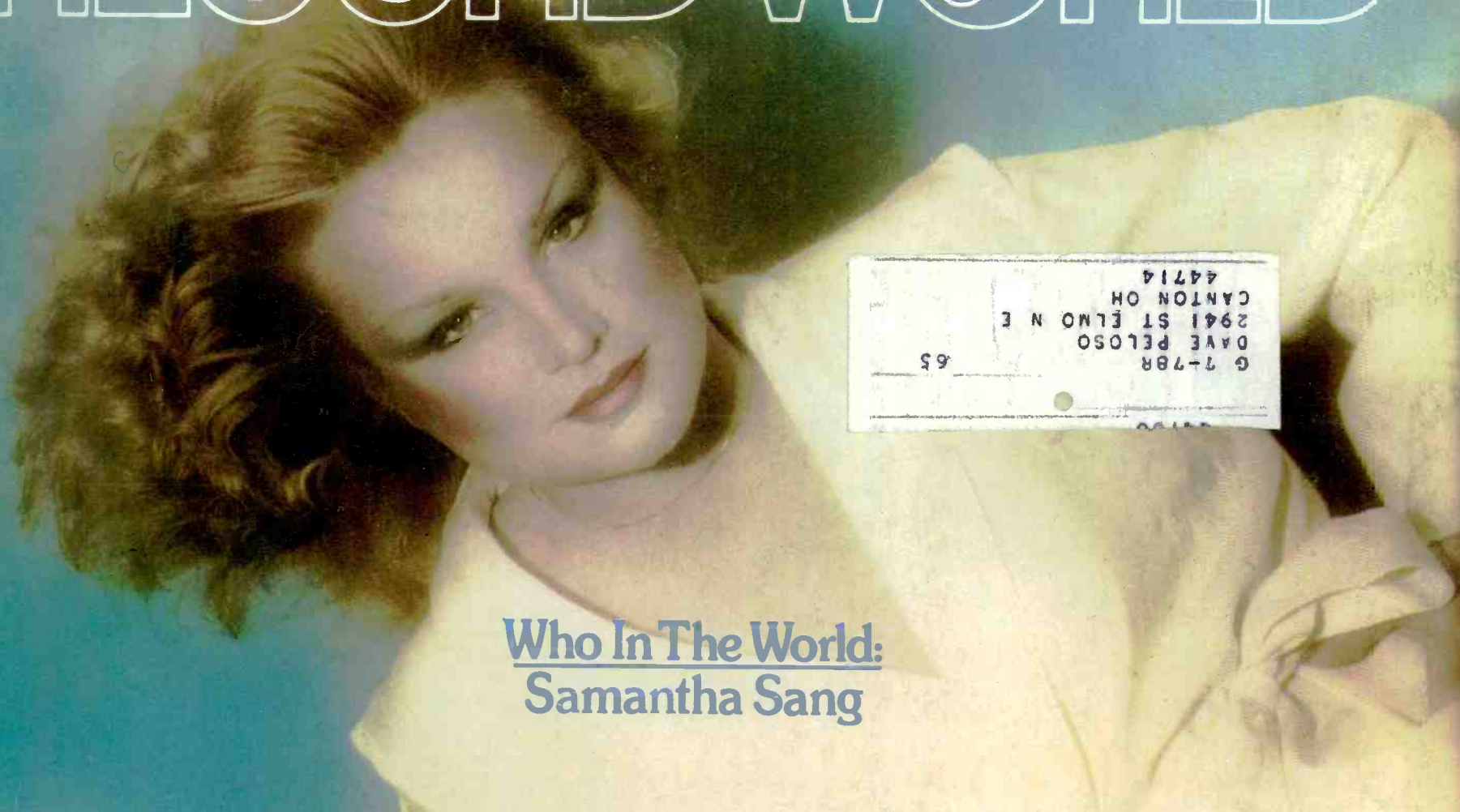


RECORD WORLD



G 7-78R
 DAVE PELOSO
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 CANTON OH
 44714

Who In The World: Samantha Sang

HITS OF THE WEEK

SINGLES

EARTH, WIND & FIRE, "FANTASY" (prod. by Maurice White) (writers: M. White-delBarrio-V. White) (Sagfire, BMI) (3:46). EW&F creates the mood suggested by the title of their latest single with a combination of r&b and Latin sounds. The horn arrangement and soaring vocals are the chief hooks, and should make this another hit. Columbia 3-10688.

GEORGE BENSON, "ON BROADWAY" (prod. by Tommy LiPuma) (writers: Mann-Weil-Leiber-Stoller) (Screen Gems-EMI, BMI) (5:14). This edit of the most-played track from Benson's live lp offers as much jazz singing as playing from the artist, and he handles both chores well. A renewed chart life for this pop classic seems likely. Warner Bros. 8542.

SANTA ESMERALDA, "THE HOUSE OF THE RISING SUN" (prod. by Nicolas Skorsky & Jean-Manuel De Scarano) (writer: P.D., arr. Alan Price) (Al Gallico, BMI) (3:58). Another Animals cover should mean another international hit for this French band, blending continental and disco influences. A new lead singer, Jim Goings, performs well. Casablanca 913.

THE BROTHERS JOHNSON, "LOVE IS" (prod. by Quincy Jones) (writers: L. & G. Johnson-Q. & P. Jones) (Kidada/Goulgris, BMI) (3:10). The Johnsons should receive as much pop and A/C play as r&b attention on this single, a light, lilting song with a positive, romantic theme. It should be the third hit from their latest lp. A&M 2015.

ATLANTA RHYTHM SECTION, "IMAGINARY LOVER" (prod. by Buddy Buie) (writers: Buie-Nix-Daughtry) (Low-Sal, BMI) (3:59). ARS's latest single probably represents the group's best chance to date at following last year's chart success with "I'm So Into You." The mood is Southern and slightly eerie, and should please pop audiences. Polydor 14459.

JOHNNY MATHIS/DENIECE WILLIAMS, "TOO MUCH, TOO LITTLE, TOO LATE" (prod. by Jack Gold) (writers: Kipner-Vallins) (Homewood House, BMI) (3:00). This mid-tempo ballad precedes a collaborative lp from these two artists. Their voices, one quite familiar and the other becoming so, complement each other excellently. Columbia 3-10693.

JONI MITCHELL, "JERICHO" (prod. not listed) (writer: Mitchell) (Crazy Crow, BMI) (3:25). Mitchell's interest in acoustic jazz is apparent on this first single from her latest album: a Mingus-like bass and an acoustic guitar are the principal instruments, and the ballad they support could return the artist to the top of the singles charts. Asylum 45467.

MARY MacGREGOR, "I'VE NEVER BEEN TO ME" (prod. by Tom Catalano) (writers: Miller-Hirsch) (Stone Diamond, BMI) (3:34). MacGregor's is the third version of this song to see vinyl in recent months; its subject, advice from a woman of the world to her less experienced sisters, fits well with the artist's style. It should enjoy pop play. Ariola 7677.

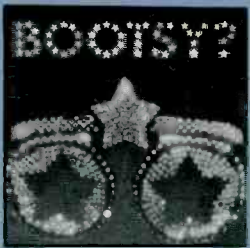
ALBUMS

BOOTSY'S RUBBER BAND, "BOOTSY? PLAYER OF THE YEAR." The man behind those starry glasses thanks all his "Rubber fans and funkateers" on his latest album, another chapter in the continuing story of P-funk. Bootsy and his eccentric crew chant and carry on like the r&b equivalent of the Mothers Of Invention on "Hollywood Squares" and "Bootzilla." WB BSK 3094 (7.98).

B.T.O., "STREET ACTION." The group has re-formed around Fred Turner and new member Jim Clench but their highly identifiable sound remains intact and exudes a renewed vigor. "For Love" and "Down the Road" retains the edge that the group has become known for while "Madison Avenue" and "A Long Time For A Little While" are a couple of ballads. Mercury SRM-1-3713 (7.98).

LITTLE FEAT, "WAITING FOR COLUMBUS." Unquestionably one of America's premier rock bands despite their lack of widescale acceptance, Little Feat stands poised to finally break through with this exceptionally well recorded live two record set. Material spanning the group's career including "Time Loves A Hero" makes it an indispensable collection. WB 2BS 3140 (9.98).

BE BOP DELUXE, "DRASTIC PLASTIC." The group's first studio lp since "Modern Music" should be the pivotal album in their career. Guitarist/songwriter/vocalist Bill Nelson has taken charge but at the same time it appears to be more of a group effort with 11 succinct songs that rank among the best that he has penned. Harvest SW 11750 (Capitol) (7.98).



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STARBOOTY EE-130

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TCUR DATES

Feb. 5
Feb. 7, 8, 9, 10,
11, 12
Feb. 16, 17, 18
Feb. 19

Feb. 20

Feb. 22, 23
Feb. 26
Mar. 10, 11
Mar. 23
Mar. 24, 25, 26

Taping of "Soul Train"
Redondo Beach, Ca.
Concerts By the Sea
Chicago, Ill. • City Life
Cleveland, Ohio • Cuyahoga
College
Landover, MD. • Capito
Center
New Orleans, LA. • Rosey's
Gainesville, Fla. • U. of Fla.
Chicago, Ill. • West Theatre
Saginaw, Mich. • Civic Center
Detroit, Mich. • Latin
Quarter

RECORD WORLD

BMI Reaches Pact With Public B'casting

By MARC KIRKEBY

■ NEW YORK—Broadcast Music, Inc. last week became the first of the music licensing organizations to reach a licensing agreement with public broadcasting, signing a four-year pact with the Public Broadcasting Service and National Public Radio that will bring BMI a "token fee" of \$250 thousand in 1978.

Retroactive

The agreement, which is retroactive to January 1, calls for BMI's fee to be adjusted annually based on public broadcasting's use of BMI material. Station logging procedures will be instituted in the coming weeks, similar to those used with commercial radio and television, according to Russ Sanjek, BMI vice president.

(Continued on page 42)

A&M Sets Branch Distribution For 11 Western States But Retains Independent Ties In Other Territories

By SAM SUTHERLAND

■ LOS ANGELES—A&M Records is opening its own branch distribution network to service 11 western states, with a central warehousing facility in Sun Valley now being staffed and three district sales offices slated for San Francisco, Seattle and Denver. According to Bob Fead, senior vice president, marketing, the newly-formed distribution wing—A&M Pacific Distributors, Inc.—will be fully controlling distribution in those territories on April 17.

Fead confirmed industry reports that the label was gearing up for such a move during an exclusive interview with RW in which he outlined the structure for the new operation and reviewed A&M's decision to shift



New A&M Sun Valley central warehousing facility.

from independent distribution to its current combination of branch and indie distributed territories. While confirming that the creation of A&M Pacific was anticipated by the label's previous branch office ventures in Atlanta (Together Distributors, operated with Motown) and Boston (A&M Records of New England), Fead stressed that the new western network has been structured differently from either of its predecessors.

"It is probably the boldest

move we've ever made as a record company," Fead said. "In Boston and Atlanta, we had pretty much exhausted all methods of independent distribution, to the point where the obvious move was to do it ourselves. But both of those are different from what the A&M Pacific offices will be. In Boston, we have no warehousing space, since we use CRP there for stock. Atlanta, of course, is co-owned and operated with Motown Records."

(Continued on page 53)

Coal Strike Takes Its Toll on Industry

By MARC KIRKEBY and DAVID MCGEE

■ NEW YORK — The miners' strike which has virtually halted American coal production began to take its toll on the record industry last week.

Cancelled concerts, cutbacks in record production and curtailed store hours were reported in several midwestern states, with 50 percent power reductions mandated for next week if the strike is not settled.

Utilities in Indiana and Ohio

announced Wednesday (15) that their business customers must cut their use of electricity by 25 percent starting today (20). Penalties, including total power cutoff, were set for those failing to comply. Those states, along with Ohio, West Virginia and much of Pennsylvania, rely on coal for 90 percent of their electricity.

Even an early settlement of the strike would not immediately re-

(Continued on page 65)

Cassette Growth Spurs Production Step-Up

By MIKE FALCON and SAM SUTHERLAND

(The following is the second part of an RW survey of current tape manufacturing capacity and its growth)

■ LOS ANGELES — While current overall tape manufacturing capacity isn't being increased as dramatically as disc capacity, major tape manufacturers and duplicators concur that the continued growth of the cassette marketplace is inducing a shift in cassette and eight-track production ratios.

As cited by a number of major manufacturers in last week's survey, the major focus of most current production increases is indeed the cassette. At one of the largest, oldest tape firms, GRT, VP, operations, Dan Boyd, agreed that the renewed market growth for that configuration is the key consideration in current production. "Because of the change in the ratio of eight-track to cassette sales over the

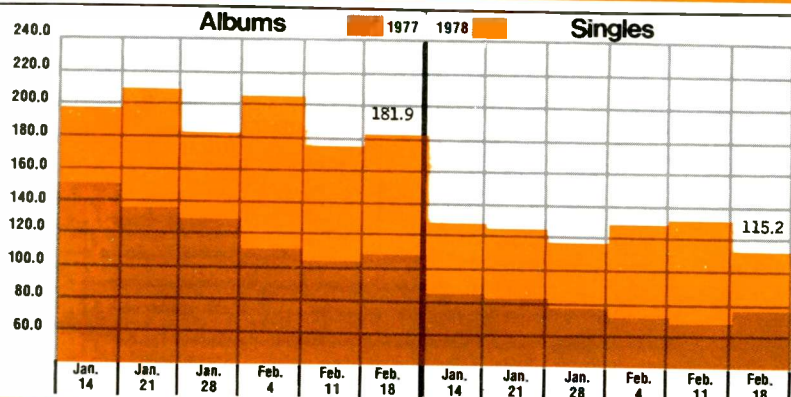
last three years, we're installing more cassette equipment in general," Boyd told RW.

"The increases that are coming our way are in that area. We're in the process now of changing all our duplicating equipment over, from 16 to one duplicators to 32 to one duplicators. We've also increased our winding capacity, which is now up about 50 percent."

Boyd sees those increases as a stable factor in the coming years. "We see cassettes changing in terms of our capacity at a rate of about one percent a month," he noted, adding that the fall selling season highlighted that growth through the busiest production demands to date. "We were in a position this fall when we were running at 100 percent of capacity; we had orders for cassettes that we had to turn down, which has never

(Continued on page 69)

RECORD WORLD SALES INDEX



*The Record World Sales Index is based on a broad cross-section of quantitative sales data reported to Record World from retailers, rack jobbers and one-stops across the country. The base figure for both the singles and album indices is a smoothed average of these quantitative reports during periods in March, 1976, with each weekly figure being a percentage increase or decrease on the base. The base figure for both singles and albums is 100.0.

Martell Foundation Dinner Launched



A luncheon was hosted last week by Bruce Lundvall, president, CBS Records, to launch the 1978 Humanitarian Award Dinner of the T. J. Martell Memorial Foundation for Leukemia Research honoring Ahmet Ertegun, which will take place April 15 at the Waldorf Astoria in New York City. Lundvall was last year's honoree. The Foundation was established in honor of the late T. J. Martell, and is supported by the music industry. Proceeds go to the T. J. Martell Leukemia Research Laboratory at Mt. Sinai Hospital, headed by Dr. James Holland. Pictured at the luncheon are, from left: Bruce Lundvall, president, CBS Records Division; Floyd Glinert, vice president, Shorewood Packaging; Dr. James Holland, director of the Cancer Center at Mt. Sinai Medical Center; Ahmet Ertegun, chairman of the board, Atlantic Recording Corporation; Tony Martell, vice president and general manager, CBS Associated Labels; Aaron Levy, vice president, Arista Records; Wendy Mariner, attorney; David Rothfeld, vice president and divisional merchandise manager, Korvettes. All except Lundvall, Holland and Ertegun are members of the board of directors of T. J. Martell Memorial Foundation for Leukemia Research.

API, Inc. Forms Record Division; Buddy Epstein To Head New Unit

LOS ANGELES — American International Records has been formed by American International Pictures, Inc. to handle music from AIP films as well as other soundtrack albums and artists, it has been announced by Samuel Z. Arkoff, board chairman and president of AIP.

Epic Records will distribute the new label's product.

Burton (Buddy) Epstein, for four years administrative head and general counsel for the west coast office of Jeff Franklin's American Talent International, Ltd. Agency, will be chief operating officer for the label and will oversee the newly created music division as vice president.

Jeff Franklin

Jeff Franklin, working out of his New York ATI office, will serve as a consultant to AIR. He, along with Epstein, negotiated the record deal with Ron Alexenburg, senior vice president and general manager of Epic-Portrait-

Col Pictures Industries Records Best Quarter

NEW YORK—Columbia Pictures Industries, Inc. announced last week that it had reached highest-ever levels in revenues, operating income and net income for the quarter and six months ended Dec. 31, 1977. Box office receipts from "Close Encounters Of The Third Kind" (Continued on page 65)

There are no Powerhouse Picks this week.

Associated Labels, CBS Records, in New York, and a publishing administration deal with April/Blackwood Music.

Bodie Chandler

The creation and supervision of music used in AIP pictures will be handled by Bodie Chandler, AIR's music director. Chandler will also function in an a&r capacity for the newly created label.

Atlantic Expands Publicity Dept.; Ginsburg, Cooper Named Directors

NEW YORK—In a major expansion and realignment of Atlantic Records' publicity department, senior vice president Michael Klenfner has announced the appointment of Stu Ginsburg to the position of national publicity director, based at the company's New York headquarters. At the same time, Klenfner announced the appointment of Paul Cooper as national publicity director, based on the west coast.

Ginsburg comes to Atlantic from RCA Records, where he was manager of press and infor-



Stu Ginsburg

WCI Reports Records In Revenues, Earnings

NEW YORK — Warner Communications Inc. has announced that 1977 revenues, net income and earnings per share set records by substantial margins. Net income for the year was \$70,766,000, 16 percent higher than 1976. Fully diluted earnings per share rose 33 percent in 1977 to a new record of \$4.91, against \$3.68 in the prior year. The greater gain in earnings per share than in net income resulted from a reduction in the number of average fully diluted shares outstanding during 1977 to 14,458,000 from 16,752,000 in 1976. Revenues of \$1,143,792,000 also were at record levels and compared to \$826,769,000 in 1976.

Net income includes \$3,867,000 and \$3,693,000 from Garden State National Bank in 1977 and 1976, respectively. Garden State is now reflected as a discontinued operation because of WCI's previously announced intention to dispose of its 63 percent interest in the bank. Fully diluted earnings per share include \$.27 and \$.22 in 1977 and 1976, respectively, from Garden State.

WCI's fourth quarter revenues, net income, and fully diluted earnings per share were the highest for any quarter in the company's history. Net income of \$19,852,000 was 41 percent above the comparable 1976 (Continued on page 42)

mation for the past seven years. While with that label, he worked with such acts as David Bowie, John Denver, Hall & Oates, Waylon Jennings and Dolly Parton, as well as most of the label's pop artists.

Cooper was most recently director of creative services at Little David Records (including Monte Kay Management and Clerow Productions, Inc.), a position he held for five years. In that capacity, Cooper worked with Flip Wilson, George Carlin, The Modern Jazz Quartet, Kenny Rankin and Franklyn Ajaye.



Paul Cooper

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VOL. 35, NO. 1600

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AMERICA GETS STIFF.

In what is surely the year's most provocative international development, Arista Records has concluded an arrangement to distribute Stiff Records in the United States and Canada. Established in England as a haven for unclassifiably exciting artists, the Stiff label has quickly become an industry trend-setter. Their keen ear for unique talent and a totally distinctive approach to advertising and marketing have made Stiff the fastest-growing and most publicized record company in Britain.



Shipping immediately are two highly-anticipated releases: Ian Dury's "New Boots And Panties!!," an album already creating tremendous excitement as an import, will feature his U.K. hit single "Sex & Drugs & Rock & Roll!" In addition, the much-heralded "Stiffs Live" documents the whirlwind tour of the U.K. made this year by a contingent of the label's artists, including performances by Dury, Elvis Costello, Nick Lowe, Wreckless Eric, and Larry Wallis. America will never be the same.



RECORD WORLD CHART ANALYSIS

Bee Gees, 'Sat. Night Fever' Continues Domination Ford & Coley Singles Chartmaker

By PAT BAIRD

■ With The Bee Gees #1 spot single for the fourth consecutive week as a cornerstone, RSO Records this week has five records in the RW Singles Chart Top 20. Andy Gibb is challenging the top position at #2 bullet while the other Bee Gees single ("Night Fever") made huge station moves for an 11 point jump to #17 bullet. Eric Clapton moved into the Top 20 this week at #20 bullet and Player is still locked into the Top 10 at #7.

Dan Hill

The other challenger for the top spot is Dan Hill (20th Cent.) picking up significant sales this week for #3 bullet. Samantha Sang (Private Stock), another Gibb project, garnered the only other bullet in the Top 10, moving up to #6.

Still on the top of the chart this week are: Queen (Elektra) #4; Billy Joel (Col) #5; Chic (Atlantic) #8; Randy Newman (WB) #9 and Rod Stewart #10. There were no new entries into the Top 10.

Paul Davis (Bang) continued to pick up re-adds and new adds for the #13 bullet spot after 27 weeks on the chart and Natalie Cole (Capitol) took big station jumps and more adds for the #14 bullet spot. Raydio (Arista), #15 bullet, also took good station jumps at both the secondary and primary levels, and Jay Ferguson (Asylum), at #19 bullet, continued to fill in stations in a nationwide spread.

Moving Up

Other good movers this week are: LeBlanc & Carr (Big Tree), starting to sell on good secondary and primary airplay, at #22 bullet; Art Garfunkel (Col) at #23 bullet; Heatwave (Epic), #3 on the R&B Singles Chart, at #25 bullet, and Rita Coolidge (A&M), continuing to spread and picking up some sales, at #27 bullet.

Both of last week's Powerhouse Picks are still bulleting. Barry Manilow (Arista), getting immediate cross format acceptance, moved to #31 bullet, and Kansas (Kirshner), with good jumps and secondary action, drove up six points, to #34 bullet. Little River Band (Harvest) at #32 bullet, continued to move on good secondary support and some primary action, and Linda Ronstadt (Asylum) took good station moves for the #34 bullet spot.

Stargard (MCA), bulleting #1 r&b, drew the #41 bullet position on the pop side and David Gates (Elektra), getting good airplay in the south, moved to #44 bullet. Jackson Browne's first single from his #4 bullet album (Asylum) listed at #48 bullet and Rod Stewart (WB), also working on a big selling album, pushed last week's Chartmaker single up 10 points to #50 bullet. Parliament (Casablanca), #5 bullet r&b, moved to #53 bullet, and Van Halen (WB), with one of the heaviest rockers on the chart, pushed to #55 bullet. Good adult reaction to Andrew Gold (Asylum) jumped it to #57 bullet, and K.C. & The Sunshine Band (T.K.) and Gene Cotton (Ariola) both picked up good southern airplay for #56 and #59 bullet positions respectively.

Other significant movers this week are: Chuck Mangione (A&M) at #63 bullet and album at #66 bullet; Gordon Lightfoot (WB), another good adult entry, at #66 bullet; ELO (Jet), taking the biggest move on the chart, up 13 points to #61 bullet; Yvonne Elliman (RSO) at #69 bullet; Roberta Flack & Donny Hathaway (Atlantic) with their second collaboration, at #70 bullet; Styx (A&M), with good

(Continued on page 32)

Browne, Joel LPs Strong

By BARRY TAYLOR

■ The popular "Saturday Night Fever" (RSO) strengthened its hold on the number one slot on The Album Chart with its sixth consecutive week in that position. The two record set continues to reflect massive retail acceptance and steady rack activity. It also contains two current Bee Gees singles in the top #20 this week. The greatest competition was posed once again by Queen's "News Of the World" (Elektra), which hangs in at the number two position, while Fleetwood Mac (Warner Bros.) continues to do business as it goes into its second year of release at #3.

Following closely behind "Rumours" are the only two bulleted lps in the top ten, each riding the crest of a hit single. After coasting into the top ten almost upon release with its main thrust from FM play, Jackson Browne's "Running On Empty" (Asylum) moves up to #4 bullet. Billy Joel's "The Stranger" (Columbia) is at #5 bullet with a single that has been nesting in the top five for the past couple of weeks. Otherwise, there were no moves in the top ten and no newcomers. Outside of the top ten, Styx' "The Grand Illusion" (A&M) continues to inch its way up at #11 bullet with a second bulleting single, followed closely by Kansas' "Point Of

Know Return" (Kirshner) at #12 bullet which features their single "Dust In The Wind." Also bulleting in the top 20 is Eric Clapton's "Slowhand" (RSO) at #16 in its fourteenth bulleting week, Steely Dan's "Aja" (ABC) at #17 and Ted Nugent's "Double Live Gonzo" (Epic) at #18. Nugent showed up in the top three in the retail sales column this week, accounting for his 33 point jump in only the third week of release.

New on the top 100 and this week's Chartmaker and Salesmaker is Barry Manilow's "Even Now" (Arista) at #38 bullet. Manilow's first studio album in about a year has been greeted with a tremendous out of the box reception on retail as well as rack levels. The album, which was shipped platinum, contains the bulleted single "Can't Smile Without You," a Powerhouse Pick. Also new this week is "Player Of The Year" by Bootsy's Rubber Band (WB) at #63 bullet. The album, which debuts on The R&B Chart at #18, has already registered substantial action there and is establishing a solid crossover pattern. The only other new album this week is Warren Zevon's "Excitable Boy" (Asylum) at #89 bullet.

Showing muscle in the top 40 is Dan Hill's "Longer Fuse" (20th Century-Fox) at #26 bullet, which continues to coast up the chart on the strength of his top three single; George Benson's live "Weekend in L.A." (WB) at #30 bullet, adding to its top of the chart showing on the r&b and jazz lists; "Waylon & Willie" (RCA), already a big pop item at #31 bullet; Roberta Flack's "Blue Lights In The Basement" (Atlantic) at #36 bullet after hitting the top five on The R&B Chart; Maze's "Golden Time Of Day" (Capitol) at #37 bullet in only its fourth week and Emmylou Harris' "Quarter Moon In A Ten Cent Town" (WB) at #40 bullet.

Other bulleted albums in the top 100 include Rufus/Chaka Khan (ABC) at #44, Sea Level (Capricorn) at #45, The Bee Gees (RSO) at #51, Journey (Columbia) at #56, Chuck Mangione (A&M) at #66, Bob Weir (Arista) at #75, ABBA (Atlantic) at #76, Kenny Rogers (UA) at #78, Raydio (Arista) at #79 and Herb Alpert-Hugh Masekela (Horizon) at #85.

REGIONAL BREAKOUTS

Singles

East:

Rod Stewart (Warner Bros.)
Andrew Gold (Asylum)
ELO (Jet)

South:

Barry Manilow (Arista)
Kansas (Kirshner)
David Gates (Elektra)

Midwest:

Natalie Cole (Capitol)
Barry Manilow (Arista)
ELO (Jet)

West:

Jay Ferguson (Asylum)
Bob Welch (Capitol)
Andrew Gold (Asylum)

Albums

East:

Barry Manilow (Arista)
Bootsy's Rubber Band
(Warner Bros.)
Joe Sample (ABC)
Ralph MacDonald (Marlin)

South:

Barry Manilow (Arista)
Bootsy's Rubber Band
(Warner Bros.)
Cameo (Chocolate City)
BT Express (Columbia)

Midwest:

Barry Manilow (Arista)
Bootsy's Rubber Band
(Warner Bros.)
Santa Esmeralda (Casablanca)
Kayak (Janus)

West:

Barry Manilow (Arista)
Bootsy's Rubber Band
(Warner Bros.)
Santa Esmeralda (Casablanca)
Blondie (Chrysalis)

WATCH OUT!



If you thought you heard a lot from Manfred Mann's Earth Band last year, when "Blinded By The Light" and *The Roaring Silence* carved up the charts, you did.

You'll hear even more from Manfred this year. Months upon months of meticulous Earth Band work-outs went into the new LP, which happens to be only their most precise and powerful album to date.

Manfred Mann's Earth Band's *WATCH* is out!

On Warner Bros. records and tapes. (BSK 3157)  Produced by Manfred Mann's Earth Band.

RSO Names Hutson, O'Donoghue To Head Expanded Foreign Office

By SAM SUTHERLAND

■ LOS ANGELES—RSO Records is bolstering its overseas presence through two key appointments and a projected expansion of its international staff unveiled last week by label president Al Coury. Named by Coury were Mike Hutson, who joins RSO as managing director of international operations, and Brian O'Donoghue, a veteran of the Stigwood organization, who has been promoted to the post of managing director for RSO Records U.K.

Both will be based in London, although Hutson, who spoke with RW about RSO's overseas priorities, had considered a more central international base in New York. "It's theoretically the middle in terms of business between Los Angeles and Europe," he explained, "but we want to really concentrate on Europe as our main problem area right now, which necessitates being closer to the continent."

Hutson was candid about the label's current need to strengthen its presence in those territories. "We have not been achieving the sort of penetration abroad that we have here," he admitted, alluding to RSO's currently bullish single and lp successes in the wake of "Saturday Night Fever." "We're not even in what I would consider to be a realistic ballpark," he added, characterizing the label's existing talent roster as an already "international" mix because of the American and English acts.

"It's turning around over

Dan Rather To Speak At Asher Testimonial

■ NEW YORK—CBS news correspondent Dan Rather will be the principal speaker at a testimonial luncheon honoring M. Richard Asher, president, CBS Records International, Friday, February 24 at 12 noon in the Waldorf Astorial Hotel here.

The luncheon is being sponsored jointly by the Music and Performing Arts Division of the Anti-Defamation League Appeal and the Music and Performing Arts Lodge of B'nai B'rith.

Asher will be presented with the ADD's Human Relations Award in recognition of his communal leadership. Past recipients of the award include: Bob Austin, Albert Berman, Clive Davis, Joel Friedman, Stanley Gortikov, Jack Grossman, Jay Lasker, Cy Leslie and Joseph Smith.



Mike Hutson

there, of course," Hutson said of recent overseas campaigns. "The Bee Gees have just come off the biggest single of their career to date in the U.K., with 'How Deep Is Your Love.'" Yet, Hutson added, the need is evident to increase RSO's international staff in order to broaden the company's interface with its distributors in the Polygram web.

New Channels

"However flexible and good our relationship with Polydor is, it's hard for that man in the street to be completely immersed in what we may be doing," he commented. "They inevitably become detached from the product because they aren't consistently involved in its development." The key, he feels, will be to create new channels of information to overseas licensees that will offset that detachment by keeping local and regional contacts abreast of works in

(Continued on page 69)

Snowstorm Holds Down Attendance At NARM N.Y. Regional Meeting

By DAVID MCGEE

■ NEW YORK — Although attendance was held down by the snowstorm that virtually crippled the northeastern part of the country last week, over 70 retail record store owners and managers, along with manufacturer representatives, were on hand for the National Association of Record Merchandisers (NARM) regional meetings held here at the Summit Hotel last Friday (10). The New York meeting was the eleventh of twelve regional meetings sponsored by NARM, with the final one set for February 17 in Dallas.

Joe Cohen, executive vice president of NARM and architect of the regional seminar concept, expressed dismay that "an act of God" had put a damper on what was expected to be a massive turnout and the highlight of all the seminars. Nevertheless, he felt that those who were able to

Portrait Signs Paul Williams



Larry Harris, vice president and general manager of Portrait Records, has announced the long-term signing of Paul Williams to the label. Williams' current projects include a pilot for "The Paul Williams Show" and the score for the upcoming Broadway musical "Dorothy," based on the life of Dorothy Parker. He will be entering the studio in the near future to start work on his first Portrait album. Pictured here at the signing are, from left: Denny Bond, manager; Larry Harris; Paul Williams; Lorne Saifer, vice president a&r, and Randy Brown, Portrait director of national promotion.

CBS Masterworks' Budget Cassettes

■ NEW YORK — CBS Masterworks is issuing the first budget-priced cassettes in its history at the end of February, it was announced last week. 50 different selections, culled from Odyssey and Masterworks catalogues, will be released initially.

To support the release, CBS Masterworks is offering a discount sales program along with a die-cut mobile in the shape of a cassette, an 800-line ad mat, 60 second radio spots.

The release will mark the first appearance on budget products by such artists as Szell, Bernstein, Ozawa, Walter, Shippers, Rampal and Richter. A CBS spokesman indicated that the cassettes would feature "mostly basic repertoire" by the great composers.

ABC Record & Tape Names Two Gen. Mgrs.

■ HACKENSACK, N.J. — Norman Wienstroer has been appointed general manager of the Fairfield, New Jersey branch of ABC Record and Tape Sales Corp., replacing Jack Griffith, who has been appointed general manager of the Compton, California, branch it has been announced by Herbert J. Mendelsohn, president of the company.

Wienstroer joins ABC from his own record manufacturing company, Norman Records. He previously served as director of special marketing and regional manager for United Artists in Los Angeles. Prior to that, he served as vice president of Musical Isle of America where his responsibilities included the organization and supervision of four branches.

Griffith joined ABC in April of 1977 as general manager of their Fairfield branch from his position as eastern regional manager of the Handelman Company. He also served as vice president of sales for Capitol Records, Los Angeles, and directed their Merco Division operations in Long Island during his 16 years with that firm.

Bramson Into MCA A&R

■ LOS ANGELES—Danny Bramson, director of the Universal Amphitheatre, will be expanding his duties within MCA to include a&r development for MCA Records, announced Denny Rosencrantz, vice president/a&r for MCA Records.

Bramson, who has been with MCA for three years, will continue as director of the Amphitheatre and will be housed in the Amphitheatre facilities.

Milsap Gets Gold

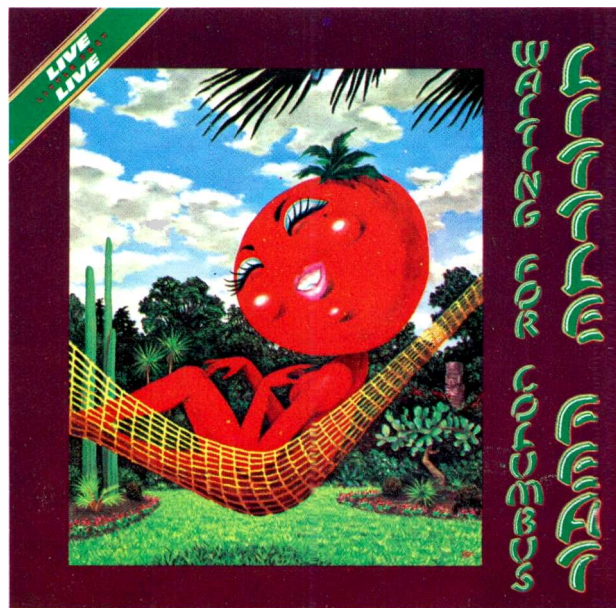
■ NEW YORK—Ronnie Milsap's current RCA album, "It Was Almost Like a Song" has been certified gold by the RIAA.

LIVE FEAT!

A whole double album's
worth of raw goods!
Performed on stage, in front of
wild, screaming partisans!

Includes:

Join the Band
Fat Man in the Bathtub
All That You Dream
Oh Atlanta
Old Folks' Boogie
Time Loves a Hero
Day or Night
Mercenary Territory
Spanish Moon
Dixie Chicken
Tripe Face Boogie
Rocket in My Pocket
Willin'
Don't Bogart Me
A Apolitical Blues
Sailin' Shoes
Feats Don't Fail Me Now



Little Feat live.
WAITING FOR COLUMBUS.
Produced by Lowell George.
On Warner Bros. Records and Tapes. (2BS 3140)



BMI Advises Licensees of Restrictions On Presley Dramatic Performing Rights

By SAMUEL GRAHAM

■ LOS ANGELES—Broadcast Music, Inc. (BMI) has sent its licensees an advisory note informing them of restrictions on the dramatic performing rights to some 150 songs closely associated with the late Elvis Presley.

The note, dated February 1 and sent by Alan H. Smith, BMI vice president, licensing, notifies licensees that "you are restricted

from permitting live public vocal performance at any one time of more than three of the musical compositions listed [including "Hound Dog," "Heartbreak Hotel" and others] . . . in order to protect the dramatic performing rights therein." In a conversation with RW, Smith explained that BMI licensees, as members of what is strictly a performing rights society, are not entitled to dramatic performing rights, which are the province of companies such as Hill and Range and others.

Imitators Confused

Smith's note proved to be the cause of some confusion among the host of Presley imitators currently working. Chet Actis, manager of "Alan—A Tribute to Elvis," perhaps the best known of the imitators, responded by saying, "We regard BMI's suggestion to their licensees as taking away Alan's right to sing Elvis . . . We will certainly fight this BMI ruling because it is not a dramatic presentation—just a guy singing someone else's songs." However, Smith pointed out that "this is not a ruling on our part—we're not restricting them. We're just saying, 'Be aware that there are others out there who have the dramatic rights, and they may be enforcing those rights.' It's not our problem—we're simply trying to alert promoters that they may have a problem."

Owners' Concern

When queried as to the possible cause of the owners' of the dramatic performing rights concern, Smith replied, "This is merely a guess, but I would assume that some of the people who own dramatic performing rights to the Presley estate are planning to put together their own show."

RSO Names Lippin Natl. Publicity Dir.

■ LOS ANGELES — Al Coury, president of RSO Records, has announced that Ronnie Lippin has been appointed director of national publicity for the label.



Ronnie Lippin

In this position, Lippin is responsible for the record company's public relations efforts in behalf of all RSO recording artists. She is coordinating all tour, album and personal publicity for RSO's artists and is also handling publicity for the record company itself.

Prior to joining RSO, Lippin worked as director of artist development at Rocket Records, as director of artist relations and publicity at ABC Records and as senior publicist at MCA Records.

Arista Ups Cohen

■ NEW YORK—Dennis Fine, director of national publicity for Arista Records, has announced the appointment of Mitch Cohen to the position of manager, editorial services for the label.

Cohen joined Arista in 1977 as the label's publicity writer, and has written on music and movies as a free-lance.

Cummins Joins A&M

■ LOS ANGELES — Bob Elliott, director, tape division, A&M Records, has announced the appointment of Lenny Cummins to the post of national tape coordinator.

Prior to joining A&M, Cummins was tape sales manager, tape buyer and warehouse manager for the tape division of Record Merchandising in Los Angeles.

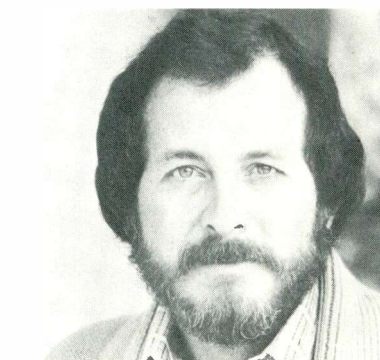
E/A Launches Jazz/Fusion Div.



Elektra/Asylum's new jazz/fusion division was launched at a recent series of regional meetings in Boston, New York, Chicago, Atlanta, Dallas and Los Angeles. Dr. Don Mizell will direct the division as general manager. Shown at the N.Y. meeting are: from left: Mizell and Elektra/Asylum chairman Joe Smith.

ABC Names Mansfield Adv./Merch. Manager

■ LOS ANGELES — Herb Wood, director of creative services, ABC Records, has announced the appointment of John Mansfield to the position of advertising and merchandising manager.



John Mansfield

Mansfield will be responsible for advertising coordination, placement of media, and the design, manufacture and shipping of merchandising aids.

Prior to joining ABC, Mansfield was involved in independent film production and distribution. He was previously national album and tapes sales manager for Motown Records.

Motown Hosts International Meet

■ LOS ANGELES—Motown licensees and Jobete sub-publishers from the world's major music markets, recently attended (January 30-31) an international meeting at England's Chewton Glen Hotel in Hampshire. Over 60 participants from 26 countries were welcomed by a filmed greeting from Motown's chairman Berry Gordy. The meeting was chaired by international vice president Ken East and Motown's president Barney Ales, who was accompanied by executive vice president and general manager of marketing Mike Lushka and Derek Church, director of creative service with Lee Armstrong and James Fisher from Motown International.

A highlight of the meeting was a film hosted by Smokey Robinson showing the birth of Motown, illustrated by early acts along with current headliners like the Commodores and High Inergy and a preview of new product on the label for 1978. Also at the meeting, delegates heard the theme and title track from the forthcoming Stevie Wonder album, "The Secret Life Of Plants," scheduled for release this spring.

Other product previewed included new signing Cuba Gooding, ex-lead singer with Main Ingredient; 5th Dimension; Fresh; Fantasy Hill; 21st Creation; and Switch. There was also material from new albums by Jermaine (Continued on page 72)

Carlin Pacts Mac

■ NEW YORK — Carlin Music will administer Mac Music, a publishing firm recently set up by writer/producer Mike Hurst and partner Chris Brough, it was announced by Carlin president Freddy Bienstock and vice president Paul Rich.

Mac Music will represent Hurst as a writer in the U.K. and America and will be based at 12, New Burlington Street, London.

Hurst previously had hits with Cat Stevens, The Move, Spencer Davis Group, Four Tops and Cilla Black.

CBS Promotes Gordon

■ NEW YORK — Marvin Cohn, vice president, business affairs, CBS Records Division, has announced the appointment of Nicholas Gordon to vice president, business affairs, New York.



Nicholas Gordon

In this new position, Gordon will be responsible for directing the operation of the business affairs department in New York, including negotiations for and administration of artists, producer and other contracts, and supervising business relationships with these contracting parties. He will report to Marvin Cohn.

Gordon was most recently director of talent contracts, CBS Records, prior to which he was an attorney with the CBS law department. He originally came to CBS from the law firm of Wiesman, Celler, Spett, Modlin & Wertheimer, Esqs.

What would you call a new artist who already has three gold records, a powerfully soulful voice and a debut album produced by Bobby Martin?

Jean Terrell



I had to fall in love

'I Had To Fall In Love' SP 4676 On A&M Records & Tapes



Produced by Bobby Martin for 

Garrett Gets Gold



Before embarking on a 10-day promotional tour of Australia recently, Leif Garrett visited Atlantic Records' west coast offices to receive an RIAA gold record award for his debut lp, "Leif Garrett," produced by Michael Lloyd of Mike Curb Productions. Shown at the presentation are (from left) Atlantic west coast a&r director John David Kalodner, Garrett's manager Stan Mores, Atlantic president Jerry Greenberg, Atlantic VP and west coast general manager Bob Greenberg, Leif Garrett, Atlantic chairman Ahmet Ertegun, Scotti Brothers Entertainment president Tony Scotti, Ben Scotti Promotion VP Craig Dudley, and Ben Scotti Promotion president Ben Scotti.

Default Judgments Set in 'Tape Case

■ CONCORD, N. H. — Default judgments have been granted in Federal District Court here against a group of defendants who, in separate actions brought by four record companies, were charged with violating unfair competition laws, the State anti-piracy statute and State consumer protection laws by marketing pirated versions of sound recordings owned by the plaintiff record companies.

Each plaintiff had asked for \$1 million in compensatory damages and \$2 million in exemplary and punitive damages. Hearings are scheduled to be held to determine the specific damages to be awarded to the plaintiffs.

The seven defaulting defendants have been permanently enjoined from engaging in any acts of unfair competition and unfair and deceptive trade practices, and from reproducing, or selling any unauthorized duplications of recorded performances to which the four plaintiffs — Capitol Records, RCA Corp. and Warner Bros. Records—own the sole and exclusive rights.

The defaulting defendants were Consolidated Industries, Inc.; Save Mart, Inc.; George Noble, III; SoundOut, Ltd.; Richard D.

ABC Broadening Classical Program

■ LOS ANGELES—ABC Records is currently intensifying its involvement in the classical field and is enjoying success with the two-record set, "Bach: The Brandenburg Concerti." It is ABC's most successful classical release in several years.

According to John Sievers, head of ABC's classical division, the album's success has prompted outside interest in the label as a classical outlet.

Lynch; Ronald J. Morf, and National Music Corp.

Two other defendants, Paul and Joan Nedovich, were not included in the default judgments and the civil actions against them are still pending.

National Music Corporation and Mr. Morf are currently defendants in two multi-million-dollar lawsuits brought in U. S. District Court in Connecticut by RCA Corp. and Atlantic Recording Corp. The defendants in the Connecticut lawsuits have claimed that their alleged acts of selling pirated sound recordings were within the scope of their employment by Joseph Martin, individually and doing business as The Tape Company and Pearl Music Company, Inc.

Backstage with War



Members of War were greeted backstage at the Circle Star Theatre in San Carlos, Calif., by MCA executives and local radio and retail personnel. From left: Jeff Lynn, manager, Bandana Records/Oakland; Guy Covington, MCA branch manager; Sparkle Kemp, MCA west coast r&b marketing manager; George Mangrum, MCA promotion; B.B. Dickerson of War; MCA promotion VP Stan Bly; Far Out Productions VP/national promotion Buck Reingold; Harold Brown and Howard Scott of War; Harriet Sternberg, Far Out publicity director; Paul Lambert, MCA singles promotion; Far Out president Jerry Goldstein; Papa Dee Allen of War; Richard Bibby, MCA VP/marketing; Sam Van Zant of K101; Steve O'Neil of KKIQ; Steve Gold, president, Far Out Management; War members Lonnie Jordan and Lee Oskar; and Mickey Hart of the Grateful Dead.

Arista Launches New Manilow Campaign In Conjunction with Second TV Special

■ NEW YORK—With the release of Barry Manilow's "Even Now," Arista Records has launched an advertising and marketing campaign, tied in with "The Second Barry Manilow Special." The follow-up to Manilow's Emmy-winning variety hour of last year airs on ABC-TV on February 24. Arista's vice president of artist development Rick Dobbis outlined the facets of the across-the-board campaign.

On the retail level, Arista has designed and produced a line of

Edward Preston Elected Director, RCA Ltd.

■ TORONTO — The election of Edward "Ed" Preston as a director, RCA Limited, has been announced by G. Denton Clark, chairman, president and chief executive officer of the Canadian company.

Preston, vice president and general manager, Record Division, RCA Limited, joined RCA in 1967 as a promotion and sales representative. In 1969, he was first promoted to branch manager of Ontario, and then to national promotion manager. He then became operations manager, central and western Canada with full responsibility for sales, promotion, a&r and studios for Ontario and all western provinces.

Prior to joining RCA, Preston worked at Radio Station CHML in Hamilton for seventeen years. He acquired retail experience with T. Eaton Company of Canada, and worked for 23 years as a musician in and around the Hamilton area.

display pieces for "Even Now;" some also highlight the complete catalogue, and all will be stickered to call attention to the air-date and time of the television spectacular. Among the pieces created by the Arista creative services department are counter-top and floor cut-outs, a three-dimensional mobile, a 10" x 40" in-box streamer, an "Even Now" 3' x 3', and two sizes of a Manilow catalogue poster.

Arista's advertising plan has also been devised to call widest attention to the album by keying in to the Manilow special. Full-page ads were placed in The New York Times, The Los Angeles Times and other major newspapers, and other print media used in the cross-promoting campaign include People, Us, New York and New West. A Top 40 radio campaign will soon kick off with "Can't Smile Without You," Manilow's chart single.

CBS Taps Horowitz

■ CLEVELAND — Rich Kudolla, branch manager, Cleveland, CBS Records, has announced the appointment of Frank Horowitz to the position of local promotion manager, Cleveland / Pittsburgh area, CBS Associated Labels.

In his new position, Horowitz will be responsible for the promotion and marketing of all Associated Labels product in the Cleveland/Pittsburgh area.

Prior to joining CBS Records, Horowitz' background included positions as salesman, promotion manager, branch manager and district product manager for MCA Records.

WB Signs Hoening

■ LOS ANGELES—Michael Hoening has been signed to a long-term exclusive Warner Bros. recording contract. Hoening has completed work in his Berlin studio on "Departure From The Northern Wasteland," which he composed, performed and produced.

Passport Ups Pannone

■ NEW YORK—Phyllis Pannone has been named product coordinator for foreign licensees by Passport Records. She will be directly assisting company president Marty Scott.

Pannone has been with Passport and its parent company, Jem Records, for five years. Previously she was an administrative assistant working with both the Jem and Passport labels.

abc stars on cbs

On February 23, 1978 the Grammy Awards Special on CBS-TV will include these nominees from ABC Records:

Steely Dan (AJA)

Album of Year

Best Pop Vocal Performance by a Duo, Group or Chorus

Best Engineered Recording

Stephen Bishop

Best New Artist

Best Pop Vocal Performance, Male

Oak Ridge Boys

Best Country Vocal Performance by a Duo, or Group

Best Gospel Performance (Traditional)

Barbara Mandrell

Best Country Vocal Performance, Female

Rufus

Best R&B Vocal Performance by a Duo, Group or Chorus

Mighty Clouds of Joy

Best Soul Gospel Performance, Contemporary

Your Arm's Too Short

To Box With God

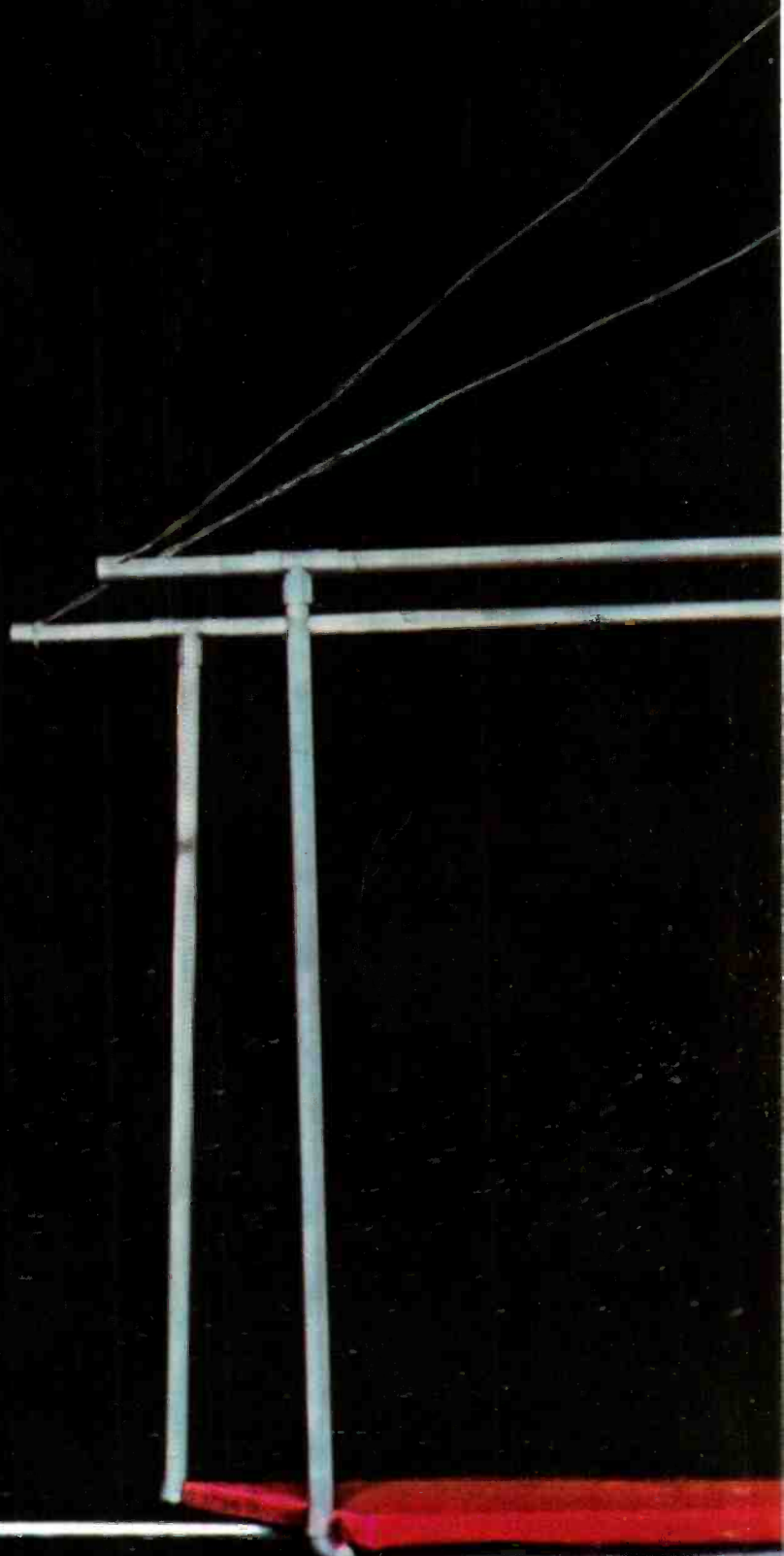
Best Inspirational Performance
Best Cast Show Album

abc Records



Platinum in the line of duty.

Aerosmith. "Draw the Line." On Columbia Records and Tapes.



PRODUCED BY JACK DOUGLAS AND AEROSMITH FOR CONTEMPORARY COMMUNICATIONS CORP. AND WATERFRONT PRODUCTIONS LTD. DIRECTION: DAVID KREBS—STEVE LEBER FOR LEBER-KREBS, INC.

 COLUMBIA  MARCAS REG © 1978 CBS INC.

Columbia Signs Nigel Olsson



Bruce Lundvall, president, CBS Records, has announced the signing of Nigel Olsson to Columbia Records. Olsson, who is best known for his drumming with Elton John, will have his debut album ("Nigel Olsson") released shortly. Pictured at the signing in CBS' Century City headquarters are (from left): Don Ellis, national vice president, a&r, Columbia Records; Nigel Olsson; John Babcock and Marty Pichinson, Olsson's managers.

NARAS Chapters Plan Grammy Festivities

■ LOS ANGELES—Festivities surrounding "The Grammy Awards Show" on Thursday, February 23 will take place in New York, Atlanta and San Francisco in addition to Los Angeles from where the live, two-hour telecast will emanate.

In L.A. the proceedings will be preceded by the announcement of the winners in the 39-non-telecast categories. KHJ's Charlie Tuna will reveal the winners in the pop fields, and Lawrence Morton, curator of the Los Angeles County Museum of Art, will announce those in the classical

Claim Proven In Case Against RCOA

■ NEW YORK—In a recent court decision by the U.S. District Court for the Middle District of Pennsylvania, The Harry Fox Agency proved its claim of \$2,944,637.60 in the Chapter 11 proceedings of the Record Club of America. The claim for mechanical royalties on behalf of publishers represented by The Harry Fox Agency was based on an audit of RCOA's books and records by Prager & Fenton, the agency's accountants. The audit uncovered a substantial underpayment by RCOA.

The amount of royalties claimed to be due in the Prager & Fenton audit report had been challenged in the proceedings. Fox's case was presented at a five-day trial by Alan L. Shulman, Esq. of Silverman & Shulman. Shulman, counsel to the Fox Agency, noted that it was the comprehensive testimony by Beriman as well as the testimony and documentary evidence developed by Leo Strauss, Jr. of Prager & Fenton, that proved Fox's claim and overcame the challenge of RCOA.

RCOA has filed a notice of appeal.

music field. A dinner celebration at the Biltmore Hotel for members and guests will follow with Count Basie and his Orchestra performing; a laser show with disco dancing; the Palomino Riders; the American Youth Quartet, a Latin group, and a special room set aside for a repeat viewing of the television show itself.

N.Y.C. Plans

New York plans for members and guests include cocktails in the disco, New York, New York followed by a buffet dinner and the presentation of the non-telecast Grammy Awards. Joel Siegel, cultural correspondent of WABC-TV's "Eye Witness News," will be the emcee, and the list of presenters still being lined up will include Judith Blegen, Rick Deringer, Nona Hendryx; Jackie and Roy, Machito, Tito Puente and Rex Reed. At 9:00 p.m., giant-sized screens will project the live telecast, while disco-dancing will begin in the club's new disco room.

Striker in Seattle



To celebrate the release of the debut album by Striker, Arista Records feted the band with a bash in their home town of Seattle, co-sponsored with KISW-FM. Northwestern neighbors Heart and various Arista personnel were on hand to salute Striker's launch, which was also heralded by a concert at the Aquarius Tavern that KZOK-FM simulcast. Pictured from left: Brian Blatt, west coast regional marketing manager, Arista; John Schoenberger, associate director west coast AOR promotion, Arista; Michael Lippman, Arista's vice president of west coast operations; Dana Morris, local promotion manager, Arista; Scott Rosberg, Striker; Mavis Mackoff, KZOK Music Director; Gary Crow, KISW; Diana Von Veh, Beaux Arts Management; Norman Lombardo (front), Striker; Michael Derosie, Heart; Rick Randle, Striker; Rick Taylor, Striker; Rick Ramirez, Striker; Nancy Wilson, Heart; Howard Leese, Heart; Ann Wilson, Heart; Gary Diamond, west coast promotion manager, Arista.

Spring Records Expansion Plans To Maintain That Personal Touch

By ALAN WOLMARK

■ NEW YORK—With a roster of three currently popular acts including the gold sales of Millie Jackson and the steadily rising Joe Simon and the Fatback Band, Spring Records recently told *Record World* that it will at least double its present roster over the next few years. "We are now able to hire more people and handle more acts with the quality and integrity we have been," said Spring executive Roy Rifkind.

In the past eight years, Spring's effective personal treatment of its artists has built a reputation which makes it attractive to many artists. The planned expansion will include signing established acts as well as new ones.

Spring's close relationships with its artists are facilitated by the fact that most of the actual work is done by the three controlling executives. Combining the expertise of three professionals, Roy Rifkind (artist manager and booker for major Las Vegas hotels), Julie Rifkind (sales manager for numerous firms) and Bill Spitalsky (an award-winning promotion director), Spring regards itself as a "lost tribe from the days when many record business people had labels distributed by majors." Spring, distributed by Polydor, is unique amidst the slew of labels set up by managers and producers because the majority of these new enterprises stem from "the creative end," says Spitalsky, "while we are the rolling-up-the-sleeves and working end as well as the creative."

Despite the record industry's booming economic foundation, the instability of middle and upper management remains an enigma. With a few notable exceptions, personnel on these levels

change quite frequently seriously hampering the continuity of a label's activity and hurting its relations with its artists.

Direct Input

The direct input of a select group of executives alleviates the frustrations inherent with working for a major, eliminates the expense of hiring and firing a staff and creates a compatible situation which according to Roy Rifkind, "a lot of majors should encourage because firstly they get another staff and it makes a very comfortable situation for the artist to know that they will deal with the same personnel year after year."

Spring Records can work without the pressure which majors feel of striving for platinum sales. Two hundred thousand to 300,000 sales provide a satisfactory profit margin and this more relaxed atmosphere has lent itself to much tighter personal relationships with its small but successful roster.

Millie Jackson

An artist like Jackson, who signed with Spring seven years ago and developed into gold status, may have been dropped by a major which could not concentrate on what they must regard as the marginally profitable. Spring's personalized approach, which now is a prime reason for her staying on their roster despite the fact that she can demand big percentages elsewhere, allowed Jackson to develop into a gold artist and gave the chance to be an integral part in planning her career. Spitalsky explains, "We treat our acts like partners. Everything is discussed out front as regards bookings, material, what to release in what form, sales quantities and airplay progress." This open-door policy allows any artist to keep abreast of the business side with one phone call since the three executives are so actively involved.

The care with which Spring handles its acts makes it attractive to many artists. Its attitude offers the artist well executed marketing integrally planned with the artist's development. Spring-initiated marriages between artist and producer have a proven track record evidenced by Gamble & Huff's work with Joe Simon and Millie Jackson's link-up with Brad Shapiro, in the past, Tommy Mottola and Cashman, Pistilli & West were associated with Spring.

Expansion

A sidelight of the impending expansion is a heightened interest in developing careers through television.

Alec R. Costandinos

On The Crest Of The New Wave
brings to America a brilliant
repertoire of classic disco albums



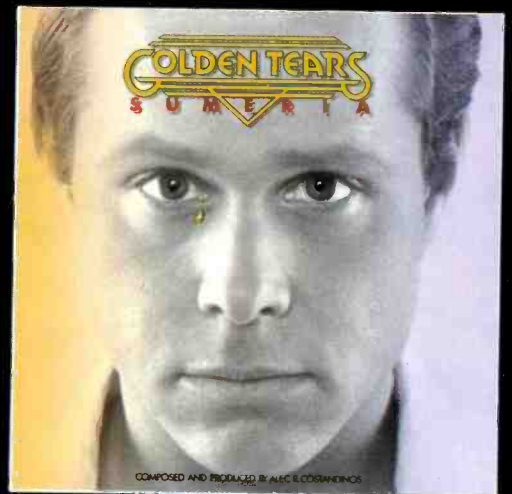
ROMEO & JULIET NBLP 7086

Shakespeare's immortal classic comes alive with passion in this danceable, contemporary interpretation that blends the spirit of the original poetry with an hypnotic beat. Symbolic moments from the original story are woven into an incredible musical tapestry of disco, blues and soul. Eighty-five musicians contributed to this innovative work, which is one of the first forty-eight track recordings ever made.



LOVE AND KISSES NBLP 7091

"How Much, How Much I Love You"
The compelling follow-up to this internationally successful disco group's hit, "I've Found Love," combines pulsing disco with romantic orchestration to produce a record for listening as well as dancing. The musical horizons are expanded here with the inclusion of a poignant musical interpretation of the classic story, "Beauty and the Beast."



GOLDEN TEARS NBLP 7087

Imagine a distant world where the chance to love, and the right to die, can never be. Where once, in a thousand years, a chosen one may leave that world, and come to earth. Through the eyes of this visitor, this unique fable unveils the beauty in first love, and the nobility in death. Superbly performed by the French group, Sumeria.



SPHINX NBLP 7077

A brilliant disco album, largely instrumental, that explores the betrayal of Christ by two of his closest followers, Simon Peter and Judas Iscariot. This amazing epic represents the musical efforts of 125 performers, including the Ambrosian Choir of London.



THE HUNCHBACK NBLP 7096

Victor Hugo's monumental work is given a stunning new interpretation in a romantic disco format. The story of a poet, a priest, a gypsy and a hunchback comes alive through a rainbow of musical themes in this dramatic musical rendering of the tale. An impressive canvas from a master craftsman.

ALEC R. COSTANDINOS

One of Europe's Foremost
Producers and Composers

NOW in America on Casablanca
Record and FilmWorks, Inc.



ABC Fetes Eloise Laws



ABC recording artist Eloise Laws, currently on the charts with her "Eloise" lp, recently was honored with a reception at Pips in Beverly Hills. Shown at the reception are, from left: (front) Ronnie Granger of Black Radio Exclusive; and Steve Gold of Far Out Productions; (middle) Bill Craig, national director of promotion/special projects/ABC; Laura Mims, west coast promotion/special markets/ABC; Chuck Fassett, ABC's national director of marketing/special markets; and Ronnie and Eloise Laws; (back) Belinda Wilson, director of artist relations/special markets/ABC; Gary Davis, VP of sales/promotion for ABC; Bruce Wayne of Far Out Productions; and ABC's director of special projects Thom O'hair.

CLUB REVIEW

Beefheart, Redbone Shine at Roxy

■ LOS ANGELES—At 37, Captain Beefheart (aka Dan Van Vliet) has got to be one of today's most enigmatic performers. Despite his having gone through some three record labels in the past 10 years his cult turns out whenever he appears, including at his recent two-night stand at the Roxy. And no wonder—it's rumored that Beefheart lives somewhere out in the desert east of Los Angeles, so when he and the Magic Band come to town it's an event to celebrate for his fans.

On stage, the Captain exudes a mixture of mystery and mystique as he and his six man band pace through songs which reflect the classic Beefheart elements—complex rhythms that more often than not jerk the listener along rather than carry him, disson-

ances that grind yet somehow fit together, and lyrics as wild and vivid as their titles, such as "My Human Gets Me Blues," "Clickerclack" and "I Wanna Find a Woman That'll Hold My Big Toe Till I Have To Go." To the uninitiated, much of this music sounds chaotic when, in fact, it is highly structured and masterfully performed. One hopes, as Beefheart promised, a new label deal is near for his unreleased "Bat Chain Puller," as the new material (particularly "Harry Irene") reveals the Captain still has that spark of genius that continues to bring his fans out en masse.

Opening for Captain Beefheart was Redbone (RCA) featuring Pat and Lolly Vegas. The Redbone sound is a distinctive one, often supported by a somewhat primitive Indian sound which prevents much of the music from sounding too slick. From their latest album, "Cycles," renditions of the title track and "Don't Say No" were notable, as well as their two previous hits, "The Witch Queen of New Orleans" and "Come and Get Your Love." Backed by a prominent rhythm section, a counterpoint was created, mixing well against Redbone's essentially melodic veneer.

Barry Craig

20th Signs Moses



20th Century-Fox Records recently signed singer-actor Rick Moses to an exclusive recording contract. Pictured from left are Harvey Cooper, senior vice president, a& promotion; Rick Moses (seated); and Rick Jarrard, producer. Moses is best known for his portrayal of Daniel Boone on the television series of the same name.

CBS Taps Lane

■ NEW YORK — Johnny Berg, vice president, art packaging design, CBS Records, has announced the appointment of Tony Lane to the newly created position of senior art director, west coast, CBS Records.

AM ACTION

By CHRISTY WRIGHT

■ Natalie Cole (Capitol). Have to mention this once again because of the incredible action on this song. Jumps this week are 25-19 T100, 39-34 WQTR, 10-7 96X, 29-27 13Q, 18-14 WPGC, 13-7 Z43, 12-10 WLAC, 6-4 WZZP, 12-11 WACL, 17-12 WORQ, 13-7 KRBE, HB-34 WPLZ, 25-21 KSLQ, 24-18 KXOK, 22-18 KLUE, 21-15 98Q, 23-20 WBBQ, HB-30 WGSU, 20-10 WHHT, HB-36 WAIR, 22-15 WRFC, 30-21 WABB, 22-18 WFLB, 9-6 WSGA, 15-9 WORD, 31-26 WLOF, 16-9 WANS, 18-11 WBSR, and added at KSLY, KNGE-FM, WGCQ, and BJ105.

Jay Ferguson (Elektra/Asylum). This song keeps building and building week after week. Jumps this week include 28-23 99X, 27-23 WMBC, 21-13 WKBU, 19-16 T100, 40-35 WQAM, 28-23 96X, 9-7 13Q, 19-16 WPEZ, 20-18 WRKO, 12-10 WPGC, 9-8 WQXI, 27-24 Z93, HB-39 WLAC, 23-21 WMAK, 30-26 WCOL, 24-21 WZZP, 19-16 WMST, 13-8 KSLQ, 10-6 KXOK, 24-17 WSAI, 29-26 WOKY, 21-18 Q102, 24-21 KSTP, 29-26 B100, 18-17 WIFI, 7-6 WCAG, 24-22 WUBF, 25-23 KYA, 26-24 KILT, 18-15 WZUU, 24-21 KBEQ, 16-12 WPRO-FM, 17-14 WICC, 20-18 KDON, 20-17 WOW, 21-14 KLEQ, 13-10 KKLS, HB-17 KVQX, 12-9 WGUY, 8-7 KTOC, 9-8 WQXI-FM, 15-12 98Q, 11-7 WISE, 13-11 WBBG, 8-5 WGSV, 16-9 WTIR, 23-20 WABB, 26-22 WCGQ, 31-21 BJ105, 13-9 WFLB, 11-10 WAUG, and 11-6 WBSR.



Jay Ferguson

Bee Gees (RSO). I know that all of you already know that "High Fever" is a smash but I couldn't resist the temptation of giving you the jumps on this one, because they are so great. WABC 15-8, 99X 22-12, WNBC 20-3, WFIL HB-16, WKBW 29-14, Y100 4-3, WQAM 19-7, 96X 15-2, 13Q 14-11, WPEZ 11-7, WRKO 28-17, KFRC 26-17, WPGC 4-3, WHBQ HB-12, WQXI 24-18, Z93 1-1, WLAC 20-5, WMAK 24-17, WCOL 22-16, WZZP 25-15, WMET 23-14, WDRK 10-2, CKLW 28-10, WOKY 19-9, KSLQ 32-20, WSAI 11-8, KDBW 22-7, KSTP 7-3, KJR 20-13, WTIX 15-1, KRBE 28-19, KHJ 20-13, B100 24-19, KLIF HB-16, KTLK 21-14, WIFI 21-13, WCAO 20-14, WVBF HB-15, KYA 10-8, WZUU 19-10, KFL 14-4, KILT 31-17, 10Q 12-4, 96XX 10-8, KING 16-10, WPRO-FM 11-10, KYNO 26-6, WAUZ 10-3, WTIC-FM 25-8, KSLY 24-14, KIIS-FM 19-7, KTFX 17-5, WSTP 15-7, WHHY 1-1, and WAAY 11-6.



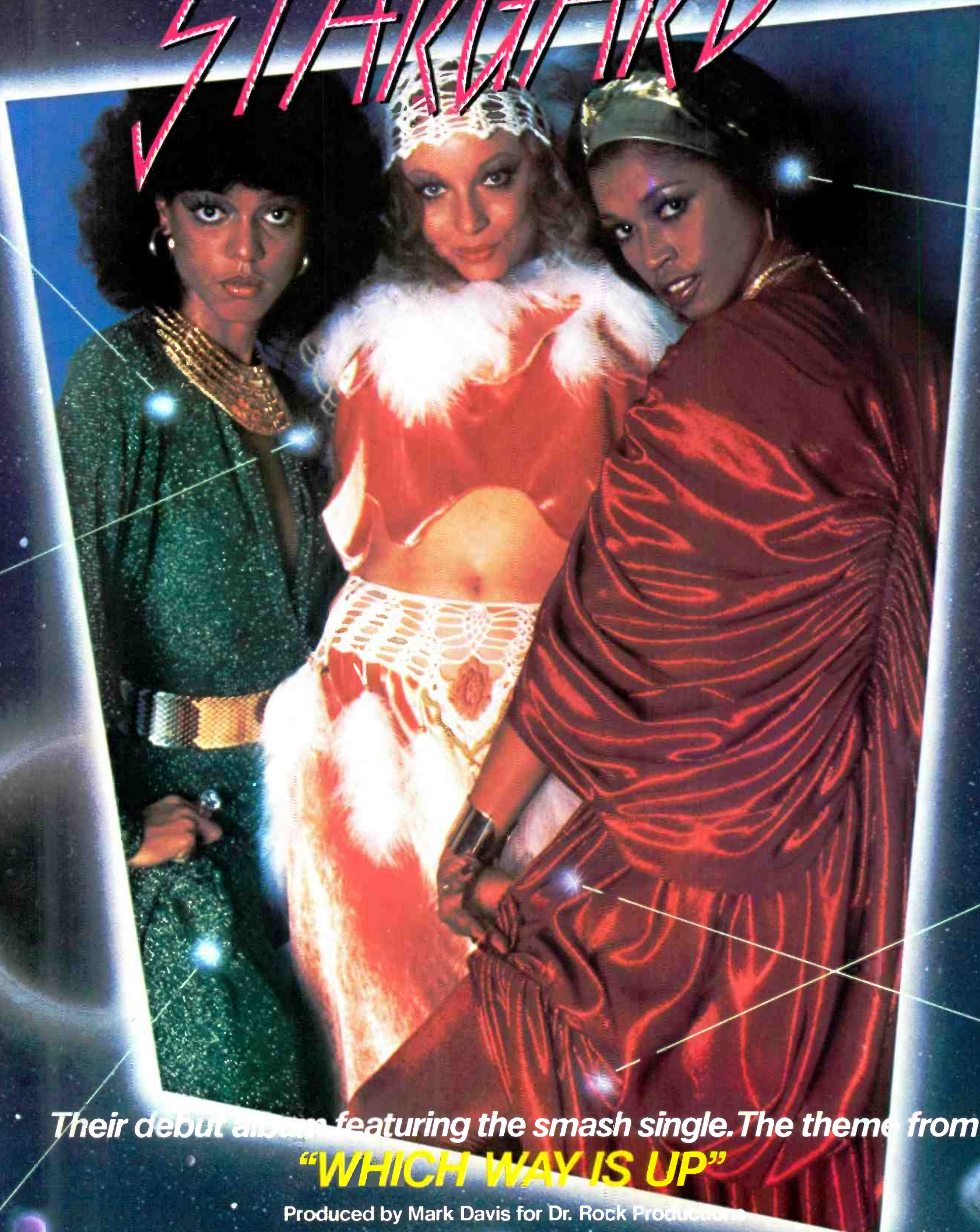
Rod Stewart

Kansas (Kirshner). The title track of their "Point of Know Return" album is gaining strength with both adds and jumps this week. Adds are WFIL, Y100, KDWB, KTNO and WNDE. Jumps are 31-28 99X, 25-15 WKBW, 30-27 96X, 21-17 13Q, 22-17 WPEZ, HB-29 WRKO, 22-18 WPGC, 23-18 Z93, 23-19 WLAC, HB-25 WMAK, 20-15 WCOL, 30-28 WZZP, 21-18 WMET, 9-5 WDRQ, 16-11 CKLW, 20-12 WOKY, 17-10 KSLQ, 30-30 KXOK, 23-14 WSAI, 19-16 Q107, HB-26 KSTP, 25-23 KJR, HB-26 KRBF, 22-16 B100, HB-29 KLIF, 17-12 WIFI, 26-20 WCAO, 10-7 WVBF, 24-19 KYA, 12-5 WZZU, 15-12 KBEQ, 25-21 KFI, HB-30 KILT, 30-26 96XX, HB-23 KING, 18-11 WBBF, 26-20 WPRO-FM, 22-15 WICC, 23-14 WAUZ, 15-11 KAFT, 16-11 KHFI, 22-16 KNOE-FM, 21-19 KNDE, 29-20 KTFX, 21-18 WOW, 18-12 KFYZ, 24-15 KLEO, 20-12 WSTP, 10-9, KCDX, 22-10 WJBQ, 27-23 WGUY, 29-26 KTOQ, 26-23 WEAQ, 6-5 KEWI, 22-19 KKQA, 8-5 WQXI-FM, 13-9 KXX-106, 25-20 98Q, 27-19 WGSV, 25-18

(Continued on page 71)

The New Stars for '78...

STARGARD



Their debut album featuring the smash single. The theme from
"WHICH WAY IS UP"

Produced by Mark Davis for Dr. Rock Productions

MCA RECORDS

ELVIS COSTELLO—Columbia 3-10696

WATCHING THE DETECTIVES (prod. by Nick Lowe) (writer: Costello) (Plangent Vision) (3:42)

Costello, one of the major left-field successes of recent months, should reach some pop stations with an unusual rock song with a reggae base.

GLADYS KNIGHT & THE

PIPS—Buddah 592 (Arista)

THE ONE AND ONLY (prod. by Richie Wise) (writers: A. & M. Bergman-Williams) (Famous, ASCAP/Ensign, BMI) (3:03)

Knight's version of this soundtrack theme is the third to enter the cover battle, and its appeal to r&b stations should boost its chances with top 40.

KISS—Casablanca 915

ROCKET RIDE (prod. by group & Eddie Kramer) (writers: Frehley-Delaney) (Kiss/Kick-A-Rock/Rock Steady, ASCAP) (3:04)

This studio track from a live album sums up the Kiss experience—hard rock with a simple but engaging hook, played with energy by master showmen.

KEITH CARRADINE—Asylum 45454

MR. BLUE (prod. by Brooks Arthur) (writer: Blackwell) (Cornerstone, BMI) (3:08)

Carradine's reading of this ballad combines sincerity and camp—the background singers can't take it seriously, but the artist's heart is on his sleeve.

STARZ—Capitol 8786

(ANY WAY THAT YOU WANT IT) I'LL BE THERE (prod. by group) (writers: group) (Rock Steady/Starzongo, ASCAP) (3:15)

Starz tones down its heavy stance to good effect here—it's a rock song but the melody is stressed and should carry the single to pop stations.

AL MARTINO—Capitol 4551

ONE LAST TIME (prod. by Joel Diamond) (writers: D. & D. Addrisi) (Oceans Blue/Blackwood, BMI) (3:07)

Martino scored his biggest pop hit in several years with "The Next Hundred Years," and should follow it well with this mid-tempo, effective love song.

ANGEL—Casablanca 914

FLYING WITH BROKEN WINGS (WITHOUT YOU) (prod. by Eddie Leonetti) (writers: Meadows-Giuffria-DiMino) (White Angel/Hudson Bay, BMI) (3:21)

Sounding at times like ELO, Angel slows the tempo and mellows the mood on their latest single, a melodic love song that should gain them a pop radio berth.

JIM STAFFORD—Warner-Curb 8538

YOU CAN CALL ME CLYDE (prod. by Phil Gernhard) (writer: Stafford) (Famous, ASCAP) (3:29)

Stafford speaks, rather than sings, most of the lyrics of this relaxed, casually funny song—it should please both pop and country programmers.

SONG OF THE WEEK

WE'LL NEVER HAVE TO SAY

GOODBYE AGAIN (writer: Comanor) (Dawnbreaker, BMI)

ENGLAND DAN & JOHN FORD COLEY—

Big Tree 16110 (Atlantic) (prod. by Kyle Lehning) (2:49)

MAUREEN McGOVERN—Epic 8-50515 (prod. by Joseph & Lana Day Bogan) (3:30)

These are not the first versions of the Jeffrey Comanor song, but both labels promise major campaigns for them. The mid-tempo love song should appeal to pop and A/C stations.

DONNY AND MARIE—Polydor 14456

BABY, I'M SOLD ON YOU (prod. by Brian Holland) (writer: Beatty) (Holland-Dozier-Holland, ASCAP) (2:56)

Donny and Marie on r&b playlists? It may well happen—their performance on this melodic, well-produced tune could bring a surprising reverse crossover.

JOAN ARMATRADING—A&M 2018

WARM LOVE (prod. by Glyn Johns) (writer: Armatrading) (Irving, BMI) (3:02)

Armatrading may have her best chance to reach the pop audience with this restrained but intense love song—her vocal performance is a standout.

SUNSET BOMBERS—Zombie 7676

I CAN'T CONTROL MYSELF (prod. by Scott Shannon & Jack Stack-A-Track) (writer: Presley) (Dick James, BMI) (2:55)

This L.A. new wave band has a sound that seems to draw on Gary Glitter and the Turtles equally—the beat is insistent, the hook a solid one.

SEA LEVEL—Capricorn 0287

THAT'S YOUR SECRET (prod. by Stewart Levine) (writers: Bramblett-Causey) (Stoned Individual, BMI) (2:59)

Sea Level's first single from the group's second lp adds more rock to its jazz influences, and the vocals and solid beat should bring airplay.

LENNY WILLIAMS—ABC 12345

LOOK UP WITH YOUR MIND (prod. by Frank E. Wilson) (writer: Wilson-Wieder) (Screen Gems-EMI/Traco, BMI) (3:33)

Williams should follow up the success of "Choosing You" with this positive, dance-tempo r&b song—his tenor is becoming an r&b mainstay.

JUD STRUNK—MCA 40872

TELL ME WHERE I AM TONIGHT (prod. by Charles Kipps) (writer: Kipps) (Charles Kipps, BMI) (3:27)

This wistful ballad about life on the road fits well with Strunk's outlook, and his style makes it appropriate for both country and pop formats.

HOTEL—Mercury 73979

YOU'LL LOVE AGAIN (prod. by Dain Eric) (writer: Phillips) (Blair/Hotel, BMI) (3:14)

A new group from Birmingham, Ala., Hotel has a pop-rock sound and an ear for a hook that should take them far. This mid-tempo ballad is a good start.

THE ALAN PARSONS

PROJECT—Arista 0310

DAY AFTER DAY (THE SHOW MUST GO ON) (prod. by Alan Parsons) (writers: Woolfson-Parsons) (Woolfson/Career/Irving, BMI) (3:39)

This slow, airy waltz recalls Parsons' work with Pink Floyd—the mood predominates, and the languorous vocals support it quite effectively.

POCKETS—Columbia 3-10687

PASADO (prod. by Verdine White) (writers: Burke-Burke-Marrero) (Colgems-EMI, ASCAP) (3:35)

The combined Latin and r&b sounds here should appeal to a broad range of listeners—this may be Pockets' best single yet, and the one to launch them.

BOBBIE GENTRY—Warner-Curb 8532

STEAL AWAY (prod. by Rick Hall) (writer: Hughes) (Fame, BMI) (3:43)

Gentry does well with this version of the Johnnie Taylor hit—a variety of "supernatural" musical effects provide an interesting backdrop for her vocal.

THE CONTROLLERS—Juana 3416 (T.K.)

HEAVEN IS ONLY ONE STEP AWAY (prod. by Frederick Knight) (writer: Camon) (pub. not listed) (3:40)

This well-produced ballad should impress listeners both for the smooth group vocals and the tasteful instrumentation. R&B stations should lead the way.

KOOL & THE GANG—De-Lite 901

SLICK SUPERCHICK (prod. by Ronald Bell & group) (writers: Brown-group) (Delightful/Gang, BMI) (3:25)

The sound effects that start off this hot, percussive single should please programmers; the trademark Kool sound should make it popular with dancers.

SMOKEY ROBINSON—Tamlà 54293

WHY YOU WANNA SEE MY BAD SIDE (prod. by William Robinson) (writers: Robinson-Bradford) (Bertam, ASCAP) (3:45)

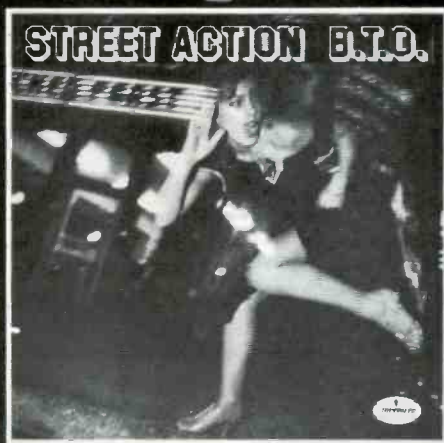
Robinson blends jazz singing and playing with an r&b beat to fine effect here. He manages to be both innovative and danceable, a rare combination.

MIRAGE—RCA 11210

ROMEO (prod. by Jerome Gasper) (writers: Ashford-Simpson) (Nick-O-Val, ASCAP) (4:00)

Mirage has a sound that recalls the early Temptations, and on this smooth ballad puts its group vocals to good use. R&B response is likely.

EVERYONE'S GETTING READY FOR STREET ACTION.



Produced by B.T.O.
Mercury SRM-1-3713
8-Track MC8-1-3713
Musicassette MCR4-1-3713

Mercury comes out with the stars



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

B.T.O.'s "Street Action."
Featuring Rob Bachman, C.F. Turner,
Blair Thornton and Jim Clench.
Full of the kind of rock 'n roll
that has sold millions of B.T.O. albums.

IT BEGINS AGAIN

DUSTY SPRINGFIELD—UA LA791-H (6.98)

One of the most distinctive female voices during the English invasion of the '60s, Springfield has not been heard from in years but has now made a very respectable bid for a comeback with this set produced by Roy Thomas Baker. Her breathy vocals still ring true on "Checkmate" and "A Love Like Yours."

DUSTY SPRINGFIELD



ROUND THE BACK

CAFE JACQUES—Columbia JC 35294 (7.98)

One of the more formidable debut English albums of 1977, Cafe Jacques made their presence felt with a distinctive collection of songs. The Scottish band adds some ethereal vocals, occasional percussive assistance from Genesis' Phil Collins and a progressive feel to the music in songs like "Dark Eyed Johnny" and "Meaningless."



THERE'S NO GOOD IN GOODBYE

MANHATTANS—Columbia JC 35252 (7.98)

The group has included no less than three songs with the word "Goodbye" in the title including a superior version of John Loudermilk's classic "Then You Can Tell Me Goodbye." The veteran group's soulful, mellow sound also embraces "Tomorrow" from Broadway's "Annie" and "Everybody Has A Dream."



HEAD EAST

A&M SP 4680 (7.98)

The midwestern quintet continues to progress with each album, this time out showing an articulate hard rock approach under producer Jeffrey Lesser. Guitarist Mike Somerville's aggressive playing sparks the group on the mostly original material, of which, "Open Up the Door" should become an FM favorite.



AFRICANISM

KONGAS—Polydor PD-1-6138 (7.98)

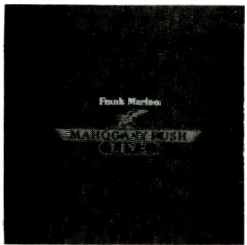
Already an album that has been picking up a lot of disco play, the format here is very similar to the first Santa Esmeralda lp. The Spencer Davis Group's "Gimme Some Loving" takes up the entire side one with a percussive, pulsating interpretation that effortlessly winds through several tempo changes. Production is by Cerrone.



LIVE

FRANK MARINO & MAHOGANY RUSH—Columbia JC 35257 (7.98)

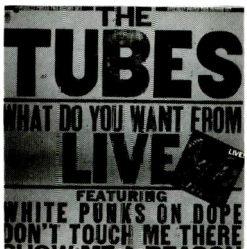
There is no specific information concerning the recording of this album other than the fact that it was done in the "Southern United States late 1977." The heavy metal onslaught masterminded by guitarist Frank Marino includes several rock and blues classics ("King Bee") and a version of Jimi Hendrix's "Purple Haze."



LIVE

THE TUBES—A&M SP 6003 (9.98)

The group with a penchant for the outlandish has made a respectable showing with previous lps but their appeal has always been through a live presentation. This two record set captures a good part of the outrage they have been associated with through vignettes and songs like "White Punks On Dope."



EDDIE KENDRICKS



VINTAGE '78

EDDIE KENDRICKS—Arista AB 4170 (7.98)

After a long, distinguished career with Motown, Kendricks makes his Arista debut with one of his strongest lps in some time. Producer Jeff Lane gives the former Temptations vocalist a new outlook with material emanating from sources as diverse as David Forman, Bugatti and Musker and Tony Macaulay.

STARGARD

MCA 2321 (7.98)

These three noted session singers who are currently riding the crest of a hit single with the theme song from "Which Way Is Up" should make substantial gains in r&b and disco arenas with their debut lp. In addition to the single, Norman Whitfield contributed "The Force," another pulsing tune that should establish these ladies on their own.



WATCH

MANFRED MANN'S EARTH BAND—Warner Bros.

BSK 3157 (7.98)

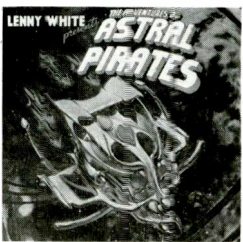
One of Mann's more extroverted line-ups of musicians with Chris Hamlet Thompson on vocals and Dave Flett on guitar, the quintet displays a deft touch on new and familiar material. A new version of "Quinn the Eskimo (The Mighty Quinn)" figures prominently as does "Circles" and "California."



LENNY WHITE PRESENTS ADVENTURES OF ASTRAL PIRATES

Elektra 6E 121 (7.98)

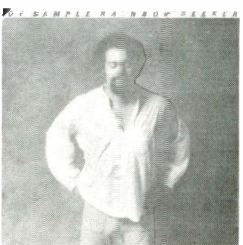
Drawing as it does on a science fiction/fantasy theme, drummer White's first project for E/A's new jazz fusion division is well timed with the current sci-fi craze. The music, spiced with straight-ahead jazz and funk, is tightly arranged and delivered with energy and precision.



RAINBOW SEEKER

JOE SAMPLE—ABC AA 1050 (7.98)

The keyboardist from the Crusaders has put together the kind of lilting jazz album that shows off his talents to the fullest. Along with a couple of fellow Crusaders (Hooper, Felder) and some respected west coast musicians Sample should generate some interest in r&b, jazz as well as pop quarters.



WAVES

TERJE RYPDAL—ECM-1-1110 (7.98)

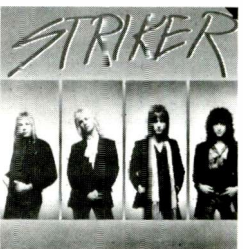
Like many ECM releases, Rypdal's new album is a series of sonic excursions ranging from the expressionist to the impressionist and with few concessions to conformity. Rypdal's guitar and Palle Mikkelborg's trumpet are well-matched with Manfred Eicher's typically superb production putting it all in focus.



STRIKER

Arista AB 4165 (7.98)

A striking debut set from these Seattle rockers with musical similarities to The Babys and Starz. The self-contained quartet composed all of the material which maintains a raw, biting edge through production by Harry Maslin. "Think About It," "Midnight Flyer" and "We Got the Power" immediately stand out.



(Continued on page 52)

Eugene Record has reached people around you. Now he's trying to get to YOU.



As a member of the Chi-Lites, Eugene Record wrote, sang and produced some of the most beautiful songs in contemporary soul — songs such as "Have You Seen Her," "Oh Girl," and "Coldest Days of My Life."

His first solo album, THE EUGENE RECORD, established him as a potent one-man force. And his brand new Warner Bros. LP, TRYING TO GET TO YOU, is his finest work ever.

Can anything top the Chi-Lites?

Only the man who put them on top to begin with.

TRYING TO GET TO YOU

A new hi-lite in the career of Eugene Record.

Produced by Eugene Record for Grapevine Productions, Inc.

On Warner Bros. records and tapes (BSK 3097)



New York, N.Y.

BY DAVID McGEE and BARRY TAYLOR

■ A TALE TO TELL: In 1965 a song titled "Treat Her Right" brought to national prominence a young Texan named **Roy Head**. More importantly, the song introduced one of the finest, if unheralded, white soul singers and performers of that era. Flip splits, microphone stunts, screams, shouts and gospel-like exhortations to the audience were a vital part of Head's show as well as the cause of considerable public and peer group acclaim. What made it all work was Head's undeniable prowess as a vocalist: he could render a ballad with as much authority and feeling as he could a rave up such as "Treat Her Right." (For the record, his live version of "Sweet Soul Music" was infinitely better done than **Arthur Conley's**—no mean feat that.)

But for Head, everything put together fell apart after '65. First he discovered he wasn't receiving any royalties for "Treat Her Right" because the song hadn't been registered with BMI or ASCAP. Then the members of his group, The Traits, sued to keep Head from touring, claiming that their day jobs in Houston would be endangered by frequent road trips. So Head dropped The Traits and travelled alone, working with local bands in whatever town he was playing.

Lack of a followup to "Treat Her Right" soon lost Head his audience. To complicate matters, he developed nodes on his throat, which had to be removed surgically. Against doctor's orders, Head took to performing shortly after the operation, further damaging his throat and forcing him to the sidelines once more. When he was finally pronounced fit, times and music had changed so drastically that Head found himself a musical outcast.

Whiskey became his crutch when the gigs and hits ended. Head remained in a personal limbo throughout the late '60s and early '70s, drinking and brawling and generally making a bad name for himself in and around his home base of Houston. All the while, though, he was revamping his repertoire and restyling his image until he'd found a niche as a country singer, albeit an undisciplined one.

A friend named **Lee Savaggio** offered his services as manager and threw in his Houston club as a training camp, of sorts, providing Head was serious about his comeback. As if to justify Savaggio's faith, Head scored some regional success on the Mega and Shannon labels, and finally landed a contract with ABC Dot in 1974. "Head First," a straightforward country album, was released in 1975, and Head's comeback was in full gear. The aesthetic breakthrough Head had sought for so long came last year, with the release of "A Head of His Time": the material ranged from raucous rock and roll ("One Night") to burning soul (**Lloyd Price's** "Just Because") to Broadway schmaltz ("You'll Never Walk Alone"), all sung as if the man's life were on the line. Roy Head had returned.

Head won a few more fans last week with a dazzling show, broadcast live over WHN, at the Lone Star Cafe here in Manhattan. Although hindered by the Lone Star's tiny stage, Head, displaying the razzle-dazzle of old, augmented his powerful vocal delivery with a compelling stage personality that was equal parts outlaw, vaudevillian, preacher and down-home philosopher.

Visually, too, he had lost none of his appeal, as several swooning ladies in the audience will attest (in particular, three women from Houston who were dressed as though they'd just walked off the set of "Giant.") A solidly-built six-footer, Head's sharp and youthful features, seemingly chiselled by the harsh winds of the Texas flatlands, belie the trouble he's seen.

Catching up to Head the day after his opening show we find him in good spirits and optimistic about the course of his career. "I'm real happy and content with the way I'm working now," he offers. "I could be doing better shows—I mean concert halls instead of clubs—but **Jim Halsey's** (Heads' agent) keeping me busy and doing a tremendous job. We're progressing. It's a slow grind. Right now we're running just a little faster than a snail's pace, but it's coming together."

Head is quick to admit that any problems he's had over the years are of his own making. "I don't have anybody to blame but myself," he says outright. "I can't blame the group for suing me, because they thought what they were doing was right; and I thought what I was doing was right. It was just a Mexican standoff. I've been very fortunate. Lee Savaggio agreed to manage me even though he was a little afraid of me at the time. But thank God he decided that maybe there was some talent left in this dude."

(Continued on page 54)

Who In The World:

Samantha Sang: Australian Wunderkind

■ As her debut U.S. single, "Emotion," shoots to #6 on the *RW* chart, and receives RIAA gold certification, and her Private Stock album of the same title is rush-released, Samantha Sang is at last enjoying American acclaim on the scale she has known abroad for over a decade.

"Emotion," written by Barry and Robin Gibb, produced by Barry Gibb, Alby Galuten and Karl Richardson, carries the distinctive Bee Gee voices backing Sang's sultry lead. The Gibbs have taken a personal interest in Sang's career since Barry Gibb wrote and produced her early 1970 European hit, "Love of a Woman," released for the first time in the U.S. on the "Emotion" album, which propelled the 24 year old Australian entertainer to international recognition at age 16.

Sang, who derives her authentic family name from a Manchurian grandfather, was raised as a performer by show business parents, and appeared on Australian radio and television by the time she was 10. The recipient of numerous awards from her country as well as throughout Europe, Sang has concentrated

on the active overseas concert and festival circuit.

When Sang and manager Bill May met Barry Gibb in Europe, he agreed to record her at Miami's Criteria Studios, and presented "Emotion" to her for her record when she arrived. When it came time to record the "Emotion" lp, responsibilities were given to the team of producer Nick DeCaro and executive producer Gary Klein, whose previous credits include gold discs for albums by Barbra Streisand, Glen Campbell and Dolly Parton, as well as the forthcoming Gladys Knight album.

The success of the "Emotion" single has produced similar demand for appearances in the U.S. She has guested on numerous TV shows, including Mike Douglas and American Bandstand, and is set to do both *Midnight Special* and *Merv Griffin*.

Samantha Sang has just signed with ICM for worldwide representation. She will commence a two-week European promotional tour at the end of February, and is currently assembling a back-up band for a U.S. performing tour, to begin in March.

Savannah Visits Goody's



To create release excitement for the second album by Dr. Buzzard's Original Savannah Band, RCA Records arranged an in-store appearance for the group at Sam Goody's Rockefeller Center store in New York. When the fans had gone, the band posed with Goody's executives, from left: Bob Menashe, Barry Goody, Sam Stolton and Bernard Bornstein. The pooch? That's Savannah's "Mr. Limelight."

Peters International Issues New Catalogue

■ NEW YORK — Peters International has announced the publication of its new 256 page illustrated catalogue of international records and tapes, imported and licensed from throughout the world.

6000 Records

Over 6000 records and tapes are fully listed. Each lp jacket is pictured and accompanied by full title and artist information.

Gary Krisel Named Disneyland Mktng. VP

■ LOS ANGELES — Gary Krisel has been named vice president of marketing for Disneyland Records, it has been announced by Vince Jefferds, corporate vice president of Disney's consumer products division.

Reports To Dean

Krisel will report directly to Merrill Dean, vice president and general manager of Disneyland Records.

US

MARCH 7, 1978/60 CENTS

SEX ON TV HOW FAR WILL THEY GO?

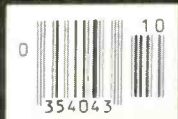
**Manilow's 'lady'—why he
can't smile without her**

**Richard Burton's
life without Liz**

**Coming up: a national
test on marriage**

**How to beat
car-repair gyms**

**A congressman quits
D.C. for a steel mill job**



**Three's Company's Suzanne Somers:
'Am I being exploited?'**



Number Two, with a bullet!

Us Magazine reaches over 4,000,000 music-loving young adults. They buy a lot of records. You can reach them at a record low price by calling Renee Lewin (212-593-8177) or Skip Junis (213-938-6281). Call Us. Us'll hustle right over.

NEW WAVE TOP 20

FEBRUARY 25, 1978

- RICH KIDS**
RICH KIDS/EMI (import)
- JESUS LOVES THE STOOGES**
IGGY POP & JAMES WILLIAMSON/
Bomp (ep)
- I'M SICK OF YOU**
IGGY & THE STOOGES/Bomp (ep)
- WILD YOUTH**
GENERATION X/Chrysalis (import)
- RED RUBBER BALL**
THE DIODES/CBS (import lp cut)
- TIGHT PUSSY**
PORK DUKES/Wood (12" import)
- MY AIM IS TRUE**
ELVIS COSTELLO/Col (lp cuts)
- SATISFACTION**
DEVO/Booji Boy
- NO TIME TO BE 21**
ADVERTS/Bright (import)
- 2-4-6-8 MOTORWAY**
TOM ROBINSON BAND/Harvest
- THE CLASH**
CBS (import lp cuts)
- KILL CITY**
IGGY POP & JAMES WILLIAMSON/
Bomp (lp cuts)
- DUCK STAB**
THE RESIDENTS/Ralph (ep)
- NEVER MIND THE BOLLOCKS HERE'S
THE SEX PISTOLS**
WB (lp cuts)
- HOLIDAYS IN THE SUN**
SEX PISTOLS/Virgin (import)
- HEROES** (German)
DAVID BOWIE/RCA (import)
- SHOT BY BOTH SIDES**
MAGAZINE/Virgin (import)
- EMERGENCY**
999/UA (import)
- LIES**
THE PLEASERS/Arista (import)
- YOU BASTARD**
ATV/DFC (import)

Butterfly Sets International Pacts

■ LOS ANGELES—Butterfly Records has recently entered into international licensing agreements with 11 countries in addition to Hispavox, Spain and RCA Records of Canada, announced A. J. Cervantes, president of the label.

Included in the licensing agreements are EMI: Electrola, Germany; CGD, Italy; Sound of Scandanavia, Scandanavia; Basart, Holland; Discos Fuentes, Columbia; Velvet Records, Venezuela; Hong Kong Records, Ltd., Hong Kong; EMI: Pathe Marconi, France; Gallo, South Africa; Gamma, Mexico and EMI: Australia, Australia.

Singles Analysis

(Continued from page 6)
west coast and midwest play, at #73 bullet; Trammys (Atlantic), re-added at many stations because of the "Saturday Night Fever" soundtrack, at #75 bullet; Bette Midler (Atlantic) at #72 bullet, and Waylon & Willie (RCA), with their strong country cross-over, at #83 bullet.

New on the chart this week are: Chartmaker England Dan & John Ford Coley (Big Tree) at #60 bullet; Earth, Wind & Fire (Col) at #81 bullet and coming on the r&b single chart at #64 bullet; and Ashford & Simpson (WB) at #88 bullet.

NEW WAVE NEWS

By BARRY TAYLOR & ALAN WOLMARK

■ IT'S THE BLANK GENERATION: As new wave sales steadily increase, more majors are viewing it as a viable commodity both domestically and internationally. This week Mercury Records' commitment surfaced in the form of Blank Records, a division solely dedicated to the new wave and headed by **Cliff Burnstein**. In addition to the usual Phonogram distribution network, Jem will handle Blank product to maintain its visibility amidst the onslaught of imported new wave. The label's two debut lp releases show its eclectic potential by spanning the genre from the esoteric electronic primitivism of **Pere Ubu** to the hardcore **Ramones'** school of punk of the **Suicide Commandos**. Pere Ubu of Cleveland, where they are still based, first struck vinyl with an independently distributed single of two years ago, "The Final Solution." With a spot on the "Live At Max's Kansas City, Vol. II" lp and live appearances at the club, the band gained more acceptance. Their debut album, "The Modern Dance," stands to widen that appeal by showcasing their ability to confidently go from side one's predominantly brooding, fuzzy rock to side two's somewhat less accessible experiments with musical textures.

"Make A Record" by the Suicide Commandos is a classic driving, guitar-based punk disc with quick-to-the-point, self-penned songs (with the exception of a remake of the **Monkees'** "She"). The three-man Minneapolis band succeeds in varying the mode enough to sustain interest avoiding the monotony of most straight ahead punkers. In a Ramonesian feat, the Commandos squeeze eight tunes on one side totalling 15:35 minutes. Titles like "Mosquito Crucifixion," "I Need A Torch" and "Kidnapped" should soothe the most savage punk.

TV VS. RADIO: It seems that CBGB's owner Hilly Kristal is somewhat upset by radio's lack of support for the new wave. Enough so that he's turning to TV to advertise shows at his new CBGB's 2nd Avenue Theatre. "Television has thought punk newsworthy and done a lot," said Kristal citing the coverage of the **Pistols'** tour and numerous TV specials. Thirty-second spots will be produced for late night airing which he feels can reach a larger audience than radio and cover a greater geographic spread. The theatre re-opens on March 2-4 with **Robert Gordon** and England's **X-Ray Spex**. Also scheduled to play the venue later that month is **The Jam**.

X-Ray Spex will be on a 16-day tour of the eastern U.S. and are the first shot of a long-range plan of Kristal's to bring British bands State-side for "mini-tours." The tour is a non-profit idea for bands without record company support, to gain American exposure in New York, Boston, Pittsburgh, Philadelphia, Baltimore, Connecticut and possibly

(Continued on page 53)

New Wave Hit Parade

HIDEOS DISCODRONE/ CLEVELAND

- DUCK STAB**—Residents—Ralph (ep)
- RICH KIDS**—Rich Kids—EMI (import)
- PANIK**—Metal Urbain—Cobra (import)
- SATISFACTION**—Devo—Booji Boy
- SENTIMENTAL JOURNEY**—Pere Ubu—
Blank (lp cut)
- OH FARRAH**—Novak—Dumb
- FRANKIE TEARDROP**—Suicide—Red Star
(lp cut)
- SHIRLEY**—Mirrors—Hearthan
- HEROES** (French)—David Bowie—RCA
(import)
- LIPSTICK**—Advertising—EMI (import)

PEACHES/DETROIT

- KILL CITY**—Iggy Pop & James Williamson
—Bomp (lp)
- MUSIC FOR PLEASURE**—The Damned—
Stiff (import lp)
- LITTLE WHITE LIES**—Romantics—Spider
City Slang—Sonic's Rendezvous—Weird
- ALISON**—Elvis Costello—Columbia
- HE'S A REBEL**—Zippers—Back Door Man
- WATCHING THE DETECTIVES**—Elvis
Costello—Stiff (import ep)
- FASHION PLATES**—Dishes—Regular
(import ep)
- I'M BORED/GONNA DIE**—Destroy All
Monsters—IDBI
- HALFWAY TO PARADISE**—Nick Lowe—
Stiff (import)

CUTLER'S/NEW HAVEN

- RICH KIDS**—Rich Kids—EMI (import)
- BORSTAL BREAKOUT**—Sham '69—
Polydor (import)
- PSYCHO KILLER**—Talking Heads—Sire
- ROCKAWAY BEACH**—Ramones—Sire
(import ep)
- NO TIME TO BE 21**—Adverts—Bright
(import)
- 2-4-6-8 MOTORWAY**—Tom Robinson
Band—Harvest
- THIS IS THE MODERN WORLD**—The Jam
—Polydor (import)
- DEFIANT POSE**—Cortinas—Step Forward
(import)
- EMERGENCY**—999—UA (import)
- WHOLE WIDE WORLD**—Wreckless Eric
—Stiff (import)

AQUARIUS/SAN FRANCISCO

- PINK FLAG**—Wire—EMI (import lp)
- RICH KIDS**—Rich Kids—EMI (import)
- WE ARE THE ONE**—Avengers—
Dangerhouse (ep)
- ELECTRIC TOYS**—Readymades—Automatic
- 198 SECONDS OF THE DILS**—Dangerhouse
- SATISFACTION**—Devo—Booji Boy
- KILL CITY**—Iggy Pop & James Williamson
—Bomp (lp)
- WILD YOUTH**—Generation X—Chrysalis
(import)
- THE DIODES**—CBS (import lp)
- DUCK STAB**—Residents—Ralph (ep)

Killeen to New CBS-Intl. Post

■ NEW YORK — Dennis Killeen has been named to the newly created position of director, creative operations, CBS Records International, west coast, according to an announcement by Allen Davis, vice president creative operations.

Killeen most recently served in CBS Records international European marketing office in Paris, in which city he was previously director, marketing, CBS Disques, France. Prior to joining CBS, Killeen was director, merchandising/advertising with Capitol Records in Hollywood.

Lieberson, Presley Endowments Set

■ CHERRY HILL, N.J.—CBS Records and RCA Records have each contributed \$20,000 to establish endowment funds in memory of Goddard Lieberson and Elvis Presley respectively.

Both the Elvis Presley Memorial Scholarship and the Goddard Lieberson Memorial Scholarship will be presented to the employees or children of employees of NARM member companies March 21 at the 1978 NARM Convention in New Orleans.

New Remote Facility For N.Y. Record Plant

■ NEW YORK—Roy Cicala, president and owner of the Record Plant in New York, has announced that the studio has acquired a new remote recording truck, giving the Record Plant its own "fleet."

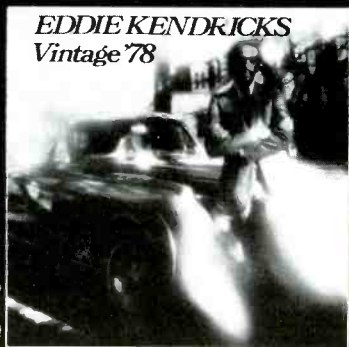
Dave Hewitt, director of remote recording at the Record Plant, described the new studio-on-wheels as "a Star Wars truck." The rig is based on a Peterbilt chassis and contains all new custom equipment designed by Hewitt and Pen Stevens, record plant maintenance chief.

'Sports Classic' Sets Lineup Of Co-Hosts

■ NEW YORK—Athlete, actor, sports commentator and author Alex Karras, as well as TV personalities Ted Knight of the "Mary Tyler Moore Show," and Kristy McNichol of ABC-TV's "Family" series, have been signed to co-host the "First Annual Rock'N'Roll Sports Classic," it has been announced by Bob Finkel, president of Teram Productions.

The "First Annual Rock'N'Roll Sports Classic" is set to air over the NBC-TV network as a two-hour prime-time special.

What's happening on the street?



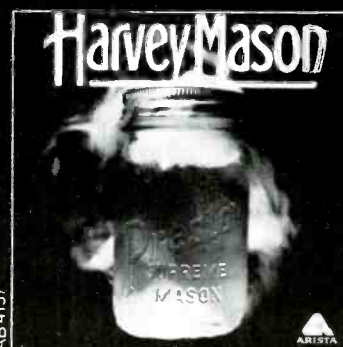
AB 4170

Eddie Kendricks/"Vintage '78"
Consistently one of the top male vocalists in contemporary music, Eddie Kendricks' new album, produced by Jeff Lane, is his finest ever.



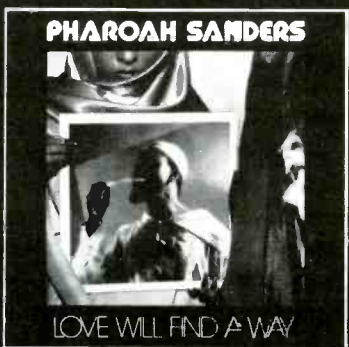
AB 4163

Raydio/"Raydio"
Featuring their smash single "Jack And Jill," Raydio's debut album marks the arrival of 1978's most exciting new group.



AB 4157

Harvey Mason/"Funk In A Mason Jar"
Demonstrating his consummate musicianship, drummer/composer/producer Harvey Mason transcends all categories on his hottest album yet.



AB 4161

**Pharoah Sanders
"Love Will Find A Way"**
The renowned giant of creative jazz renews his impact on the contemporary scene with a brilliant album produced by Norman Connors.



AB 4144

Mandrill/"We Are One"
Mandrill's newest album features their unique combination of street funk, Afro-rhythms and straight-ahead rock.



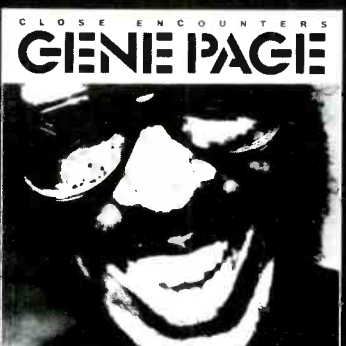
AB 4146

**Headhunters
"Straight From The Gate"**
The group of remarkable musicians known for their work on Herbie Hancock's biggest hits have recorded a cooking new album.



BDS 5695

Melba Moore/"A Portrait Of Melba"
Alive with vital Philadelphia rhythm, "A Portrait Of Melba" is this gifted artist's most revealing album yet.



AB 4174

Gene Page/"Close Encounters"
The Arista debut album by this brilliant musician and arranger features his smash hit version of "Close Encounters Of The Third Kind."



AB 4153

Garnet Mimms/"Has It All"
This talented singer and performer showcases his inimitable style on a set of great songs, superbly produced by Jeff Lane.

**We are.
On Arista Records.**



DISCO FILE TOP 20

FEBRUARY 25, 1978

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

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DISCO FILE

(A weekly report on current and upcoming discotheque breakouts)

By VINCE ALETTI

Kind of dull this week—a sudden slump in the middle of an otherwise prolific month—but these items should see you through: "What Shall We Do When the Disco's Over?" by the **Richard Hewson Orchestra** (8:07 on an AVI disco disc) begins with a tantalizing female chorus chanting, "Dance with me, dance with me, dance with me/Come on and catch me if you can"—an irresistible invitation when combined with a swirling arrangement of strings and horns that sweeps you right along. The voices, lushly echoed and layered, have an ecstatic but slightly desperate edge, just right for the song's central theme: "What shall we do when the dancing beat is dead?" Even the final suggestion, "Shall we all go home to bed?" seems more a stall than a solution because the song's underlying question is apparently the same one the Shirelles asked—"Will you still love me tomorrow?" Whatever the theme, this is an involving, exciting record and the orchestration—very sensuous and sleek—also has a certain tension that sustains the song through a number of changes. Sounds like a hit... **Roy Ayers'** new album, "Let's Do It" (Polydor), is one of his best, sparked by two recommended dance tracks in Ayers' distinctive funk-ed-up jazz style. "Freaky Deaky," already getting some attention as a single but lengthened to 5:30 here, is playful, jivey and jumpin'. **Merry Clayton** shares vocals with Roy—a fine, gritty combination—and a synthesizer zips through a delightfully choppy arrangement—great funk fun. In a very different vein, there's the adventuresome, wonderfully sophisticated "Sweet Tears" (6:27), light as a cloud but whipped by a quick beat, darting strings, luscious vibes. Compare **Donald Byrd**, **Bobbi Humphrey**, **Earth Wind & Fire** but add something

(Continued on page 62)

Discotheque Hit Parade

(Listings are in alphabetical order, by title)

12 WEST/NEW YORK

- DJ: **Paul Poulos**
COME INTO MY HEART/LOVE IS COMING
—USA-European Connection—TK (lp medleys, not yet released)
DR. DOO-DAH/AFRICANISM/GIMME SOME LOVING—Kongas—Polydor (lp cuts)
GIVE ME LOVE/SUPERNATURE—Cerrone—Cotillion (lp medleys)
LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (disco disc)
RIO DE JANEIRO—Gary Criss—Salsoul (disco disc, not yet available)
RISKY CHANGES/DANCE LITTLE DREAMER—Bionic Boogie—Polydor (lp cuts)
ROMEO & JULIET—Alec Costandinos & Syncophonic Orch.—Casablanca (entire lp)
STAYIN' ALIVE—Bee Gees (disco disc)
VOYAGE—Polydor (import, entire lp)
WHIP/AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (lp cuts)

DOC RICKETT'S LAB/ MONTEREY, CALIF.

- DJ: **Wes Bradley**
ACT 1/ACT 4—Donna Summer—Casablanca (lp medleys)
AFRICANISM/GIMME SOME LOVING—Kongas—Polydor (lp medley)
DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (lp cuts)
GALAXY—War—MCA (disco disc)
I FEEL GOOD—Al Green—Hi (lp cut)
LET ME PARTY WITH YOU/YOUR LOVE IS SO GOOD—Bunny Sigler—Gold Mind (lp cuts)
LOVE IS COMING/COME INTO MY HEART—USA-European Connection—TK (lp medleys, not yet available)
PLAY WITH ME/YOU ARE MY LOVE—Sandy Mercer—H&L (disco disc)
RISKY CHANGES/DANCE LITTLE DREAMER/DON'T LOSE THAT NUMBER/BOOGIE BOO—Bionic Boogie—Polydor (disco disc/lp cuts)
TRUST IN ME/DON'T TRY TO WIN ME BACK AGAIN—Vicki Sue Robinson—RCA (lp cuts)

SUNDANCE SOCIAL PUB/ CHICAGO

- DJ: **Jim Thompson**
AFRICANISM/GIMME SOME LOVING—Kongas—Polydor (lp medley)
THE BEAT GOES ON AND ON—Ripple—Salsoul (disco disc)
DANCE WITH ME/YOU SHOULD DO IT—Peter Brown—Drive (lp cuts)
DONNA/HOLIDAY FEELING—Andre Gagnon—London (disco disc)
LOVE IS COMING/COME INTO MY HEART—USA-European Connection—TK (lp medleys, not yet available)
RISKY CHANGES/DANCE LITTLE DREAMER/WE MUST BELIEVE IN MAGIC—Bionic Boogie—Polydor (lp cuts)
SHAME—Evelyn "Champagne" King—RCA (disco disc)
STAYIN' ALIVE/NIGHT FEVER/MORE THAN A WOMAN—Bee Gees ("Saturday Night Fever" Soundtrack)—RSO (lp cuts)
VOYAGE—Polydor (import, entire lp)
WHIP/AIN'T NO SMOKE WITHOUT FIRE—Eddie Kendricks—Arista (lp cuts)

4141/NEW ORLEANS

- DJ: **Al Paez**
AFRICANISM/GIMME SOME LOVING—Kongas—Polydor (lp medley)
THE BEAT GOES ON AND ON—Ripple—Salsoul (disco disc)
CHATTANOOGA CHOO CHOO—Tuxedo Junction—Butterfly (lp cut)
DANCE WITH ME—Peter Brown—Drive (lp cut)
HOUSE OF THE RISING SUN—Santa Esmeralda—Casablanca (lp medley)
LET'S ALL CHANT/LOVE EXPRESS—Michael Zager Band—Private Stock (disco disc)
RISKY CHANGES—Bionic Boogie—Polydor (lp cut)
RUMOUR HAS IT/I LOVE YOU/FAIRY TALE HIGH/QUEEN FOR A DAY—Donna Summer—Casablanca (lp cuts)
SUPERNATURE/GIVE ME LOVE—Cerrone—Cotillion (lp medleys)
TWO HOT FOR LOVE—THP Orchestra—Butterfly (lp cut)

WCI Earnings

(Continued from page 4)

figure of \$14,064,000. Earnings per fully diluted share for the quarter rose to \$1.38, 53 percent higher than 1976's \$0.90. Revenues of \$397,899,000 compared to \$261,755,000 in the final quarter of 1976. Net income for the quarter includes \$926,000 and \$809,000 from Garden State and fully diluted earnings per share include \$0.06 and \$0.05 in 1977 and 1976, respectively.

Ross Comments

Commenting on these results, WCI chairman Steven J. Ross said, "Warner Communications had another record-setting year in 1977, with revenues exceeding a billion dollars for the first time. Recorded music and music publishing once again had an outstanding year. Revenues rose 31 percent to \$532,359,000 and operating income for the year increased 23 percent to \$84,041,000. In the fourth quarter, revenues were up 38 percent to \$185,354,000 and operating income grew 31 percent to \$30,230,000. WCI's domestic record operations in 1977 had a revenue gain of 29 percent, and continues as the leading domestic music company; WEA International had a revenue increase of 41 percent and is rapidly increasing its penetration of overseas markets.

BMI/PBS Pact

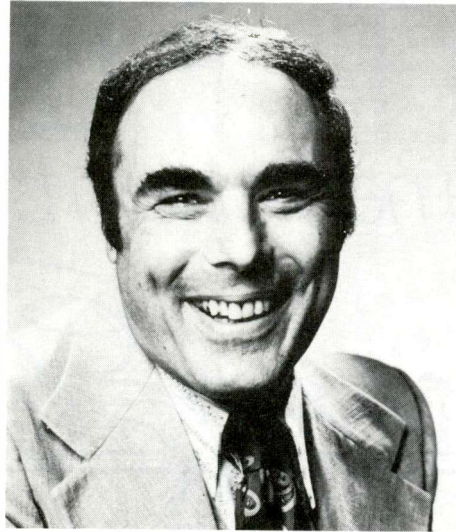
(Continued from page 3)

PBS and NPR have never paid royalties on the music they use, and their longtime refusal to do so has generated strong ill-feeling between them and the performing rights societies. Negotiations between the two sides have gone on for years without noticeable progress.

The copyright revision act of 1976, which took effect January 1 of this year, required those broadcasters to come to terms with the licensing organizations, of which the BMI settlement is the first result.

ASCAP, however, is "nowhere near a settlement" with public broadcasting, according to Bernard Korman, ASCAP's general counsel. ASCAP broke off negotiations with the parties far apart in November, Korman said, and has a hearing scheduled before the Copyright Royalty Tribunal in Washington on March 7. The Tribunal is empowered to dictate terms of a settlement between the two parties, and as Korman's remarks on the BMI agreement made clear, ASCAP's mood is far from conciliatory.

"ASCAP would not make a deal like that," Korman said.



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includes the smash single

"IF I CAN'T HAVE YOU"

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KLIV
KYNO



“Always and Forever.”

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The new hit single from Heatwave’s **“Too Hot to Handle.”**

PE 34761

On Epic Records and Tapes.

NEED SOMETHING HOT?

^{G-7157}
"LOVE IS ALL YOU NEED"

High Inergy

^{M-1437F}
"YOU ARE THE REASON (I FEEL LIKE DANCING)"

5TH Dimension

^{M-1436F}
"YOUR LOVE IS SO GOOD FOR ME"

Diana Ross — (Produced by Richard Perry)

^{T-54292}
"I CAN'T GO ON LIVING WITHOUT YOU"

Thelma Houston

^{T-54290}
"INTIMATE FRIENDS"

Eddie Kendricks

^{T-54293F}
"WHY YOU WANNA SEE MY BAD SIDE"

Smokey Robinson

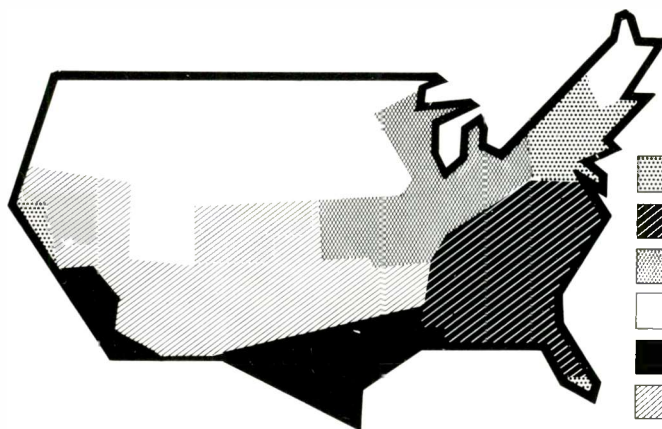


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MOTOWN RECORDS • WE DELIVER

TPLACE ket 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 KFYR KGW KING KJR KJRB
KKLS KKKL KLEO KSTP KTFX KTOQ KVOX

RW V

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

RW VI

KAAY KAKC KLIF KLUE KRIZ KNUS KTLK
KXKX Z97

Tendency:

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

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

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

Last Week: This Week:

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

Adds: ELO
Barry Manilow
Andrew Gold

Extras: Heatwave
Tom Petty
LeBlanc & Carr
Gene Cotton

LP Cuts: None

Also Possible: Raydio
Rod Stewart
Van Halen
Waylon & Willie

Last Week: This Week:

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

Adds: Andrew Gold
Bob Welch

Extras: Natalie Cole
Heatwave

LP Cuts: None

Also Possible: England Dan &
John Ford Coley
Waylon & Willie

Last Week: This Week:

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

Adds: ELO

Extras: LRB
Heatwave

LP Cuts: None

Also Possible: LeBlanc & Carr
Waylon & Willie
England Dan &
John Ford Coley

Hottest:

Country Crossovers:

Waylon & Willie

Teen:

None

LP Cuts:

None

101 THE SINGLES CHART 150

FEBRUARY 25, 1978

FEB. 25	FEB. 18	
101	102	THE ONE AND ONLY MAGGIE MacNEAL/Warner Bros. 8524 (Famous, ASCAP/Ensign, BMI)
102	103	YOU BROUGHT THE WOMAN OUT OF ME HOT/Big Tree 16108 (Atlantic) (ABC Dunhill, BMI)
103	101	HOME BOUND TED NUGENT/Epic 8 50493 (Magicland, ASCAP)
104	112	UNTIL NOW BOBBY ARVON/First Artists 1 50423 (Mercury) (Colgems-EMI/First Artists, ASCAP)
105	130	LET'S ALL CHANT THE MICHAEL ZAGER BAND/Private Stock 1417 (Sumac, BMI)
106	107	TO DADDY EMMYLOU HARIS/Warner Bros. 8498 (Owepar, BMI)
107	110	LE SPANK LE PAMPLEMOUSE /AVI 153 (Equinox, BMI)
108	133	LET'S LIVE TOGETHER CAZZ/Big Tree 210 (Atlantic) (Landers-Roberts, ASCAP)
109	121	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512 (Rubber Band, BMI)
110	—	READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/United Artists 1136 (Aunt Polly, BMI)
111	106	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971 (Barkay/Warner-Tamerlane, BMI)
112	—	THAT'S YOUR SECRET SEA LEVEL/Capricorn 0287 (Stoned Individual, BMI)
113	114	TURN ON THE RADIO GLORY/Mercury 73976 (April/Lazy Libra, ASCAP)
114	104	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652 (Milk Money, ASCAP)
115	111	ON FIRE T CONNECTION/Dash 5041 (TK) Sherlyn/Decibel, BMI)
116	140	SHOT ME DOWN NAZARETH/A&M 2009 (MT3, Sesac)
117	137	STARLIGHT CORY WELLS/A&M 2013 (Jade Eye, BMI)
118	109	CADILLAC WALK MINK DeVILLE/Capitol 4510 (Bug/Greasy Shift, BMI)
119	126	AM I LOSING YOU MANHATTANS/Columbia 3 10674
120	115	WHAT'S YOUR NAME, WHAT'S YOUR NUMBER ANDREA TRUE CONNECTION/Buddah 582 (Arista) (Dick James/Chriswood, BMI)
121	124	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA 11036 (Chess, ASCAP)
122	125	I LOVE MY MUSIC WILD CHERRY/Epic/Sweet City 8 5500 (Bema, ASCAP)
123	113	MISS BROADWAY BELLE EPOQUE/Shadybrook 1040 (Prim Linea-S.D.R.M., ASCAP)
124	127	I DO GEILS/Atlantic 3454 (ABC/Dunhill/Yvonne, BMI)
125	105	DON'T CHANGE DARYL HALL & JOHN OATES/RCA 11181 (Hot-Cha/Unichappell, BMI)
126	122	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca) (Skydiver/Lu-cor, ASCAP)
127	129	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327 (Horse Hairs, BMI)
128	120	SHOUTING OUT LOVE EMOTIONS/Stax 3200 (Fantasy) (East Memphis, BMI)
129	132	SHOUT IT OUT BT EXPRESS/Columbia 3 10649 (Triple O/Billie, B.T., BMI)
130	134	WALK RIGHT BACK ANNE MURRAY/Capitol 4527 (Warner-Tamerlane, BMI)
131	131	FOR YOUR LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor) (Teddy Randazzo, BMI)
132	135	WOOLY, WOOLY P.J. & BOBBY /Butterfly 1203 (Danick/Careers, BMI)
133	142	MY REASON TO BE IS YOU MARILYN McCOO & BILLY DAVIS, JR./ABC 12324 (Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec-O-Lite, ASCAP)
134	136	DON'T BE AFRAID RONNIE DYSON/Columbia 3 10599 (Jay's/Chappell, ASCAP)
135	116	SOFT & EASY BLACKBYRDS/Fantasy 809 (Blackbyrd, BMI)
136	139	SAVE ME, SAVE ME NETWORK/Epic 8 50489 (Barry Gibb/Stigwood/Unichappell, BMI)
137	117	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469 (Blackwood/Content, BMI)
138	145	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown) (Gab, ASCAP)
139	118	GOD ONLY KNOWS MARILYN SCOTT/Big Tree BT 16105 (Atlantic) (Irving, BMI)
140	123	I'VE FOUND LOVE (NOW THAT I'VE FOUND YOU) LOVE & KISSES/Casablanca NB 894 (Welbeck, ASCAP)
141	—	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum) (Unichappell/Begonia Melodies/Fedora, BMI)
142	146	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728 (Klondike, BMI)
143	148	DOWN THE ROAD DOUCETTE/Mushroom M 7029 (Andorra, ASCAP)
144	150	RAINSTORM FRANKIE VALLI/Private Stock 180 (Chrysalis, ASCAP)
145	141	CLOSER TO THE HEART RUSH/Mercury 73958 (Core, ASCAP)
146	—	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736 (East Memphis, BMI)
147	147	DON'T YOU WISH YOU COULD BE THERE CRACKIN'/Warner Bros. 8505 (Big Ears/Crackin', ASCAP)
148	138	THE MIGHTY ARMY NEW BIRTH/Warner Bros. 8499 (Irving, Screen Gems; Traco, BMI/Colgems, ASCAP)
149	144	KISS ME (THE WAY I LIKE IT) GEORGE McCRAE/TK 1024 (Sherlyn, BMI)
150	143	GOD MUST HAVE BLESSED AMERICA GLEN CAMPBELL/Capitol 4515 (Warner-Tamerlane/Marsaint, BMI)

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

AIN'T GONNA HURT NOBODY	Phil Benton & Group (Caliber/Good High, ASCAP)	93
ALWAYS AND FOREVER	Barry Blue (Almo/Rondor, ASCAP)	25
BABY COME BACK	Dennis Lambert & Brian Potter (Touch of Gold/Crowbeck Stigwood, BMI)	7
BABY HOLD ON	Bruce Botnick (Grajonca, BMI)	65
BEFORE MY HEART FINDS OUT	Steven A. Gibson (Sailmaker/Chappell, ASCAP)	59
BLUE BAYOU	Peter Asher (Acuff-Rose, BMI)	77
BOOGIE SHOES	H. W. Casey & R. Finch (Sherlyn, BMI)	56
BREAKDOWN	Denny Cordell (Skyhill, BMI)	40
CALIFORNIA	Joe Brooks (Big Hill, ASCAP)	84
CAN'T SMILE WITHOUT YOU	Ron Dante & Barry Manilow (Dick James, BMI)	31
COCOMOTION	Michael Lewis & Laurin Rinder (Equinox, BMI)	87
COME SAIL AWAY	Prod. by group (Almo/Stygian Songs, ASCAP)	58
CURIOUS MIND	(UM, UM, UM, UM, UM, UM, Johnny Rivers (Warner-Tamerlane, BMI)	49
DANCE, DANCE, DANCE	(YOWSAH, YOWSAH, YOWSAH) Nile Rodgers, Kenny Lehman, Bernard Edwards (Cotillion/Kreimers, BMI)	8
DAYBREAK	(STORYBOOK CHILDREN) Brooks Arthur (ATV/SashaSong/Warner-Tamerlane/Upward Spiral, BMI)	72
DESIREE	Bob Gaudio (Stonebridge, ASCAP)	12
DISCO INFERNO	Baker, Harris & Young (Six Strings/Golden Fleece, BMI)	75
DON'T COST YOU NOTHING	Nickolas Ashford & Valerie Simpson (Nick-O-Val, ASCAP)	88
DON'T LET ME BE MISUNDERSTOOD	Nicholas Skoosky & Jean Manuel de Scarano (Ben E. Benjamin, ASCAP)	24
DUST IN THE WIND	Jeff Glixman (Don Kirshner, BMI)	33
EASY COME, EASY GO	Thom Bell (Mighty Three, BMI)	94
EASY TO LOVE	Richard Perry (Albert Hammond/Longmanor/Chrysalis, ASCAP)	76
EBONY EYES	Carter (Glenwood/Cigar, ASCAP)	43
EMOTION	Barry Gibb, Albhy Galuten & Karl Richardson (Barry Gibb/Flamm/Stigwood/Unichappell, BMI)	6
EVERYBODY LOVES A RAIN SONG	Chips Moman (Screen Gems-EMI/Baby Chick, BMI)	62
FALLING	Pete Carr (Carhorn, BMI/Music Mill, ASCAP)	22
FANTASY	Maurice White (Sagfire, BMI)	81
FEELS SO GOOD	Chuck Mangione (Gates, BMI)	63
FFUN	Skip Scarborough (Val-le Joe, BMI)	37
FLASH LIGHT	George Clinton (Rick's/Malbiz, BMI)	53
FOOLING YOURSELF	Styx (Almo/Stygian Songs, ASCAP)	73
GALAXY	Jerry Goldstein (Far Out, ASCAP)	45
GOODBYE GIRL	David Gates (WB/Kipahulu, ASCAP)	44
HAPPY ANNIVERSARY	John Boylan & Group (Australian Tumblewood, BMI)	32
HEAVEN ON THE SEVENTH FLOOR	Christopher Neil (Keyboard Pendulum/Chappell, ASCAP)	79
HERE YOU COME AGAIN	Gary Klein (Screen Gems-EMI/Summerhill, BMI)	21
HEY DEANIE	Michael Lloyd (CAM, BMI)	39
HOW DEEP IS YOUR LOVE	Prod. by group, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	35
HOLLYWOOD	Joe W'sert (Boz Scaggs/Meadow Ridge, ASCAP)	78
HOT LEGS	Tom Dowd (Riva, ASCAP)	50
I'M GONNA TAKE CARE OF EVERYTHING	Richard Podolor (Fox Fanfare/Nocibur, BMI)	97
I CAN'T HOLD ON	Kenny Edwards (Seagrape, BMI)	82
I GO CRAZY	Paul Davis (Web IV, BMI)	13
I LOVE YOU	Giorgio Moroder & Pete Bellotte (Ric's, BMI)	80
IMAGINARY LOVER	Buddy Buie & Robert Nix (Low-Sal, BMI)	95
IT'S YOU THAT I NEED	Michael Stokes (Desert Moon/Willow Girl, BMI)	52
JACK AND JILL	Ray Parker Jr. (Raydiola, ASCAP)	15
JUST THE WAY YOU ARE	Phil Ramone (Joelsongs, BMI)	5
LADY LOVE	Sherman Marshall, Jack Faith, Von Gray (Mighty Three, BMI)	38
LAY DOWN	SALLY Glyn Johns (Stigwood/Unichappell, BMI)	20
LET IT GO	LET IT FLOW Dave Mason & Ron Nevison (Dave Mason, BMI)	54
LONG, LONG WAY FROM HOME	John Sinclair & Gary Lyons (Somerset/Evansongs/WB/Mud Drum, ASCAP)	46
LOVE IS LIKE OXYGEN	Prod. by group (Pub Sweet/WB, ASCAP)	92
LOVE ME RIGHT	Desiree LaSalle (Warner Tamerlane/Ordana, BMI)	91
(LOVE IS) THICKER THAN WATER	Barry Gibb, Albhy Galuten & Karl Richardson (Stigwood/Andy Gibb/Jaye/Hugh & Barbara Gibb/Unichappell, BMI)	2
LOVELY DAY	Bill Withers & Clarence McDonald (Golden Withers/Chappell BMI)	51
MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS	prod. not listed (Tree, BMI)	83
MIND BENDER	Buddy Buie (No Exit, BMI)	98
MORE THAN A WOMAN	Freddie Perren (Stigwood/Unichappell, BMI)	90
NATIVE NEW YORKER	Sandy Linzer (Featherbed/Desiderata/Unichappell, BMI)	36
NEVER HAD A LOVE	Bill Schnee (Irving Pablo Cruise, BMI)	86
NIGHT FEVER	The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	17
OUR LOVE	Chuck Jackson & Marvin Yancy (Jay's Ent/Chappell, ASCAP)	14
PEG	Gary Katz (ABC/Dunhill, BMI)	18
PLAYING YOUR GAME	BABY, Barry White (Sa-Vette, BMI)	100
POOR POOR PITIFUL ME	Peter Asher (Warner-Tamerlane/Darkroom, BMI)	34
PUT YOUR HEAD ON MY SHOULDER	Michael Lloyd (Spanka, BMI)	96
REACHING FOR THE SKY	Richard Evans & Peabo Bryson (PB/ASCAP)	99
RUNNING ON EMPTY	Jackson Browne (Swallow Turn, ASCAP)	48
SERPENTINE FIRE	Maurice White (Artwork, ASCAP)	28
SHORT PEOPLE	Lenny Waronker & Russ Titleman (Hightree, BMI)	9
SILVER DREAMS	Ron Nevison (Hudson Bay, BMI)	67
SLIP SLIDIN' AWAY	Paul Simon & Phil Ramone (Paul Simon, BMI)	42
SO LONG	Jim Mason (Warner-Tamerlane/El Sueno, BMI)	89
SOMETIMES WHEN WE TOUCH	Mathew McCauley & Fred Mullin (Welbeck, ASCAP/ATV/Mann/Well Songs, BMI)	3
STAYIN' ALIVE	The Bee Gees, Karl Richardson & Albhy Galuten (Stigwood/Unichappell, BMI)	1
STREET CORNER SERENADE	Gary Lyons (Muscadine/Xaigon/Yo Mama's, BMI)	26
SWEET MUSIC MAN	Larry Butler & Kenny Rogers (Jolly Rogers, ASCAP)	74
SWEET, SWEET SMILE	Richard Carpenter (Sterling/Addison Street, ASCAP)	85
SWEET TALKIN' WOMAN	Jeff Lynne (Jet, BMI)	61
TAKE ME TO THE KAPTIN	Bruce Fairbairn (Squamish/Corinth, BMI)	64
THANK YOU FOR BEING A FRIEND	Andrew Gold with Brock Walsh (Luckyu/Special Songs, BMI)	57
THE CIRCLE IS SMALL	Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)	66
THE CLOSER I GET TO YOU	Rubina Flake (Scarab/Ensign, BMI)	70
THE NAME OF THE GAME	Benny Andersson & Bjorn Ulvaeus (Countless Songs, BMI)	30
THE WAY YOU DO THE THINGS YOU DO	David Anderle (Jobete, ASCAP)	27
THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"	John Williams & Rick Chertoff (Gold Horizon, BMI)	11
THEME FROM CLOSE ENCOUNTERS	Meco Monardo, Tony Bongiovi & Harold Wheeler (Gold Horizon, BMI)	29
THUNDER ISLAND	Bill Szymczyk (Painless, ASCAP)	19
TOO HOT TA TROT	James Carmichael & Group (Jobete/Commodores Ent., ASCAP)	47
TURN TO STONE	Jeff Lynne (Unart/Jet, BMI)	68
WE ARE THE CHAMPIONS	Queen (Queen Music Ltd.)	4
WE'LL NEVER HAVE TO SAY GOODBYE	AGAIN Kyle Lehnig (Downbreaker, BMI)	60
WHAT A WONDERFUL WORLD	Phil Ramone (Kags, BMI)	23
WHAT'S YOUR NAME	Producer not listed (Duchess/Get Loose, BMI)	16
WHICH WAY IS UP	Mark Davis (Warner-Tamerlane/May Twelfth/Duchess, BMI)	41
YOU AND I, PART I	Vernon Bullock & John Garrett (Lenise/Black Girl, BMI)	98
YOU LIGHT UP MY LIFE	Joe Brooks (Big Hill, ASCAP)	71
YOU REALLY GOT ME	Ted Templeman (Jay Boy, BMI)	55
YOU'RE IN MY HEART (THE FINAL ACCLAIM)	Tom Dowd (Riva, ASCAP)	10

February 25, 1978
Pullout Section

RECORD WORLD THE RADIO MARKETPLACE

Featuring Suggested Market Playlists



THE RADIO MARKET

Record World Suggested Market

Based on airplay and sales in similar behavioral

Stations:

RW I

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

RW II

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

RW III

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

Tendency:

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

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

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

Last Week: This Week:

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

Adds: Bob Welch
 Rod Stewart

Extras: KC & The Sunshine Band

LP Cuts: None

Also Possible: ELO
 Andrew Gold
 England Dan &
 John Ford Coley
 Kiss

Last Week: This Week:

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

Adds: ELO
 England Dan &
 John Ford Coley
 Rod Stewart
 Jackson Browne

Extras: Gordon Lightfoot

LP Cuts: None

Also Possible: Gene Cotton
 ARS

Last Week: This Week:

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

Adds: ELO

Extras: Rod Stewart
 Stargard

LP Cuts: None

Also Possible: Gene Cotton

Hottest:

Rock 'n' Roll:

Adult:

R & B Crossovers:

Kansas

Andrew Gold

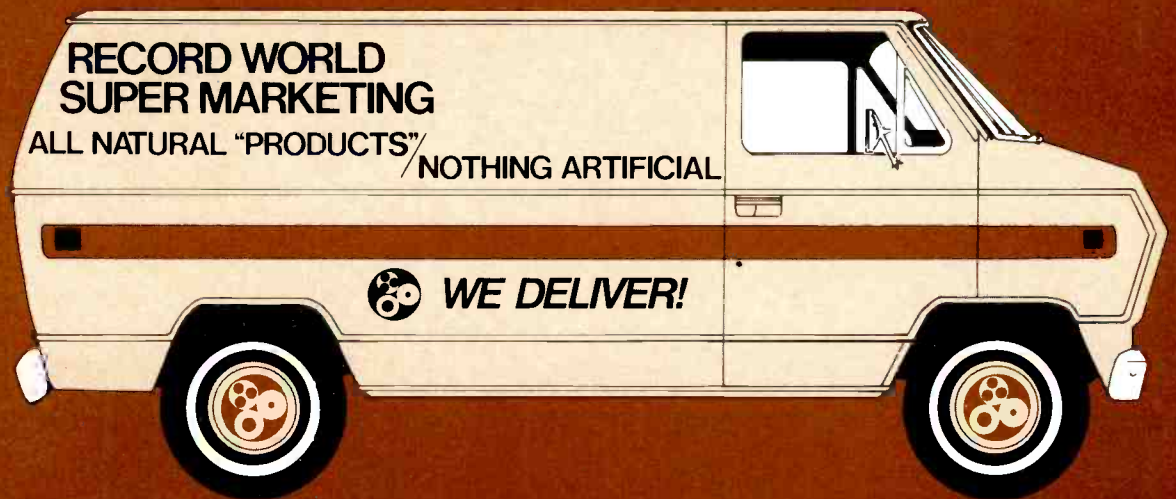
Stargard



NEWS RESEARCH INFORMATION

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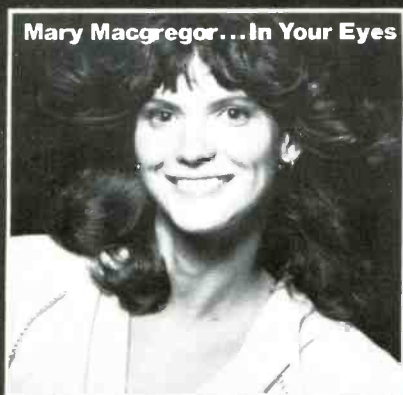
MARY MACGREGOR

"I've Never Been To Me"

7677

The Single
from her new
album,
***IN YOUR
EYES***

Produced by
TOM CATALANO



Mary Macgregor... In Your Eyes

SW 50025



THE SINGLES CHART

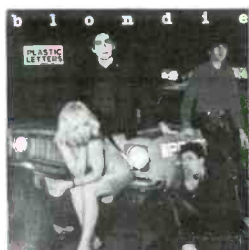
TITLE, ARTIST, Label, Number, (Distributing Label)

FEB. 25	FEB. 18		WKS. ON CHART
1	1	STAYIN' ALIVE BEE GEES RSO 885 (4th Week)	12
2	3	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	18
3	4	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	14
4	2	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	19
5	3	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	16
6	7	EMOTION SAMANTHA SANG/Private Stock 178	16
7	6	BABY COME BACK PLAYER/RSO 879	22
8	8	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	15
9	9	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	16
10	10	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	18
11	12	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	10
12	11	DESIREE NEIL DIAMOND/Columbia 3 10657	13
13	15	I GO CRAZY PAUL DAVIS/Bang 733	27
14	16	OUR LOVE NATALIE COLE/Capitol 4509	10
15	19	JACK & JILL RAYDIO/Arista 0283	11
16	18	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40819	13
17	28	NIGHT FEVER BEE GEES/RSO 889	4
18	20	PEG STEELY DAN/ABC 12320	14
19	22	THUNDER ISLAND JAY FERGUSON/Asylum 45444	11
20	23	LAY DOWN SALLY ERIC CLAPTON/RSO 886	9
21	13	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	20
22	25	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	13
23	26	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	5
24	17	DON'T LET ME BE MISUNDERSTOOD SANTA EMERALDA/Casablanca 902	16
25	29	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	9
26	21	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	15
27	31	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	6
28	14	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	20
29	24	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	9
30	33	THE NAME OF THE GAME ABBA/Atlantic 3449	7
31	36	CAN'T SMILE WITHOUT YOU BARRY MANILOW/ Arista 0305	4
32	35	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)	9
33	39	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	5
34	40	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	5
35	27	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	22
36	32	NATIVE NEW YORKER ODYSSEY/RCA 11129	18
37	34	FFUN CON FUNK SHUN/Mercury 73959	15
38	41	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	10
39	30	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	16
40	37	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	12
41	50	WHICH WAY IS UP STARGARD/MCA 40825	6
42	38	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	20
43	51	EBONY EYES BOB WELCH/Capitol 4543	5
44	49	GOODBYE GIRL DAVID GATES/Elektra 45450	11
45	46	GALAXY WAR/MCA 40820	11
46	42	LONG, LONG WAY FROM HOME FOREIGNER/ Atlantic 3439	11
47	43	TOO HOT TA TROT COMMODORES/Motown 1432	10
48	54	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	3
49	44	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	10
50	60	HOT LEGS ROD STEWART/Warner Bros. 8535	2



51	48	LOVELY DAY BILL WITHERS/Columbia 3 10627	15
52	56	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	6
53	61	FLASH LIGHT PARLIAMENT/Casablanca NB 909	4
54	57	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	7
55	64	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515	4
56	63	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	4
57	65	THANK YOU FOR BEING A FRIEND ANDREW GOLD/Asylum 45456	3
58	47	COME SAIL AWAY STYX/A&M 1977	21
59	69	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	3
CHARTMAKER OF THE WEEK			
60	—	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY Big Tree 16110 (Atlantic)	1
61	74	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	2
62	67	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/ MCA 40854	6
63	70	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	5
64	66	TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol)	6
65	72	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	5
66	73	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	3
67	68	SILVER DREAMS THE BABYS/Chrysalis 2201	4
68	45	TURN TO STONE ELO/Jet JT 1099 (UA)	15
69	78	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	2
70	79	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	2
71	52	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb 8446 (WB)	27
72	80	DAYBREAK (STORYBOOK CHILDREN) BETTE MIDLER/ Atlantic 3431	4
73	81	FOOLING YOURSELF STYX/A&M 2007	2
74	55	SWEET MUSIC MAN KENNY ROGERS/United Artists 1095	9
75	84	DISCO INFERNO TRAMMPS/Atlantic 3389	2
76	59	EASY TO LOVE LEO SAYER/Warner Bros. 8502	13
77	62	BLUE BAYOU LINDA RONSTADT/Asylum 45431	24
78	85	HOLLYWOOD BOZ SCAGGS/Columbia 3 10679	2
79	71	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/RSO 878	28
80	53	I LOVE YOU DONNA SUMMER/Casablanca 907	11
81	—	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	1
82	86	I CAN'T HOLD ON KARLA BONOFF/Columbia 3 10618	4
83	93	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	2
84	92	CALIFORNIA DEBBY BOONE/Warner/Curb 8511 (WB)	2
85	87	SWEET, SWEET SMILE CARPENTERS/A&M 2008	3
86	88	NEVER HAD A LOVE PABLO CRUISE/A&M 1999	5
87	58	COCOMOTION EL COCO/AVI 147	7
88	—	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	1
89	89	SO LONG FIREFALL/Atlantic 3452	4
90	91	MORE THAN A WOMAN TAVARES/Capitol 4500	3
91	90	LOVE ME RIGHT DENISE LaSALLE/ABC 12312	5
92	—	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	1
93	95	AIN'T GONNA HURT NOBODY BRICK/Bang 735	4
94	99	EASY COME, EASY GO SPINNERS/Atlantic 3462	2
95	—	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	1
96	—	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/Atlantic 3466	1
97	—	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	1
98	98	YOU AND I, PT. I LIVING PROOF/Ju-Par 532	3
99	—	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	1
100	96	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century 2361	4

FLASHMAKER



PLASTIC LETTERS
BLONDIE
Chrysalis

MOST ADDED:

- PLASTIC LETTERS—Blondie—Chrysalis
- STREET ACTION—BTO—Mercury
- NIGHT FLIGHT—Yvonne Elliman—RSO
- EXCITABLE BOY—Warren Zevon—Asylum
- ROUND THE BACK—Cafe Jacques—Col
- BERKSHIRE—Wha-Koo—ABC
- LEVEL HEADED—Sweet—Capitol
- THE SPY—Bat McGrath—Amherst
- WHAT DO YOU WANT FROM LIVE—Tubes—A&M

WNEW-FM/NEW YORK ADDS:

- DOUBLE LIVE GONZO—Ted Nugent—Epic
- LAST OF THE BLUE DEVILS—Jay McShann—Atlantic
- NIGHT FLIGHT—Yvonne Elliman—RSO
- NO DICE—Capitol
- NOTHING SIRIUS—Monkey Business—Pelican
- PURE MANIA—Vibrators—Col
- RENALDO & CLARA (soundtrack ep)—Bob Dylan—Col
- ROUND THE BACK—Cafe Jacques—Col
- THE SPY—Bat McGrath—Amherst
- WINGS OF LOVE—Nova—Arista

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- ALIENS—Horslips—DJM
- PLASTIC LETTERS—Blondie—Chrysalis
- AJA—Steely Dan—ABC
- MOONFLOWER—Santana—Col
- THE STRANGER—Billy Joel—Col
- SLOWHAND—Eric Clapton—RSO
- EXCITABLE BOY—Warren Zevon—Asylum
- FROM RATS TO RICHES—Good Rats—Passport

WBCN-FM/BOSTON ADDS:

- DO YOU WANNA GET FUNKY—Peter Brown—Drive
- HOLD ON—Noel Pointer—UA
- LAVENDER HILL MOB—UA

- NIGHT FLIGHT—Yvonne Elliman—RSO
- OPEN FIRE—Ronnie Montrose—WB
- STREET ACTION—BTO—Mercury
- STREET PLAYER—Rufus—ABC

HEAVY ACTION (airplay in descending order):

- EXCITABLE BOY—Warren Zevon—Asylum
- BAT OUT OF HELL—Meat Loaf—Epic/Cleveland Intl.
- FORMERLY THE HARLETTES—Col
- LIVIN' ON THE FAULT LINE—Doobie Brothers—WB
- TERRAPIN STATION—Grateful Dead—Arista
- MY AIM IS TRUE—Elvis Costello—Col
- SLOWHAND—Eric Clapton—RSO
- RUNNING ON EMPTY—Jackson Browne—Asylum
- ALL 'N ALL—Earth, Wind & Fire—Col
- WILLIE ALEXANDER & BOOM BOOM BAND—MCA

WLIR-FM/LONG ISLAND ADDS:

- LIVE—Charlie Daniels Band—Epic
- PLASTIC LETTERS—Blondie—Chrysalis
- PURSUIT OF HAPPINESS—Rupert Holmes—Private Stock
- RAINBOW SEEKER—Joe Sample—ABC
- ROUND THE BACK—Cafe Jacques—Col
- STREET ACTION—BTO—Mercury
- THE SPY—Bat McGrath—Amherst
- WAITING FOR COLUMBUS—Little Feat—WB
- WATCH—Manfred Mann—WB

HEAVY ACTION (airplay in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- EDDIE MONEY—Col
- AJA—Steely Dan—ABC
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- THE STRANGER—Billy Joel—Col
- EXCITABLE BOY—Warren Zevon—Asylum
- SLOWHAND—Eric Clapton—RSO
- BILLY FALCON'S BURNING ROSE—UA
- ALL FOR A REASON—Alessi—A&M

WBAB-FM/LONG ISLAND ADDS:

- CRANE—Capitol
- DENNE & GOLD—MCA
- LEVEL HEADED—Sweet—Capitol
- NIGHT FLIGHT—Yvonne Elliman—RSO
- RECORD PEOPLE (single)—Melanie—Midsong
- PURSUIT OF HAPPINESS—Rupert Holmes—Private Stock
- SCARABUS—Ian Gillan Band—Island
- THE SPY—Bat McGrath—Amherst

HEAVY ACTION (airplay in descending order):

- SLOWHAND—Eric Clapton—RSO
- THE STRANGER—Billy Joel—Col
- AJA—Steely Dan—ABC
- RUNNING ON EMPTY—Jackson Browne—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- EDDIE MONEY—Col
- SIMPLE DREAMS—Linda Ronstadt—Asylum

- FROM RATS TO RICHES—Good Rats—Passport
- SPECTRES—Blue Oyster Cult—Col
- ENDLESS WIRE—Gordon Lightfoot—WB

WCMF-FM/ROCHESTER ADDS:

- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- JAN AKKERMAN—Atlantic
- LAVENDER HILL MOB—UA
- LEVEL HEADED—Sweet—Capitol
- PLASTIC LETTERS—Blondie—Chrysalis
- WEEKEND IN L.A.—George Benson—WB

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

- NEWS OF THE WORLD—Queen—Elektra
- AJA—Steely Dan—ABC
- OUT OF THE BLUE—ELO—Jet
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SPECTRES—Blue Oyster Cult—Col
- THE STRANGER—Billy Joel—Col
- SLOWHAND—Eric Clapton—RSO
- OPEN FIRE—Ronnie Montrose—WB
- MY AIM IS TRUE—Elvis Costello—Col
- FROM RATS TO RICHES—Good Rats—Passport

WIOQ-FM/PHILADELPHIA ADDS:

- BEATLEMANIA (orig. cast)—Arista
- FIRST TIME AROUND—Pickins—Ariola
- FROM RATS TO RICHES—Good Rats—Passport
- HEAD EAST—A&M
- IMAGINARY LOVER (single)—Atlanta Rhythm Section—Polydor
- LONEWOLF—Michael Murphy—Epic
- MAHOGANY RUSH LIVE—Col
- NIGHT FLIGHT—Yvonne Elliman—RSO
- ROUND THE BACK—Cafe Jacques—Col
- SPIRAL—Vangelis—RCA

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

- EXCITABLE BOY—Warren Zevon—Asylum
- EDDIE MONEY—Col
- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- GONE TO EARTH—Barclay James Harvest—MCA
- MY AIM IS TRUE—Elvis Costello—Col
- SHOT IN THE DARK—Bill Quateman—RCA
- PLASTIC LETTERS—Blondie—Chrysalis
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- WHITE HOT—Angel—Casablanca
- BERKSHIRE—Wha-Koo—ABC

WYDD-FM/PITTSBURGH ADDS:

- BERKSHIRE—Wha-Koo—ABC
- BROKEN HEART—The Babys—Chrysalis
- TOO MUCH IS NOT ENOUGH—Charlie Ainley—Nemperor

HEAVY ACTION (airplay in descending order):

- SLOWHAND—Eric Clapton—RSO

- NEWS OF THE WORLD—Queen—Elektra
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- OUT OF THE BLUE—ELO—Jet
- RUNNING ON EMPTY—Jackson Browne—Asylum
- MY AIM IS TRUE—Elvis Costello—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- MANORISMS—Wet Willie—Epic
- AJA—Steely Dan—ABC
- FRENCH KISS—Bob Welch—Capitol

WHFS-FM/WASHINGTON ADDS:

- GOOD FRIENDS, GOOD MUSIC—Boys of the Lough—Philo
- LAST OF THE BLUE DEVILS—Jay McShann—Atlantic
- NIGHT FLIGHT—Yvonne Elliman—RSO
- REACH OUT—Hal Galper—Inner City
- RENALDO & CLARA (soundtrack ep)—Bob Dylan—Col
- ROUND THE BACK—Cafe Jacques—Col
- STREET ACTION—BTO—Mercury
- THE MAD HATTER—Chick Corea—Polydor
- WAVES—Terje Rypdal—ECM

HEAVY ACTION (airplay in descending order):

- EXCITABLE BOY—Warren Zevon—Asylum
- CATS ON THE COAST—Sea Level—Capricorn
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- WEEKEND IN L.A.—George Benson—WB
- EVOLUTION—Taj Mahal—WB
- CIRCLES IN THE STREAM—Bruce Cockburn—True North
- ALL 'N ALL—Earth, Wind & Fire—Col
- INFINITY—Journey—Col
- JAN AKKERMAN—Atlantic

WQDR-FM/RALEIGH ADDS:

- EXCITABLE BOY—Warren Zevon—Asylum
- JAN AKKERMAN—Atlantic
- HEAVY ACTION (airplay in descending order):
- RUNNING ON EMPTY—Jackson Browne—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- AJA—Steely Dan—ABC
- THE STRANGER—Billy Joel—Col
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- SLOWHAND—Eric Clapton—RSO
- CATS ON THE COAST—Sea Level—Capricorn
- GRAND ILLUSION—Styx—A&M
- THUNDER ISLAND—Jay Ferguson—Asylum
- SIMPLE DREAMS—Linda Ronstadt—Asylum

WAIV-FM/JACKSONVILLE ADDS:

- DAM IT—Beaverteeth—RCA
- PLASTIC LETTERS—Blondie—Chrysalis

- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- SPIRAL—Vangelis—RCA
- WEEKEND IN L.A.—George Benson—WB

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

- NEWS OF THE WORLD—Queen—Elektra
- RUNNING ON EMPTY—Jackson Browne—Asylum
- THE STRANGER—Billy Joel—Col
- EDDIE MONEY—Col
- PUTTING IT STRAIGHT—Pat Travers—Polydor
- MAMA LET HIM PLAY—Doucette—Mushroom
- MUSICAL CHAIRS—Sammy Hagar—Capitol
- A PAUPER IN PARADISE—Gino Vannelli—A&M
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- RUBY, RUBY—Gato Barbieri—A&M

ZETA 4-FM/MIAMI ADDS:

- SAFETY IN NUMBERS—Crack The Sky—Lifesong
- SPIRAL—Vangelis—RCA

HEAVY ACTION (airplay):

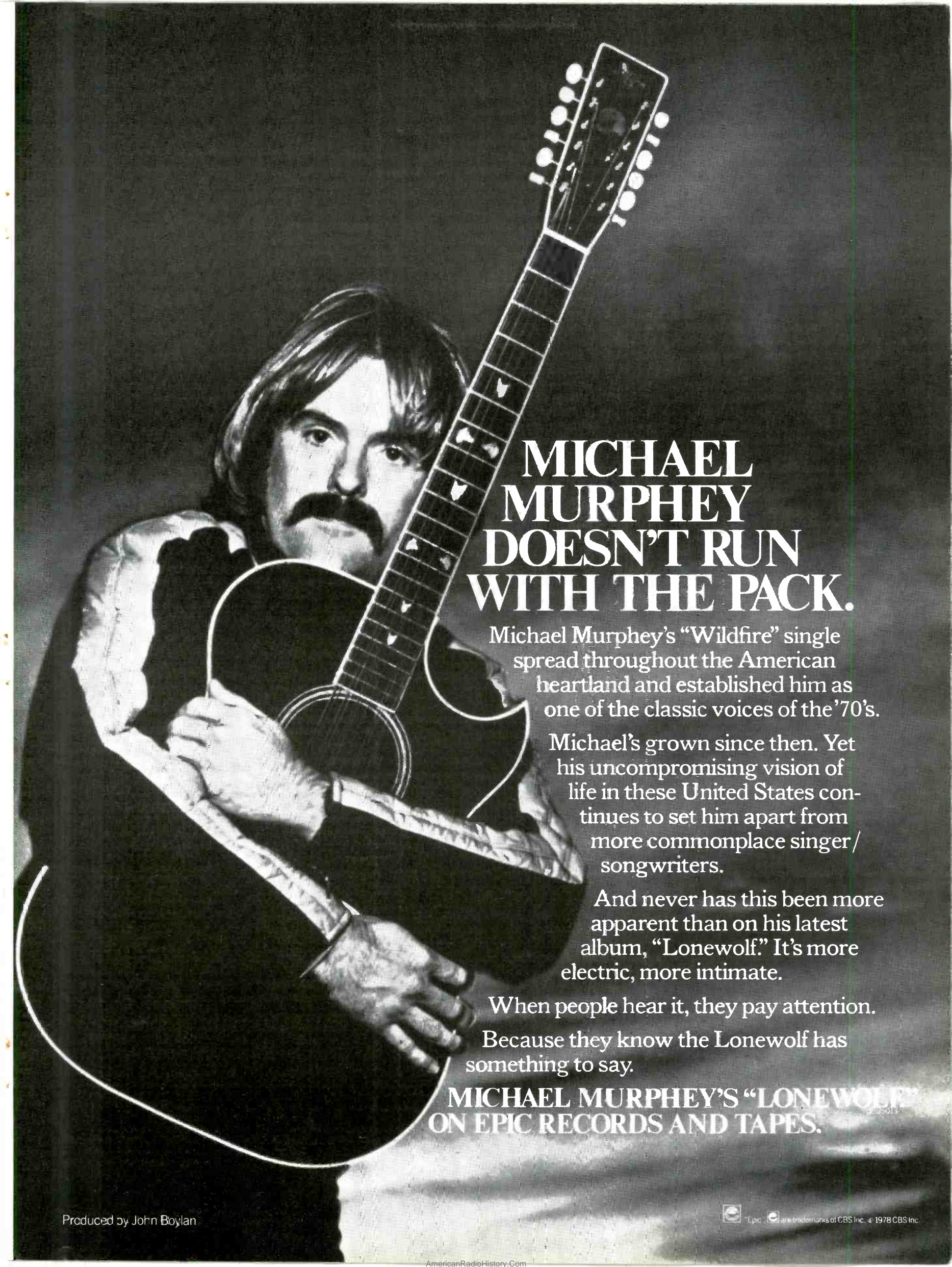
- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
- CATS ON THE COAST—Sea Level—Capricorn
- ENDLESS WIRE—Gordon Lightfoot—WB
- INFINITY—Journey—Col
- LONGER FUSE—Dan Hill—20th Century
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- THE STRANGER—Billy Joel—Col
- WATERMARK—Art Garfunkel—Col
- WEEKEND IN L.A.—George Benson—WB

WQSR-FM/TAMPA ADDS:

- BERKSHIRE—Wha-Koo—ABC
- BILLY FALCON'S BURNING ROSE—UA
- DAM IT—Beaverteeth—RCA
- I HEAR SOME BLUES DOWNSTAIRS—Fenton Robinson—Alligator
- PLASTIC LETTERS—Blondie—Chrysalis
- RAINBOW SEEKER—Joe Sample—ABC
- STRAIGHT FROM THE GATE—Headhunters—Arista
- THE GODZ—Millennium
- THE SPY—Bat McGrath—Amherst
- WILD OATS—Clouds Records

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

- MY AIM IS TRUE—Elvis Costello—Col
- CATS ON THE COAST—Sea Level—Capricorn
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- RUNNING ON EMPTY—Jackson Browne—Asylum
- FRENCH KISS—Bob Welch—Capitol
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- EXCITABLE BOY—Warren Zevon—Asylum
- OUT OF THE BLUE—ELO—Jet
- KARLA BONOFF—Col
- EVOLUTION—Taj Mahal—WB

A black and white photograph of Michael Murphey, a man with a mustache and shoulder-length hair, wearing a dark jacket with a light-colored collar. He is holding an acoustic guitar and looking directly at the camera. The background is dark and slightly out of focus.

MICHAEL MURPHEY DOESN'T RUN WITH THE PACK.

Michael Murphey's "Wildfire" single spread throughout the American heartland and established him as one of the classic voices of the '70's.

Michael's grown since then. Yet his uncompromising vision of life in these United States continues to set him apart from more commonplace singer/songwriters.

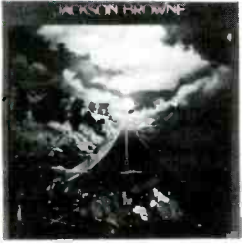
And never has this been more apparent than on his latest album, "Lonewolf." It's more electric, more intimate.

When people hear it, they pay attention.

Because they know the Lonewolf has something to say.

MICHAEL MURPHEY'S "LONEWOLF" ON EPIC RECORDS AND TAPES.

TOP AIRPLAY



RUNNING ON EMPTY
JACKSON BROWNE
Asylum

MOST AIRPLAY:

- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- MY AIM IS TRUE—Elvis Costello—Col
- THE STRANGER—Billy Joel—Col
- AJA—Steely Dan—ABC
- NEWS OF THE WORLD—Queen—Elektra
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- EXCITABLE BOY—Warren Zevon—Asylum

WMMS-FM/CLEVELAND

- ADDS:**
- BERKSHIRE—Wha-Koo—ABC
 - BILLY FALCON'S BURNING ROSE—UA
 - FRESH FISH SPECIAL—Robert Gordon—Private Stock
 - NIGHT FLIGHT—Yvonne Elliman—RSO
 - NO DICE—Capitol
 - RENALDO & CLARA (soundtrack ep)—Bob Dylan—Col
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M

HEAVY ACTION (airplay, sales in descending order):

- RUNNING ON EMPTY—Jackson Browne—Asylum
- EDDIE MONEY—Col
- FRENCH KISS—Bob Welch—Capitol
- NEWS OF THE WORLD—Queen—Elektra
- THE STRANGER—Billy Joel—Col
- SATURDAY NIGHT FEVER (soundtrack)—RSO
- SLOWHAND—Eric Clapton—RSO
- THE GODZ—Millennium
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- TOM PETTY & HEARTBREAKERS—Shelter

WWW-FM/DETROIT

- ADDS:**
- EDDIE MONEY—Col
 - MY AIM IS TRUE—Elvis Costello—Col
- HEAVY ACTION (airplay, sales in descending order):**
- NEWS OF THE WORLD—Queen—Elektra

- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- AJA—Steely Dan—ABC
- OUT OF THE BLUE—ELO—Jet
- SIMPLE DREAMS—Linda Ronstadt—Asylum
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- SLOWHAND—Eric Clapton—RSO
- DOUBLE LIVE GONZO—Ted Nugent—Epic

WABX-FM/DETROIT

- ADDS:**
- ALL THIS & HEAVEN TOO—Andrew Gold—Asylum
 - EXCITABLE BOY—Warren Zevon—Asylum
 - FEELS SO GOOD (single)—Chuck Mangione—A&M
 - HEAVEN HELP THE FOOL—Bob Weir—Arista
 - PLASTIC LETTER—Blondie—Chrysalis
 - QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
 - STREET ACTION—BTO—Mercury
 - TRYING TO LIVE MY LIFE (single)—Geils—Atlantic
 - VAN HALEN—WB
 - WAITING FOR COLUMBUS—Little Feat—WB

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

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

WXRT-FM/CHICAGO

- ADDS:**
- GREATEST HITS—Jean-Pierre Rampal—Col
 - ROUND THE BACK—Cafe Jacques—Col
 - STORM FORCE TEN—Steeleye Span—Chrysalis
 - THE DAISY DILLMAN BAND—UA
 - TOO LATE—New Grass Revival—Flying Fish
 - TWO OLD TWO SOON—Pezband—Passport

HEAVY ACTION (airplay in descending order):

- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- RUNNING ON EMPTY—Jackson Browne—Asylum
- AJA—Steely Dan—ABC
- MY AIM IS TRUE—Elvis Costello—Col
- SLOWHAND—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- LITTLE CRIMINALS—Randy Newman—WB
- HEAVEN HELP THE FOOL—Bob Weir—Arista
- OUT OF THE BLUE—ELO—Jet
- DON JUAN'S RECKLESS DAUGHTER—Jani Mitchell—Asylum

KSHE-FM/ST. LOUIS

- ADDS:**
- BERKSHIRE—Wha-Koo—ABC
 - EXCITABLE BOY—Warren Zevon—Asylum
 - IMAGINARY LOVER (single)—Atlanta Rhythm Section—Polydor
 - LONEWOLF—Michael Murphy—Epic
 - PLASTIC LETTERS—Blondie—Chrysalis

- QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
- STREET ACTION—BTO—Mercury

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

- INFINITY—Journey—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- OUT OF THE BLUE—ELO—Jet
- MAMA LET HIM PLAY—Doucette—Mushroom
- NEWS OF THE WORLD—Queen—Elektra
- ALIENS—Horslips—DJM
- DRAW THE LINE—Aerosmith—Col
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

WZMF-FM/MILWAUKEE

- ADDS:**
- EXCITABLE BOY—Warren Zevon—Asylum
 - STARLIGHT DANCER—Kayak—Janus

HEAVY ACTION (airplay, sales):

- AJA—Steely Dan—ABC
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- GRAND ILLUSION—Styx—A&M
- THE STRANGER—Billy Joel—Col

KQRS-FM/MINNEAPOLIS

- ADDS:**
- ALIENS—Horslips—DJM
 - FEELS SO GOOD—Chuck Mangione—A&M
 - LEVEL HEADED—Sweet—Capitol
 - THE GODZ—Millennium
 - WEEKEND IN L.A.—George Benson—WB

HEAVY ACTION (airplay):

- AJA—Steely Dan—ABC
- DOWN TWO THEN LEFT—Boz Scaggs—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- NEWS OF THE WORLD—Queen—Elektra
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA
- THE STRANGER—Billy Joel—Col
- WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA

KPFT-FM/HOUSTON

- ADDS:**
- GRAND TETONS—Patterson & Pults—Patterson & Pults Prod.
 - MIROSLAV—Miroslav Vitous—Arista/Freedom
 - LIVE IN CONCERT—Pat Metheny Group—ECM
 - THE DAISY DILLMAN BAND—UA

HEAVY ACTION (airplay in descending order):

- WATERSHIP DOWN—Bo Hansson—Sire
- JAN AKKERMAN—Atlantic
- STARLIGHT DANCER—Kayak—Janus
- SONGWRITER—Margie Adams—Pleiades
- OPEN FIRE—Ronnie Montrose—WB
- KOSMOS—Tomita—RCA
- WEEKEND IN L.A.—George Benson—WB
- ALIENS—Horslips—DJM
- KISSIN' IN THE CALIFORNIA SUN—Katy Moffatt—Col

- HERB ALPERT-HUGH MASEKELA—Horizon

KBPI-FM/DENVER

- HEAVY ACTION (airplay, sales, phones in descending order):**
- RUNNING ON EMPTY—Jackson Browne—Asylum
 - THE STRANGER—Billy Joel—Col
 - AJA—Steely Dan—ABC
 - RUMOURS—Fleetwood Mac—WB

WNOE-FM/NEW ORLEANS

- ADDS:**
- DUO GLIDE—Sanford & Townsend—WB
 - EVEN NOW—Barry Manilow—Arista
 - HEADS—Bob James—Col
 - I CAN'T SAY NO—Don Brown—First American
 - VAN HALEN—WB

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

- IT IS TIME FOR PETER ALLEN—A&M
- EDDIE MONEY—Col
- MY AIM IS TRUE—Elvis Costello—Col
- WATERMARK—Art Garfunkel—Col
- FANDANGO—RCA
- HERB ALPERT-HUGH MASEKELA—Horizon
- WEEKEND IN L.A.—George Benson—WB
- ENDLESS WIRE—Gordon Lightfoot—WB

KOME-FM/SAN JOSE

- ADDS:**
- LEVEL HEADED—Sweet—Capitol
 - MAHOGANY RUSH LIVE—Col
 - RUBICON—20th Century
 - SAFETY IN NUMBERS—Crack The Sky—Lifesong
 - THAT'S NOT FUNNY—Nat'l Lampoon—Nat'l Lampoon
 - VAN HALEN (ep)—WB
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M

HEAVY ACTION (airplay, sales):

- EDDIE MONEY—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- INFINITY—Journey—Col
- MY AIM IS TRUE—Elvis Costello—Col
- OPEN FIRE—Ronnie Montrose—WB
- OUT OF THE BLUE—ELO—Jet
- POINT OF KNOW RETURN—Kansas—Kirshner
- RUNNING ON EMPTY—Jackson Browne—Asylum
- SLOWHAND—Eric Clapton—RSO
- STREET SURVIVORS—Lynyrd Skynyrd—MCA

KWST-FM/LOS ANGELES

- ADDS:**
- ATTENTION SHOPPERS!—Starz—Capitol
 - EXCITABLE BOY—Warren Zevon—Asylum
 - IMAGINARY LOVER (single)—Atlanta Rhythm Section—Polydor
 - PLASTIC LETTERS—Blondie—Chrysalis
 - ROCKIN' ALL OVER THE WORLD—Status Quo—Capitol
 - STREET ACTION—BTO—Mercury
 - 2-4-6-8 MOTORWAY (single)—Tom Robinson Band—Capitol
 - WAITING FOR COLUMBUS—Little Feat—WB

- WHAT DO YOU WANT FROM LIVE—Tubes—A&M

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

- GRAND ILLUSION—Styx—A&M
- MY AIM IS TRUE—Elvis Costello—Col
- RUNNING ON EMPTY—Jackson Browne—Asylum
- NEWS OF THE WORLD—Queen—Elektra
- OUT OF THE BLUE—ELO—Jet
- TOM PETTY & HEARTBREAKERS—Shelter
- DRAW THE LINE—Aerosmith—Col
- FOOT LOOSE & FANCY FREE—Rod Stewart—WB
- INFINITY—Journey—Col
- SLOWHAND—Eric Clapton—RSO

KSAN-FM/SAN FRANCISCO

- ADDS:**
- ALL KIDDING ASIDE—Hoodoo Rhythm Devils—Fantasy
 - KILL CITY—Iggy Pop & James Williamson—Bomp
 - LOVE LIVE—Doug Sahm & Augie Myers—Texas
 - NO DICE—Capitol
 - WHAT DO YOU WANT FROM LIVE—Tubes—A&M
 - X-T-C—Virgin (import)

HEAVY ACTION (airplay in descending order):

- KILL CITY—Iggy Pop & James Williamson—Bomp
- EXCITABLE BOY—Warren Zevon—Asylum
- PLASTIC LETTERS—Blondie—Chrysalis
- OPEN FIRE—Ronnie Montrose—WB
- ATTENTION SHOPPERS!—Starz—Capitol
- MY AIM IS TRUE—Elvis Costello—Col
- EDDIE MONEY—Col
- VAN HALEN (ep)—WB
- INFINITY—Journey—Col
- YACHTLESS—Tyla Gang—Beserkley (import)

KZEL-FM/EUGENE

- ADDS:**
- CIRCLES IN THE STREAM—Bruce Cockburn—True North
 - JAN AKKERMAN—Atlantic
 - LONEWOLF—Michael Murphy—Epic
 - NIGHT FLIGHT—Yvonne Elliman—RSO
 - QUEEN OF THE NIGHT—Michael Wynn Band—Ariola
 - STRIKER—Arista
 - STREET ACTION—BTO—Mercury
 - TOO MUCH IS NOT ENOUGH—Charlie Ainley—Nemperor
 - VAN HALEN—WB
 - WINGS OF LOVE—Nova—Arista

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

- SATURDAY NIGHT FEVER (soundtrack)—RSO
- RUNNING ON EMPTY—Jackson Browne—Asylum
- DOUBLE LIVE GONZO—Ted Nugent—Epic
- NEWS OF THE WORLD—Queen—Elektra
- QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris—WB
- SLOWHAND—Eric Clapton—RSO
- CATS ON THE COAST—Sea Level—Capricorn
- MY AIM IS TRUE—Elvis Costello—Col

ELEKTRA/ASYLUM IS PROUD TO BE ASSOCIATED WITH
THE FOLLOWING NOMINEES FOR THE 20th ANNUAL GRAMMY AWARDS
ELEKTRA/ASYLUM CONGRATULATES

RECORD OF THE YEAR: ARTIST & PRODUCER AWARD

BLUE BAYOU – LINDA RONSTADT; PETER ASHER – PRODUCER
HOTEL CALIFORNIA – EAGLES; BILL SZYMCZYK – PRODUCER

ALBUM OF THE YEAR: ARTIST & PRODUCER AWARD

HOTEL CALIFORNIA – EAGLES; BILL SZYMCZYK – PRODUCER

SONG OF THE YEAR: SONGWRITERS AWARD

HOTEL CALIFORNIA – DON FELDEF, DON HENLEY, GLENN FREY
NOBODY DOES IT BETTER – MARVIN HAMLISCH, CAROLE BAYER SAGER

BEST POP VOCAL PERFORMANCE, FEMALE: ARTIST AWARD

BLUE BAYOU – LINDA RONSTADT
NOBODY DOES IT BETTER – CARLY SIMON

BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS: GROUP AWARD

HOTEL CALIFORNIA – EAGLES

BEST COUNTRY INSTRUMENTAL PERFORMANCE: ARTIST AWARD

COUNTRY INSTRUMENTALIST OF THE YEAR – HARGUS "P.G." ROBBINS

BEST COUNTRY SONG: SONGWRITERS AWARD

DESPERADO – GLENN FREY, DON HENLEY,

BEST ARRANGEMENT FOR VOICES: ARRANGERS AWARD

NEW KID IN TOWN – EAGLES

BEST ENGINEERED RECORDING: ENGINEERS AWARD

SIMPLE DREAMS – VAL GARAY

BEST ALBUM PACKAGE: ART DIRECTORS AWARD

HEJIRA – JONI MITCHELL; GLEN CHRISTENSEN – ART DIRECTOR
SIMPLE DREAMS – LINDA RONSTADT; KOSH – ART DIRECTOR

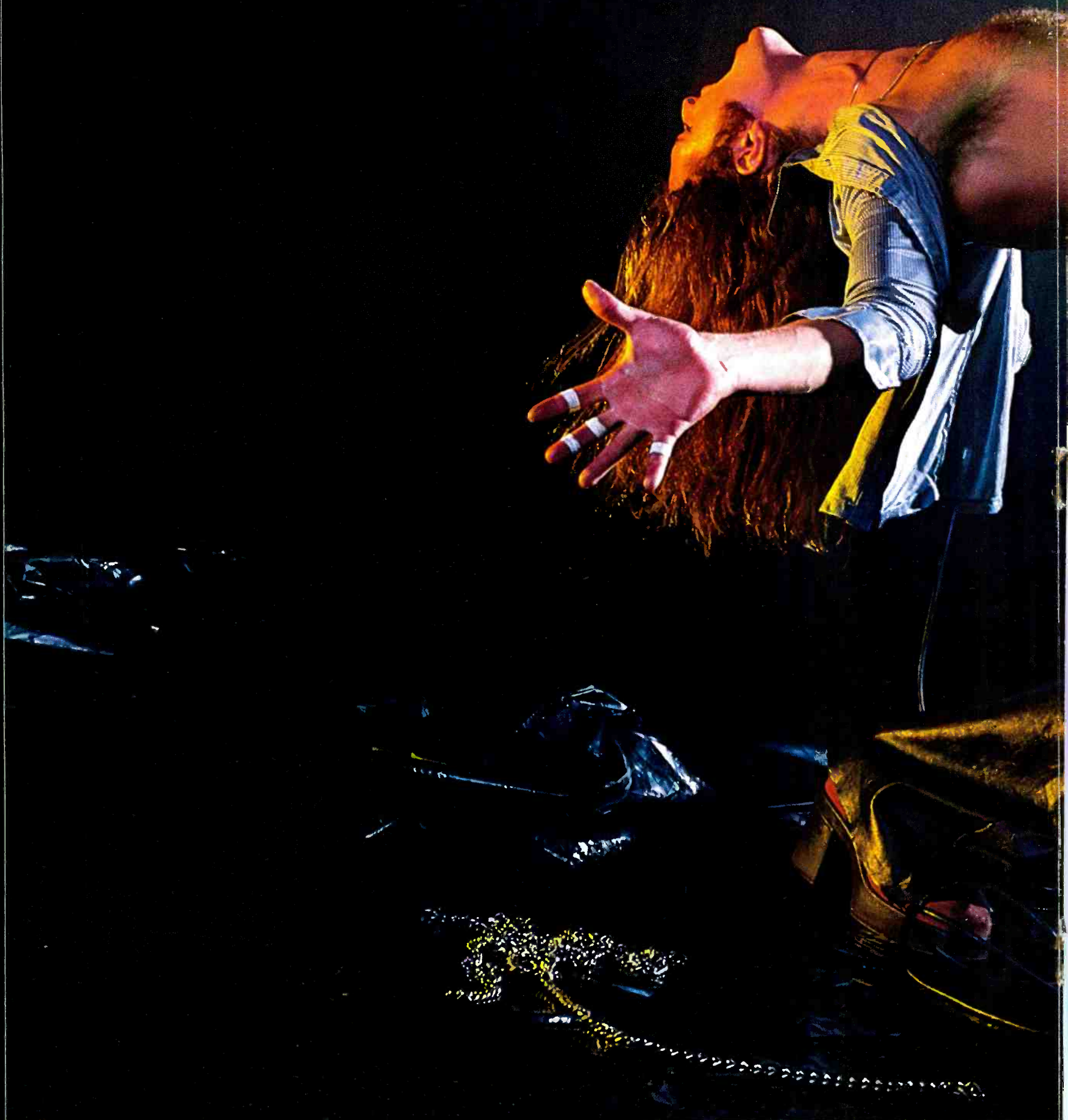
BEST ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL:

COMPOSERS AWARD – MARVIN HAMLISCH – THE SPY WHO LOVED ME

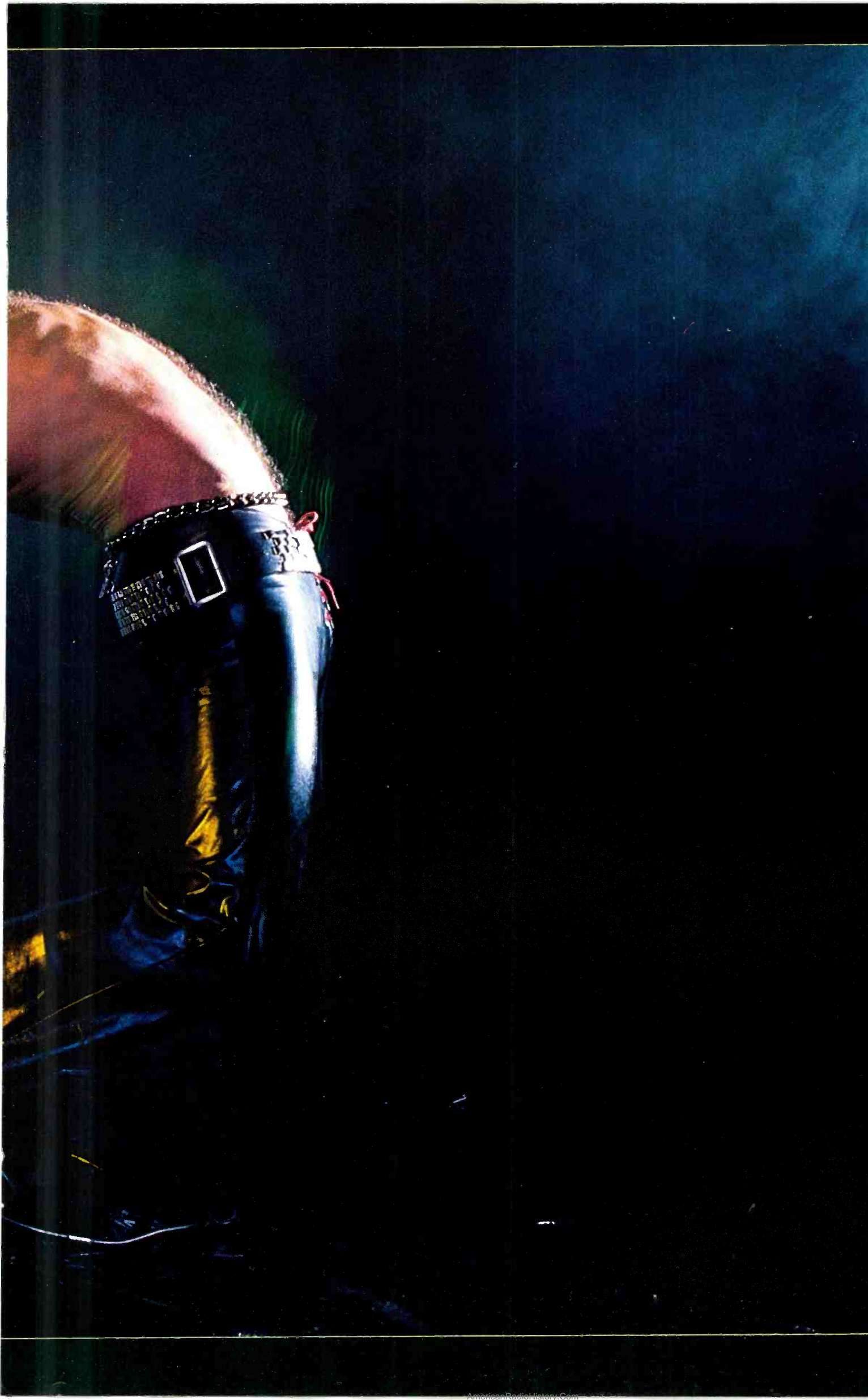
PRODUCER OF THE YEAR: PRODUCERS AWARD – PETER ASHER, RICHARD PERRY,
BILL SZYMCZYK

20th ANNUAL GRAMMY AWARD NOMINATIONS





Direction: Marshall Berle, Justice Management, 8901 Sunset Boulevard, Los Angeles, California 90069 • (213) 652-4202 Representation: Premier Talent Association



O judgment!
thou art fled
to brutish beasts,
And men have lost
their reason.*

Listen to
Van Halen.
It's 1978 already.

Out of L.A.
Wilderness incarnate.

Their album:
Van Halen
(BSK 3075)

Their single:
You Really Got Me
(WBS 8515)

Produced by
the great
Ted Templeman.

On Warner Bros.
records and tapes



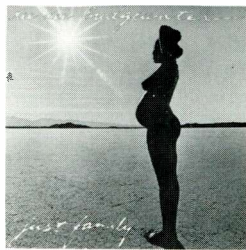
*Shakespeare

(Continued from page 28)

JUST FAMILY

DEE DEE BRIDGEWATER—Elektra 6E-117 (7.98)

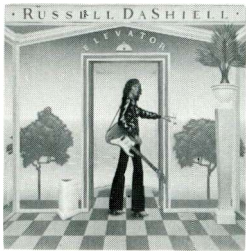
Stanley Clarke, Chick Corea and George Duke are among the stellar sidemen, but it is Bridgewater, a singer of grace and extraordinary power, who dominates the proceedings. Clarke's production and arranging enhance her interpretations of such tunes as Elton's "Sorry Seems to Be the Hardest Word."



ELEVATOR

RUSSELL DASHIELL—Epic JE 35074 (7.98)

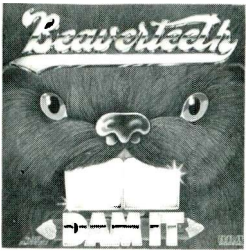
DaShiell, Doug "Cosmo" Clifford and Stu Cook, three fourths of the old Don Harrison Band are on their own now, but they're playing the same kind of basic rock that typified the music of that band. The rousing "Come On" puts things into motion and the spirit is picked up with "Wild Party" and "In the Fire."



DAM IT

BEAVERTEETH—RCA AFL1-2574 (6.98)

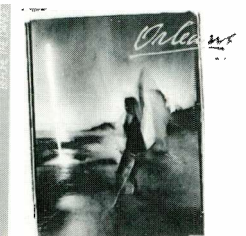
The second album by this group formed by a couple of former Atlanta Rhythm Section members marks a distinct sophistication over their debut. The songs are better structured with more emphasis on vocals while guitars have an understated appeal. "Mystic Notions and Magic Potions" is close to the ARS sound.



BEFORE THE DANCE

ORLEANS—ABC AA 1058/2

The recently disbanded quartet's versatile songwriting and shining vocals are showcased in this package of their first ABC album and two sides of previously unreleased material. Included is an early version of "Dance With Me" as the group, led by John Hall, runs the gamut from rock to r&b to reggae.



SPINOZZA

DAVID SPINOZZA—A&M SP 4677 (7.98)

Versatility is the key as guitarist Spinozza, already familiar among session credits on many lps, goes solo for the first time. Hints of styles as diverse as Eric Gale and Al DiMeola can be heard in the playing, while Spinozza's composing and orchestrating are impressive in "The Ballerina" and others.



OUT OF THEIR SKULLS

THE PIRATES—Warner Bros. BSK 3155 (6.98)

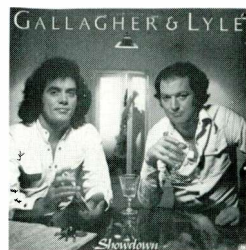
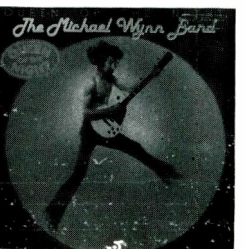
Formerly the backing group behind '60s British rocker Johnny Kidd ("Shaking All Over"), the Pirates have not recorded in about 15 years. Led by guitarist Mick Green, one of the most influential British guitarists of his day, the group rocks through a Rockfield Studio side and a live side recorded at the Nashville Rooms.



QUEEN OF THE NIGHT

THE MICHAEL WYNN BAND—Ariola SW 50027 (Capitol) (7.98)

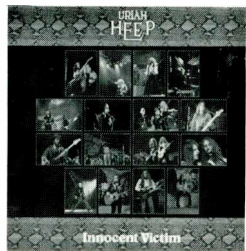
Wynn is a German guitarist whose activities to this point have been confined to his native country. After groups like Orange Peal and Epsilon, he has formed his own eight piece band. The group has a gutsy, straightforward approach on "Queen Of the Night," "Let Your Guitar Cry" and "Don't Need Nobody."



SHOWDOWN

GALLAGHER AND LYLE—A&M SP 4679 (7.98)

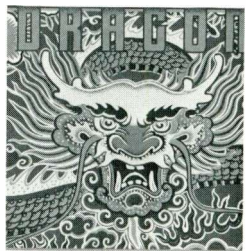
One of England's premier songwriting duos, the group has yet to reach its full potential as recording artists in this country, but stands to make a move in that direction with this accessible set produced by Bill Schnee. "Showdown," "Heartbreaker" and "It's Over" demonstrate style and good taste.



INNOCENT VICTIM

URIAH HEEP—Warner Bros. BSK 3145 (7.98)

The English quintet's latest offering emphasizes their brand of relentless rock and roll with ballads, rich vocal harmonies and even a hint of reggae ("The Dance") adding variety to the mix. The guitars of Ken Hensley and Mick Box dominate the instrumental work.



DRAGON

Portrait JR 35068 (CBS) (7.98)

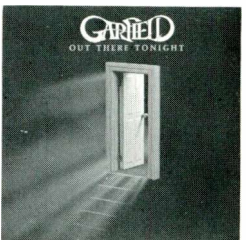
With a greater awareness than ever in the music from Australia, this quintet sounds like one of the better finds of late. The group has penned all ten songs, any number of which could become FM staples while the polished sound of "Blacktown Boogie" and "Same Old Blues" shows top 40 potential.



SCARABUS

IAN GILLAN BAND—Island ILPS 9511 (7.98)

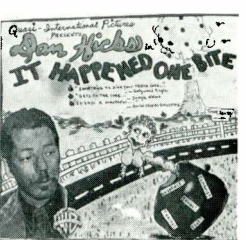
The second album by the group formed by the former lead singer with Deep Purple gives a good indication of his capabilities as a frontman. The songs are shorter this time out and easily programmable with guitarist Ray Fenwick and bassist John Gustafson, veterans of numerous sessions, finally coming into their own.



OUT THERE TONIGHT

GARFIELD—Capricorn CPN 0193 (Polydor) (7.98)

The second album for the group (first for the label) is a further indication of the songwriting prowess of Garfield French. His songs are more orchestrated this time out with the highlights being "Out There Tonight," "It's Not That Bad (At All)" and "Play It Again Boys."



IT HAPPENED ONE BITE

DAN HICKS—Warner Bros. BSK 3158 (7.98)

Hicks' return after a prolonged absence again features the distinctive combination of swing, humor and camp that won his Hot Licks a loyal following. Highlights in the Tommy LiPuma produced set include "Cloud My Sunny Mood," "Waitin'" and many more. Welcome back.



TOGETHER AGAIN

TONY BENNETT & BILL EVANS—Improv 7117 (6.98)

The duo of Bennett and composer Bill Evans recorded an album for Fantasy several years ago that earned them raves for their sympathetic production. Here, once again the two take a sophisticated approach with some classics from composers such as Michel Legrand, Rodgers and Hart and Alec Wilder among others.

A&M Coast Branch Operation

(Continued from page 3)

The Sun Valley site, a 58,000 square foot structure at 9500 El Dorado Avenue, is already being staffed with veteran distribution executives, according to Fead, who announced that Aubrey Moore has been named as general manager of A&M Pacific.

Moore is currently general manager of Schwartz Brothers Distributors in Washington, D.C. Joining Moore at Sun Valley will be Bill Matthews, whom Fead named as director of warehousing for the operation.

Other regional managerial posts are now being filled, with mid-March the probable date for completion of initial staff appointments. "We're looking at a staff of 40 to 50 people, initially," Fead said, "including both the district offices and our Los Angeles headquarters."

Among the home office staff at the Sun Valley facility will be regional merchandising director Sandy Horn, regional promotion director Larry Green and regional marketing director David Stefan; Fead also noted that in addition to credit and operations manager, the Sun Valley staff will include marketing coordinators.

"The main office will now enable us to set up a fully computer linked operation, with a tie into the central computer for the Atlanta, Boston and other district sales offices," Fead added. "Those offices will still do localized work on their own computers, but they'll all be linked together now." He also noted that Sun Valley will be used as the central distribution point for all display materials and promotional product.

For A&M, the move to a partial branch system from a fully independent status has been made gradually. Fead admits that the unveiling of the A&M Pacific system will likely draw speculation about a blueprint for further expansion, but, at present, he says A&M has "no plans to alter the distribution setup for those eastern and midwestern territories where we're currently independently distributed."

The decision has taken nearly a year, he noted. "We began discussing a possible change around the close of our fiscal year, in June of '77," he explained, going on to note that western distributors were notified of the possibility of such a shift "from the moment we began talking about it."

Fead agreed that the move to a branch format often carries with it a need for increased volume that can set up a dangerous cost spiral for some companies, but the partial branch configuration of the current system, as

well as its "backyard" proximity to A&M's Los Angeles base, both reflect the company's awareness of the need to rein overhead costs. "We have, I think, a very good handle on the growth of the company, and I'd like to think we're able to control that growth, rather than having that growth control us," Fead said. The A&M Pacific move will not enforce an unnatural increase in release activity, he feels; in fact, the move was made only after a review of three and five-year growth projections "showed the need to control distribution ourselves, in order to maintain that growth effectively."

Fead says the label's current product flow of around 80 lps per year will provide satisfactory volume, and views the strength of its catalogue as another stabilizer. "The catalogue base is probably the strongest in the industry," he commented, "from the standpoint that we've had the facility to stay with an artist up to the point where they break through and their entire catalogues sell. Along with that, we're traditionally reluctant to delete an artist's catalogue prematurely."

"We've designed this distribution system as a profit center, not a break-even proposition, and we fully expect it to justify that strategy through the added control we'll achieve over our sales and distribution," Fead said. With recent territorial extensions for the Boston and Atlanta operations—Together is now servicing Florida, with that addition covering only A&M, not Motown, while A&M of New England now handles Connecticut as well as Massachusetts—A&M will now handle 20 states on a branch basis.

The extension of A&M's control over its distribution does not carry added implications on the manufacturing side, however. While the company embarked on a joint disk pressing feasibility venture with Keysor-Century last year, Fead noted that the A&M Pacific project is unrelated. As for the outcome of the company's study of manufacturing, "I'd say that it's probably behind us," Fead concluded. "We talked about it for a long time, and at this point we see no need for such an operation."

Private Stock Taps Tom Finch

■ NEW YORK — Beverly Weinstein, vice president of production for Private Stock Records, has announced the appointment of Tom Finch to the position of director of album production for the New York-based label.

New Wave News

(Continued from page 32)

CONCERTS: Hideos Discodrone, Cleveland's new wave record outlet, sponsored a concert at the WHK Auditorium last Saturday featuring Pere Ubu, **Suicide**, and the **Bizarros**. Included on the bill was a film by San Francisco's the **Residents** for their lp "Third Reich & Roll." Watch for renewed interest in the Residents triggered by their current ep, "Duck Stab." . . . L.A.'s hassle-ridden new wave club, The Masque, closed a month ago due to fire code violations will be raising money to re-open via two benefit concerts on February 24 and 25 at the Elks Hall in MacArthur Park. Local groups are contributing their time and effort to aid the area's only real punk venue. Eight bands will perform each night including the **Weirdos**, **Dils**, **Zeros**, **Screamers** and **Dickeys**.

SIGNINGS: **John Cale's** recently established label, Spy Records, has already signed three artists—the **No-No Band**, the **Readymades** and actress **Geraldine Fitzgerald!?!**

RECOUPING: New York's Ork Records, recently torn asunder by internal strife, is looking to get itself back on its feet with the release of a sampler of unreleased takes by the **Feelies**, **Cramps** and **Alex Chilton**. Highlighting the release will be the first complete version of **Television's** classic "Little Johnny Jewel." Meanwhile, to generally lower production costs and allow larger quantities of singles to be pressed, **Terry Ork** plans to launch Code Records. The subsidiary's discs will not have picture sleeves and distribution deals with major indies are being negotiated. This marketing experiment sparked by economic necessity will have independent labels working together and consolidating promotion.

RECORD OF THE WEEK: "READY, STEADY GO," **Generation X**. With their third single, the group has evolved from defiant punks to determined rockers. Ready, Steady, Go is, of course, the name of England's seminal rock and roll television show and while references to Cathy MacGowen, Thank Your Lucky Stars and Jukebox Jury may be too obscure for an American audience, there's no denying the group's energetic, straightforward approach.

ON YOUR FEET OR ELSE: **The Rezillos** (Sire) made their American debut last week at CBGB's while the group was in town finishing their first album. While other English new wave groups playing New York have thus far exhibited an almost homogenized approach, the Rezillos opt for the ol' ultraviolence that we have been assured only exists on an NBC-TV special. Through the course of a fifty minute set, the group's two singers, **Eugene Reynolds** and **Fay Fife** proceeded to strangle, throttle, trample and generally wreak havoc upon each other. The audience remained complacently amused throughout, refusing to partake in any of this Scottish hooliganism. Musically, the group was energetic and exciting with some distinguished British rock classics like "Glad All Over," "I Like It" (**Gerry & the Pacemakers**), "I Need You" (**The Kinks**) and "Someone's Gonna Get His Head Kicked In Tonight" (**Earl Vince & the Valiants**) sandwiched in between a batch of exceptional originals including "Can't Stand My Baby."

Sire Signs Rezillos



At a special surprise guest set at CBGB's recently, Scottish new wave band The Rezillos appeared. In conjunction with the performance, Seymour Stein, managing director of Sire, announced the signing of the group to the label worldwide. The group's first Sire release was in England through Phonogram Ltd. The group is currently recording its first album with producer Tony Bongiovi. Seen backstage at CBGB's are (from left): Ken Kushnick, director of artist development, Sire; Seymour Stein, managing director, Sire; Luke Warm, Rezillos; Marc Nathan, director of west coast operations, Sire; William Mysterious, Rezillos; Fay Fife, Rezillos; Angel Patterson, Rezillos; (front) Eugene Reynolds, Rezillos; Janis Schacht, press officer, Sire.



THE ALBUM CHART

PRICE CODE

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

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

FEB. 25	FEB. 18	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART	
1	1	SATURDAY NIGHT FEVER BEE GEES AND VARIOUS ARTISTS RSO RS2 4001 (6th Week)	10	J
2	2	NEWS OF THE WORLD QUEEN/Elektra 6E 112	14	G
3	3	RUMOURS FLEETWOOD MAC/Warner Bros. BSK 3010	53	G
4	6	RUNNING ON EMPTY JACKSON BROWNE/Asylum 6E 113	9	G
5	8	THE STRANGER BILLY JOEL/Columbia JC 34987	21	G
6	5	ALL 'N ALL EARTH, WIND & FIRE/Columbia JC 34905	13	G
7	4	FOOT LOOSE & FANCY FREE ROD STEWART/Warner Bros. BSK 3092	15	G
8	7	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104	24	G
9	9	BORN LATE SHAUN CASSIDY/Warner/Curb BSK 3126 (WB)	14	G
10	10	I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND/Columbia JC 34990	14	G
11	13	THE GRAND ILLUSION STYX/A&M SP 4637	31	G
12	14	POINT OF KNOW RETURN KANSAS/Kirshner JZ 34929 (CBS)	19	G
13	12	CLOSE ENCOUNTERS OF THE THIRD KIND (ORIGINAL SOUNDTRACK)/Arista AL 9500	9	G
14	11	KISS ALIVE II /Casablanca NBLP 7076	15	I
15	15	SHAUN CASSIDY /Warner/Curb BS 3067 (WB)	35	F
16	18	SLOWHAND ERIC CLAPTON/RSO RS 1 3030	14	G
17	20	AJA STEELY DAN/ABC AA 1006	21	G
18	51	DOUBLE LIVE GONZO! TED NUGENT/Epic KE 2 35069	3	I
19	16	STREET SURVIVORS LYNRYD SKYNYRD/MCA 30289	17	G
20	22	WATERMARK ART GARFUNKEL/Columbia JC 34975	5	G
21	19	OUT OF THE BLUE ELO/Jet JTLA 823 L2 (UA)	14	I
22	17	DRAW THE LINE AEROSMITH/Columbia JC 34856	10	G
23	23	FUNKENTELECHY VS THE PLACEBO SYNDROME PARLIAMENT/Casablanca NBLP 7034	11	G
24	21	COMMODORES LIVE /Motown M9 894A2	17	I
25	24	DOWN TWO THEN LEFT BOZ SCAGGS/Columbia JC 34729	8	G
26	30	LONGER FUSE DAN HILL/20th Century T 547	9	G
27	26	GREATEST HITS, ETC. PAUL SIMON/Columbia JC 34032	14	G
28	29	THANKFUL NATALIE COLE/Capitol SW 11708	12	G
29	25	STAR WARS (ORIGINAL SOUNDTRACK)/20th Century 2T 541 37	H	
30	35	WEEKEND IN L.A. GEORGE BENSON/Warner Bros. 2WB 3139 4	X	
31	43	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2686	4	G
32	34	FRENCH KISS BOB WELCH/Capitol ST 11663	21	G
33	27	THE STORY OF STAR WARS (FROM THE ORIGINAL SOUNDTRACK)/20th Century T 550	10	G
34	31	LIVE AT THE BIJOU GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)	10	G
35	28	GALAXY WAR /MCA 3030	13	G
36	41	BLUE LIGHTS IN THE BASEMENT ROBERTA FLACK/Atlantic SD 19149	7	G
37	46	GOLDEN TIME OF DAY MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710	4	G



CHARTMAKER OF THE WEEK

38 — **EVEN NOW**
 BARRY MANILOW
 Arista AB 4164



39	42	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149 5	G
40	44	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141 5	G
41	32	FOREIGNER /Atlantic SD 19109	48

42	36	BOOK OF DREAMS STEVE MILLER BAND/Capitol SO 11630 40	G
43	33	LITTLE CRIMINALS RANDY NEWMAN/Warner Bros. BSK 3079 19	G
44	54	STREET PLAYER RUFUS/CHAKA KHAN/ABC AA 1049 3	G
45	52	CATS ON THE COAST SEA LEVEL/Capricorn CPN 0198 5	G
46	48	MY AIM IS TRUE ELVIS COSTELLO/Columbia JC 35037 7	G
47	39	BOSTON /Epic JE 34188 74	G
48	38	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587 19	K
49	50	PLAYER /RSO RS 1 3026 6	G
50	47	BARRY MANILOW LIVE /Arista AL 8500 39	I
51	57	HERE AT LAST—BEE GEES LIVE /RSO RS2 3901 39	I
52	37	DON JUAN'S RECKLESS DAUGHTER JONI MITCHELL/Asylum BB 701 9	G
53	53	CHIC /Atlantic SD 19153 8	G
54	58	DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT /RCA AFL1 2402 4	G
55	40	LET'S GET SMALL STEVE MARTIN/Warner Bros. BSK 3090 22	G
56	66	INFINITY JOURNEY /Columbia JC 34912 4	G
57	49	LEIF GARRETT /Atlantic SD 19152 9	G
58	45	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb BS 3118 (WB) 18	F
59	55	OLIVIA NEWTON-JOHN'S GREATEST HITS /MCA 3028 17	G
60	56	HOTEL CALIFORNIA EAGLES/Asylum 6E 103 62	G
61	59	GREATEST HITS BAY CITY ROLLERS/Arista AB 4158 11	G
62	61	GREATEST HITS, VOL. II ELTON JOHN/MCA 3027 20	G
63	—	PLAYER OF THE YEAR BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093 1	G
64	64	ENCOUNTERS OF EVERY KIND MECO/Millennium MNL P 8004 (Casablanca) 7	G
65	62	LOOKING BACK STEVIE WONDER/Motown M 804 LP3 9	I
66	72	FEELS SO GOOD CHUCK MANGIONE/A&M SP 4658 17	G
67	60	ONCE UPON A TIME DONNA SUMMER/Casablanca NBLP 7078 14	I
68	65	HERE YOU COME AGAIN DOLLY PARTON/RCA AFL1 2544 13	G
69	69	PART 3 KC & THE SUNSHINE BAND/TK 605 42	G
70	70	A FANTASY LOVE AFFAIR PETER BROWN/Drive 104 (TK) 7	G
71	73	DON'T LET ME BE MISUNDERSTOOD SANTA ESMERALDA/Casablanca NBLP 7080 9	G
72	68	FLYING HIGH ON YOUR LOVE BAR KAYS/Mercury SRM 1 5004 13	F
73	63	IN FULL BLOOM ROSE ROYCE/Whitfield WH 3074 (WB) 27	F
74	77	WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLS/Phila. Intl. JZ 35036 (CBS) 7	G
75	82	HEAVEN HELP THE FOOL BOB WEIR/Arista AB 4155 3	G
76	83	THE ALBUM ABBA/Atlantic SD 19164 2	G
77	79	BAT OUT OF HELL MEATLOAF/Epic/Cleveland Intl. PE 34974 11	G
78	85	10 YEARS OF GOLD KENNY ROGERS/United Artists US LA 835 H 3	G
79	86	RAYDIO /Arista AB 4163 2	G
80	81	WHITE HOT ANGEL /Casablanca NBLP 7085 4	G
81	76	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428 33	G
82	80	MENAGERIE BILL WITHERS/Columbia JC 34903 6	G
83	84	TOO HOT TO HANDLE HEATWAVE/Epic PE 34761 29	F
84	67	SECRETS CON FUNK SHUN/Mercury SRM 1 1180 13	G
85	92	HERB ALPERT—HUGH MASEKELA /Horizon SP 728 (A&M) 2	G
86	74	REACH FOR IT GEORGE DUKE/Epic PE 34883 17	F
87	90	WINDOW OF A CHILD SEAWIND/CTI 7 5007 3	G
88	91	OPEN FIRE RONNIE MONTROSE/Warner Bros. BSK 3134 3	F
89	126	EXCITABLE BOY WARREN ZEVON/Asylum 6E 118 1	G
90	78	GREATEST HITS LINDA RONSTADT/Asylum 6E 106 16	F
91	88	KARLA BONOFF /Columbia PC 34672 21	F
92	89	GOIN' BANANAS SIDE EFFECT/Fantasy F 9537 4	G
93	71	WORKS, VOL. II EMERSON, LAKE & PALMER/Atlantic SD 19147 13	G
94	94	BROKEN HEART THE BABYS/Chrysalis CHR 1150 16	G
95	75	I ROBOT ALAN PARSONS PROJECT/Arista AL 7002 34	G
96	87	TURNIN' ON HIGH INERGY/Gordy G 978 (Motown) 17	F
97	100	ONCE UPON A DREAM ENCHANTMENT/Roadshow RS LA811 G (UA) 2	F
98	96	HEADS BOB JAMES/Tappan Zee/Columbia JC 34896 13	G
99	98	THEIR GREATEST HITS: 1971-1975 EAGLES/Asylum 6E 105 104	G
100	99	DIFFERENT MOODS OF ME LONNIE JORDAN/MCA 2329 3	G

PETER BROWN

He's no fantasy.

FACT: Peter Brown is 1978's man to watch. Add to "Do You Wanna Get Funky with Me" (the industry's first Gold 12") his new hit, "Dance With Me" and FANTASY LOVE AFFAIR is something to talk about.

FACT: And the critics are talking. On the album, "A near-perfect blend... progressive rock meets progressive soul in a brilliant synthesis." On the single, "Dance With Me... a TK Klassic... a sure crossover." Vince Aletti, Record World.

FACT: The trades saw it coming. Among his other awards in '77, Record World named Peter Brown the #1 New Male Vocalist, R&B Singles.

FACT: Peter Brown will be on tour in late Spring '78.

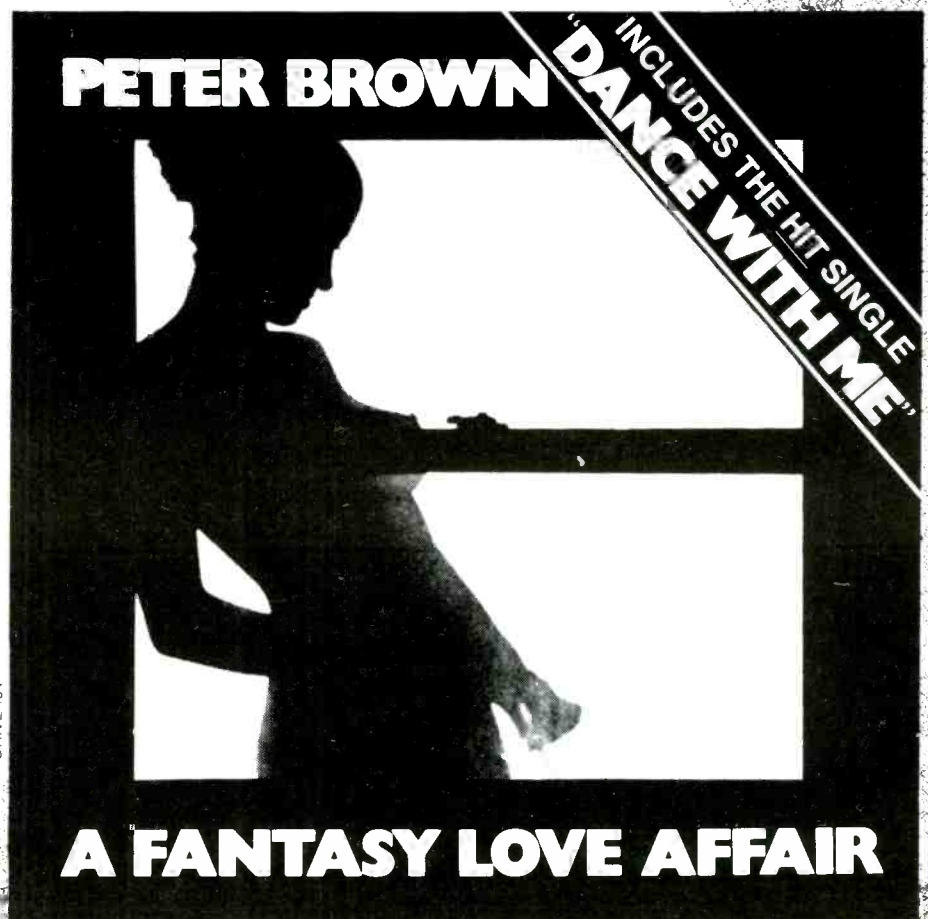
**Peter Brown's no fantasy.
He has arrived.
And that's a fact!**



T.K. Productions, Inc.
DRIVE Records & Tapes. Distributed by  Records.

DRIVE 104

Astral Management—Cory Wade
Agency Representation—Bob Caviano



SOUL TRUTH

By DEDE DABNEY



■ **NEW YORK:** Personal Pick: "Too Much, Too Little, Too Late" — Johnny Mathis/Deneice Williams (Columbia). The vocals of Mathis are complemented by the voice of Ms. Williams as they exchange leads. Jack Gold is the producer of a tune that should move up the charts swiftly.

DEDE'S DITTIES TO WATCH: "I Wouldn't Give You Up" — Goldie Alexander (Amer Can); "I Have To Satisfy (My Need To Party)" — Peaceful Journey — Fat Larry's Band (WMOT).

If you were looking for Jimmy Brooks, after his brief stint with Westbound Records he then found himself a position with Johnny Guitar Watson as national coordinator for this artist. He is now residing in Los Angeles.

Ron Granger emerges in odd places. He is now with Black Radio Exclusive Magazine as the assistant to Sidney Miller, publisher.

RCA Records has announced the recent hiring of Bill Staton, formerly with CTI. Previously, Staton had been with Atlantic.

There is nothing like having a brother in the music business such as Cecil Holmes. Now Sandra Holmes, part of the same family, has found herself a new position with Casablanca Records, promoting for that label. She is under the capable guidance of Ruben Rodriguez, who started handling promotion for that label some time ago. Ms. Holmes started with that company two weeks ago, after leaving All-Platinum.

Etta James is now affiliated with the Kessler/Grass organization.

The Coast

(Continued from page 20)

NUPTIALS AGAIN—Ken Kragen, VP at Management III and understandably cheerful of late as Kenny Rogers' personal manager, is set to wed Cathy Worthington, a real estate agent here, on April 22. Rogers will be best man, while the ceremony will be presided over by the Rev. James Davidson, father of the perpetually grinning John Davidson . . . Randee Goldman, Neil Bogart's assistant at Casablanca, is recovering in the intensive care unit at Cedars-Sinai Hospital following a serious car accident last Monday (13) . . . Manager Jason Cooper (Dave Mason, Ron Wood, Les Dudek, Mike Finnegan et al) married Brenda Harwell on Valentine Day last week at the Bel Air home of buddy Tony Curtis.

Emotions Get Platinum



Columbia recording group The Emotions were presented with platinum award plaques for their latest album "Rejoice," at the recent CBS Records beginning-of-the-year meetings in New Orleans. This is the group's first platinum record for the label, topping their gold album, "Flowers," and single, "Best Of My Love." Pictured are, from left: manager Joe Hutchinson; Pamela Hutchinson of The Emotions; Don Colberg, director, national promotion, Columbia; Jeanette Hawes of The Emotions; Richard Mack, VP, national promotion, CBS Records black music marketing; Sheila Hutchinson of The Emotions; Eddie Sims, director, Columbia national promotion, black music marketing; Bruce Lundvall, president, CBS Records Division; and Bob Sherwood, VP, national promotion, Columbia.

Wolf & Rissmiller To Carry On

(Continued from page 20)

our programs or the format," stated the executive, "but we really want to give a chance to new and young talent." Consequently, the firms will seek more exposure in 2000 to 3000 seat venues. And the dollar concert series that has proved popular in the northwest may see additional exposure in Southern California.

While Rissmiller does not want to tamper with the formula which has made him successful, he is looking to experiment, and the Los Angeles metropolitan area seems to offer a number of intriguing opportunities for this.

The Los Angeles City has been a difficult area for promoters who work with rock acts, simply because of the extremely high police profile involved in monitoring marijuana smoking. Despite the decriminalization of pot in the state (now a first offense results in a ticket and a fine of no more than \$100) there have been a number of hassles involving Los Angeles Police and marijuana smoking concertgoers. But with police chief Ed Davis seeking the governor's post and tendering his police resignation, concert promoters are hopeful that a more lax policy may ensue. "No matter what the law says you still have to work with peo-

ple," said Rissmiller, "and working with the L.A. Police under Ed Davis was difficult, because his attitudes and philosophies were 180 degrees different than ours. Now that he is gone, we are taking a wait and see attitude until we see who they're going to bring in. We hope he'll have an attitude that is more understanding or tolerant of our position."

The Los Angeles Sports Arena, which was the site of a record number of pot busts during a Pink Floyd concert series, is "one of the finest indoor arenas in the country," said Rissmiller, "but it sits there because everybody's afraid: they don't know what's going to happen with the police."

Los Angeles proper has seen a few recent concerts within the city limits that fit into a rock category, most notably the recent Grateful Dead bash at the Shrine Auditorium, located two blocks from the Sports Arena. But, in line with Rissmiller's stated intention to experiment, the concert promoter is looking to book Elvis Costello into a high school. And the new 3000 seat Long Beach Sports Arena will see Harry Chapin in a Wolf and Rissmiller concert. Additionally, the firm is taking a look at various diversification possibilities.

R&B PICKS OF THE WEEK

SINGLE



GLADYS KNIGHT & THE PIPS, "THE ONE AND ONLY" (Famous Music Corp./Ensign Music Corp., ASCAP and BMI). There is nothing like a tasty tune flavored with harmony and melodic phrases which Gladys Knight and her Pips lay out on one destined to make it to the top. Lyrics have played a significant part in the group's image and the delivery of the love song gets the message across. Buddah BDA 592.

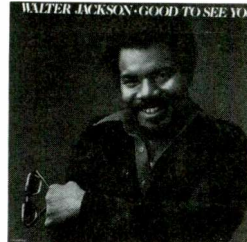
SLEEPER



"PASADO" (Colgems-EMI Music, Inc., ASCAP). A rhythmic single destined to hit many markets. Pockets, founded by Earth, Wind and Fire and produced by Verdine White, have a track with melodic interludes catchy enough to hum along with. Production-wise it meets all the requirements for a strong and zesty r&b reaction. Columbia 3-10687.

ALBUM

WALTER JACKSON, "GOOD TO SEE YOU." The baritone voice of this veteran hits all the right notes on an album set for immediate chartdom. Producer Carl Davis has put together a package to please all the many fans. Cuts like the title track reach all within earshot. However, hitting home strongly are "Open Up Your Heart" and "Forgetting Someone." A tastefully done work from this artist to the people. United Artist CH-LA 844-G.



**You had to be Mr. Cool. You had to out bump everyone.
Well look what it's gotten you.**



Management: Buddy Killen. Produced by Buddy Killen.



JE 35079

“Rub Down” 8-50494

**The invigorating new single by Joe Tex.
From the album “Rub Down” On Epic Records and Tapes.**



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THE R&B SINGLES CHART

FEBRUARY 25, 1978

FEB. 25	FEB. 18	
1	2	WHICH WAY IS UP STARGARD/MCA 40825
2	1	OUR LOVE NATALIE COLE/Capitol 4509
3	4	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490
4	3	TOO HOT TA TROT COMMODORES/Motown 1432
5	12	FLASH LIGHT PARLIAMENT/Casablanca 909
6	5	JACK & JILL RAYDIO/Arista 0283
7	10	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)
8	6	LOVE ME RIGHT DENISE LaSALLE/ABC 12312
9	8	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
10	11	BABY COME BACK PLAYER/RSO 879

11	7	FFUN CON FUNK SHUN/Mercury 73959
12	9	LOVELY DAY BILL WITHERS/Columbia 3 10627
13	13	AIN'T GONNA HURT NOBODY BRICK/Bang 735
14	14	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047 (TK)
15	25	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
16	15	GALAXY WAR/MCA 40820
17	16	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century 2361
18	19	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
19	22	LE SPANK LE PAMPLEMOUSSE/AVI 153
20	21	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)
21	17	BABY, BABY, MY LOVE'S ALL FOR YOU DENIECE WILLIAMS/Columbia 3 10648
22	23	LET'S HAVE SOME FUN BAR KAYS/Mercury 73971
23	32	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 8512
24	27	STAYIN' ALIVE BEE GEES/RSO 885
25	29	AM I LOSING YOU MANHATTANS/Columbia 3 10674
26	30	LET ME PARTY WITH YOU BUNNY SIGLER/Gold Mind 4008 (Salsoul)
27	24	SHOUT IT OUT BT EXPRESS/Columbia 3 10649
28	18	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625
29	20	REACH FOR IT GEORGE DUKE/Epic 8 50463
30	26	SPANK YOUR BLANK BLANK MORRIS JEFFERSON/Parachute 504 (Casablanca)
31	33	CLOSE ENCOUNTERS OF THE THIRD KIND GENE PAGE/Arista 0300
32	36	L-O-V-E U BRASS CONSTRUCTION/United Artists 1120
33	38	DON'T COST YOU NOTHING ASHFORD & SIMPSON/Warner Bros. 8514
34	28	I LOVE YOU DONNA SUMMER/Casablanca 907
35	39	INTIMATE FRIENDS EDDIE KENDRICKS/Tamla 54290 (Motown)
36	31	BELLE AL GREEN/Hi 77505 (Cream)
37	42	WORKIN' TOGETHER MAZE FEATURING FRANKIE BEVERLY/Capitol 4531
38	40	FOR YOUR LOVE, LOVE, LOVE JOE SIMON/Spring 178 (Polydor)
39	52	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463
40	46	BABY, YOU GOT MY NOSE OPEN HAROLD MELVIN & THE BLUE NOTES/ABC 12327
41	35	COCOMOTION EL COCO/AVI 147
42	48	DO YOU LOVE SOMEBODY LUTHER INGRAM/Koko 728

43	49	FIND ME A GIRL THE JACKSONS/Phila. Intl. 8 50496 (CBS)
44	41	PRECIOUS, PRECIOUS O.V. WRIGHT/Hi 77504 (Cream)
45	47	OUT OF THE GHETTO ISAAC HAYES/Polydor 14446
46	50	NEW HORIZONS SYLVERS/Capitol 4532
47	63	NEVER GET ENOUGH OF YOUR LOVE LTD/A&M 2005
48	54	THE PARTY SONG SLAVE/Cotillion 44231 (Atlantic)
49	57	DANCE WITH ME PETER BROWN/Drive 104 (TK)
50	53	CAN YOU GET IT (SUZIE CAESAR) MANDRILL/Arista 0304
51	51	CALL MY JOB ALBERT KING/Tomato 10001
52	55	SISTER FINE IMPACT/WMot-Fantasy 813
53	59	EASY COME, EASY GO SPINNERS/Atlantic 3462
54	65	I COULD HAVE LOVED YOU THE MOMENTS/Stang 5075 (All Platinum)
55	58	WHAT YOU GONNA DO AFTER THE PARTY? WILLIE HUTCH/Motown 1433
56	60	THAT'S ALL RIGHT TOO BRIAN AND BRENDA/Rocket 40809 (MCA)
57	61	LOVE THAT WILL NOT DIE JOHNNY GUITAR WATSON/DJM 1034 (Amherst)
58	62	MAKIN' LOVE IS GOOD FOR YOU BROOK BENTON/Olde World 1100
59	56	PRIVATE PROPERTY DELLS/Mercury 73977
60	64	EMOTION SAMANTHA SANG/Private Stock 178
61	67	FREAKY DEAKY ROY AYERS/Polydor 14451
62	68	TRUST ME MILT MATHEWS/H&L 4692
63	—	YOUR LOVE IS SO GOOD FOR ME DIANA ROSS/Motown 1436
64	—	FANTASY EARTH, WIND & FIRE/Columbia 3 10688
65	69	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 1417
66	72	WE FELL IN LOVE WHILE DANCING BILL BRANDON/Prelude 71102
67	—	WISHING ON A STAR ROSE ROYCE/Whitfield 8531 (WB)
68	—	LOVE IS ALL YOU NEED HI INERGY/Gordy 7157 (Motown)
69	—	ALL THE WAY LOVER MILLIE JACKSON/Spring 179 (Polydor)
70	70	YOU LIKE IT, WE LOVE IT SOUTHRoad CONNECTION/Mahogany 1227
71	—	FEELS SO GOOD CHUCK MANGIONE/A&M 2001
72	—	HEAVEN IS ONLY ONE STEP AWAY CONTROLLERS/Juana 3416 (TK)
73	37	NATIVE NEW YORKER ODYSSEY/RCA 11129
74	71	I CAN SEE CLEARLY NOW RAY CHARLES/Atlantic 3443
75	66	THE END OF THE RAINBOW MCKINLEY MITCHELL/Chimneyville 10219 (TK)

Disco File (Continued from page 42)

totally unique. With Ayers' quiet lead vocal and a sweet female chorus, "Sweet Tears" is quite mellow, perhaps too much so for some tastes, but incredibly appealing. Just listen... The first **Eddie Kendricks** album on Arista, "Vintage '78," was produced by **Jeff Lane**, who makes a definitive departure from his heavy, high-powered **B.T. Express/Brass Construction** sound, scaling things down, one assumes, to suit the more intimate requirements of Kendricks' famous falsetto. But the adjustment isn't an entirely comfortable one—both producer and singer seem somewhat strained—and even the two upbeat tracks that are already getting disco play feel flawed. Both "Ain't No Smoke Without Fire" (previously made by the **King Musker Band**) and "Whip" have a crackling energy, aggressive strings and Kendricks' unmistakable cutting vocals but both lack fullness and drive. Maybe "Whip" is merely too short at 4:00 to build its impact (it ends just as it seems to be gearing up) but "Smoke" (5:58) has a similar lack of intensity even with a lively break. Still, both cuts should be well received for the opportunity they give to hear Kendricks on the dance floor again; maybe they'll grow on us.

ALSO RECOMMENDED: **Eloise Laws'** bright, bouncy "Number One" (ABC), expanded to six minutes for a disco disc and just bursting with high spirits. Laws sounds solid and rich; **Linda Creed** produced... **Tenderness**, a female quartet from Washington, D.C., with a sharp gospel edge and a powerful vocal mix debuts with a song called "Gotta Keep on Trying" on an RCA disco disc—a hot girl group sound sustained by a churning, burning production... "I Was Born This Way," the **Valentino** gay liberation song from a few years ago, has been remade for a Motown disco disc by **Carl Bean** with a superb, driving Philly production by **Norman Harris, Ron Kersey** and **T.G. Conway** (executive producer is the song's composer and prime champion, **Bunny Jones**). The message is a relevant one for the disco community, though many of us are ready for something considerably more militant and aggressive, and the vocals are energetic if uneven. However, most DJs seem to be bypassing the vocal side and playing the instrumental (5:51), a very classy piece of music indeed. (Note: neither the sleeve nor the label of this Motown pressing indicate the record's speed, which turns out to be 33.)

NOTES: The **Kongas** album, "Africanism," has just been released in America on Polydor with the same cover as the import... **AVI** has released **G.M.T. Sound's** **Santa Esmeralda**-esque version of "Ma-laquena" in a somewhat different mix for a "Giant 45"—still recommended if you haven't yet OD'd on the flamenco disco sound. Also on AVI: **D.B.M's** "Discobeatlemania," perhaps the only bear-

(Continued on page 64)

R&B REGIONAL BREAKOUTS

Singles

East:

Luther Ingram (Koko)
LTD (A&M)
Diana Ross (Motown)
Rose Royce (Whitfield)
Millie Jackson (Spring)

South:

Earth, Wind & Fire (Columbia)

Midwest:

Earth, Wind & Fire (Columbia)
Rose Royce (Whitfield)
Millie Jackson (Spring)

West:

Earth, Wind & Fire (Columbia)
Millie Jackson (Spring)

Albums

East:

Bootsy's Rubber Band (Warner Bros.)
Cameo (Chocolate City)
Manhattans (Columbia)
Eddie Kendricks (Arista)

South:

Bootsy's Rubber Band (Warner Bros.)
Manhattans (Columbia)
Eddie Kendricks (Arista)

Midwest:

Bootsy's Rubber Band (Warner Bros.)
Manhattans (Columbia)
Eddie Kendricks (Arista)

West:

Bootsy's Rubber Band (Warner Bros.)
BT Express (Columbia)
Faze-O (She)
Bunny Sigler (Gold Mind)

The Chi-lites are back!

**And Brunswick
proudly presents their
newest recording**

**“THE
FIRST
TIME”**

BR 55546

BRUNSWICK

DAKAR

FEBRUARY 25, 1978

1. **SATURDAY NIGHT FEVER**
BEE GEES & VARIOUS ARTISTS/RSO RS2 4001
2. **ALL 'N ALL**
EARTH, WIND & FIRE/Columbia JC 34905
3. **FUNKENTELECHY VS. THE PLACEBO SYNDROME**
PARLIAMENT/Casablanca NBLP 1034
4. **THANKFUL**
NATALIE COLE/Capitol SW 11708
5. **BLUE LIGHTS IN THE BASEMENT**
ROBERTA FLACK/Atlantic SD 19149
6. **GOLDEN TIME OF DAY**
MAZE FEATURING FRANKIE BEVERLY/Capitol ST 11710
7. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2 WB 3139
8. **STREET PLAYER**
RUFUS/CHAKA KHAN/ABC AA 1049
9. **COMMODORES LIVE**
Motown M9 894 A2
10. **FLYING HIGH ON YOUR LOVE**
BAR KAYS/Mercury SRM 1 5004
11. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
12. **GALAXY**
WAR/MCA 3030
13. **WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL**
LOU RAWLS/Phila. Intl. JZ 35036 (CBS)
14. **ONCE UPON A DREAM**
ENCHANTMENT/Roadshow RS LA811 G (UA)
15. **SECRETS**
CON FUNK SHUN/Mercury SRM 1 1180
16. **TOO HOT TO HANDLE**
HEATWAVE/Epic PE 34761
17. **IN FULL BLOOM**
ROSE ROYCE/Whitfield WH 3074 (WB)
18. **PLAYER OF THE YEAR**
BOOTSY'S RUBBER BAND/Warner Bros. BSK 3093
19. **CHIC**
Atlantic SD 19153
20. **DR. BUZZARD'S ORIGINAL SAVANNAH BAND MEETS KING PENETT**
RCA AFL1 2402
21. **RAYDIO**
Arista AB 4163
22. **SHOUT!**
BT EXPRESS/Columbia JC 35078
23. **FANTASY LOVE AFFAIR**
PETER BROWN/Drive 104 (TK)
24. **MENAGERIE**
BILL WITHERS/Columbia JC 34903
25. **WE ALL KNOW WHO WE ARE**
CAMEO/Chocolate City CCLP 2004 (Casablanca)
26. **MR. MEAN**
OHIO PLAYERS/Mercury SRM 1 3707
27. **BRICK**
Bang BLP 409
28. **FEELIN' BITCHY**
MILLIE JACKSON/Spring SP 1 6715 (Polydor)
29. **ONCE UPON A TIME**
DONNA SUMMER/Casablanca NBLP 7078
30. **PEABO**
PEABO BRYSON/Capitol ST 11729
31. **RIDING HIGH**
FAZE-O/She SH 740 (Atlantic)
32. **SEND IT**
ASHFORD & SIMPSON/Warner Bros. 3088
33. **THERE IS NO GOOD IN GOODBYE**
MANHATTANS/Columbia JC 35252
34. **THE HARDNESS OF THE WORLD**
SLAVE/Cotillion 5201 (Atlantic)
35. **LET ME PARTY WITH YOU**
BUNNY SIGLER/Gold Mind GZS 7502 (Salsoul)
36. **VINTAGE '78**
EDDIE KENDRICKS/Arista 4170
37. **SOMETHING TO LOVE**
LTD/A&M SP 4646
38. **I LOVE MY MUSIC**
WILD CHERRY/Epic/Sweet City JE 35011
39. **SUPERNATURE**
CERRONE/Cotillion 5202 (Atlantic)
40. **BARRY WHITE SINGS FOR SOMEONE YOU LOVE**
20th Century T 543

Atlantic Fetes Mitchell



Atlantic Records executives welcomed Prince Phillip Mitchell to the label at a party at Atlantic's New York headquarters recently. Mitchell's Atlantic debut, "Make It Good," was released late last month. Shown at the gathering are (from left) Atlantic r&b/a&r product manager Bill Cureton, senior vice president Michael Klentner, VP/director of special markets Hillery Johnson, Prince Phillip Mitchell, executive VP Sheldon Vogel, president Jerry Greenberg, and Mitchell's manager, Aki Aleong.

Disco File (Continued from page 62)

able **Beatles** medley, disco style. Originally released in France and running more than six minutes, this is still for fans of the Fab Four only and has been retitled "Beatlemania" for U.S. consumption... Due out this coming week, but already on the DISCO FILE Top 20 due to heavy advance promotional pressings: TK's **USA-European Connection**.

READERS' POLL: Accompanying this column is a list of the Top 25 Disco Records of 1977 compiled from year-end lists sent in by DISCO FILE readers, primarily disco DJs. I'm pleased to note that all but two of the records on the readers' list were included on DISCO FILE's own Top 25 (printed in the December 31, 1977 issue) if in a rather different order. The two exceptions: **Claudja Barry's** "Sweet Dynamite" album and **Brainstorm's** "Lovin Is Really My Game," the latter a sleeper hit that actually topped a couple of readers' lists—both worthy choices. Also showing up strong: **Mike Theodore's** "Cosmic Wind" album, especially "The Bull;" **Peter Brown's** "Do You Wanna Get Funky With Me;" **Anthony White's** "Block Party/I Can't Turn You Loose;" the **Pattie Brooks** album, "Love Shook;" "Dancin'"; the remix by **Crown Heights Affair**; "Run-away," the **Salsoul Orchestra/Loleatta Holloway** collaboration; "Tramps III;" **Grace Jones' "Portfolio**;" "Got to Have Your Love" by the **Fantastic Four**; and **Barry White's** "It's Ecstasy When You Lay Down Next to Me." As expected, **Thelma Houston's** "Don't Leave Me This Way" also did extremely well, with a number of people choosing the record first on their list (one anonymous reader noted: "I don't care what year it came out—always will be #1"). But I suspect many people excluded Houston's record, as I had, because it is actually a 1976 release, so, rather than give the song a deceptive position on the chart, I've again relegated it to a footnote. Remember, however, that "Don't Leave Me This Way" came in at #11 on the 1976 Readers' Poll. Among the material used in compiling this year's list were lists from the Bay Area Disco DJ Association, the Long Island Disco DJ's Association and the South Florida Disco DJ's Association along with individual readers' lists. Thank you for participation and encouragement.

Readers Poll Results

The Top 25 Disco Records Of 1977

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. LOVE & KISSES—Casablanca (lp) 2. VILLAGE PEOPLE—Casablanca (lp) 3. DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Co.—Westbound (lp cuts) 4. I FEEL LOVE/I REMEMBER YESTERDAY—Donna Summer—Casablanca (lp cut/lp) 5. LOVE IN C MINOR—Cerrone—Cotillion (lp) 6. DISCO INFERNO—Trammps—Atlantic (lp) 7. DO WHAT YOU WANNA DO—T Connection—TK (disco disc) 8. DANCE, DANCE, DANCE—Chic—Atlantic (disco disc) 9. DON'T LET ME BE MISUNDERSTOOD—Santa Esmeralda—Casablanca (lp) 10. GOT TO GIVE IT UP—Marvin Gaye—Tamla (lp cut) 11. UPTOWN FESTIVAL—Shalamar—Soul Train (disco disc) 12. SUPERNATURE/CERRONE'S PARADISE—Cerrone—Cotillion (lps) | <ol style="list-style-type: none"> 13. NATIVE NEW YORKER—Odyssey—RCA (disco disc) 14. AFRICAN QUEENS—Ritchie Family—Marlin (lp) 15. SWEET DYNAMITE—Claudja Barry—Salsoul (lp) 16. I NEED A MAN—Grace Jones—Beam Junction (disco disc) 17. HIT AND RUN—Loleatta Holloway—Gold Mind (disco disc/lp cut) 18. FROM HERE TO ETERNITY—Giorgio—Casablanca (lp) 19. MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (disco disc) 20. TEDDY PENDERGRASS—Phila. Intl. (lp) 21. COCOMOTION—El Coco—AVI (disco disc) 22. ONCE UPON A TIME—Donna Summer—Casablanca (lp) 23. DR. LOVE—First Choice—Gold Mind (disco disc) 24. HOLD TIGHT—Vicki Sue Robinson—RCA (disco disc) 25. LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (disco disc) |
|--|---|

FEBRUARY 25, 1978

1. **WEEKEND IN L.A.**
GEORGE BENSON/Warner Bros. 2WB 3139
2. **LIVE AT THE BIJOU**
GROVER WASHINGTON, JR./Kudu KUX 3637 (Motown)
3. **HEADS**
BOB JAMES/Tappan Zee/Columbia JC 34896
4. **FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
5. **REACH FOR IT**
GEORGE DUKE/Epic JE 34883
6. **TEQUILA MOCKINGBIRD**
RAMSEY LEWIS/Columbia JC 35018
7. **HAVANA CANDY**
PATTI AUSTIN/CTI 7 5006
8. **WINDOW OF A CHILD**
SEAWIND CTI 7 5007
9. **HERB ALPERT-HUGH MASEKELA**
Horizon SP 728 (A&M)
10. **HOLD ON**
NOEL POINTER/United Artists UA LA 848 H
11. **INNER VOICES**
McCOY TYNER/Milestone M 9079 (Fantasy)
12. **RUBY, RUBY**
GATO BARBIERI/A&M SP 4655
13. **ENIGMATIC OCEAN**
JEAN-LUC PONTY/Atlantic SD 19110
14. **MULTIPLICATION**
ERIC GALE/Columbia JC 34938
15. **MONTREUX SUMMIT, VOL. I**
VARIOUS ARTISTS/Columbia JG 35005
16. **FUNK IN A MASON JAR**
HARVEY MASON/Arista AB 4157
17. **EASY LIVING**
SONNY ROLLINS/Milestone M 9080 (Fantasy)
18. **RAINBOW SEEKER**
JOE SAMPLE/ABC AA 1050
19. **ACTION**
BLACKBYRDS/Fantasy F 9535
20. **TIGHTROPE**
STEVE KHAN/Tappan Zee/Columbia JC 34857
21. **I CRY, I SMILE**
NARADA MICHAEL WALDEN/Atlantic SD 19141
22. **NEW VINTAGE**
MAYNARD FERGUSON/Columbia JC 34977
23. **NIGHTWINGS**
STANLEY TURRENTINE/Fantasy F 9534
24. **BLOW IT OUT**
TOM SCOTT/Epic/Ode PE 34966
25. **ONE OF A KIND**
DAVE GRUSIN/Polydor PD 1 6118
26. **THE QUINTET**
V.S.O.P./Columbia C2 34976
27. **FREE AS THE WIND**
CRUSADERS/ABC Blue Thumb BT 6029
28. **TRUE TO LIFE**
RAY CHARLES/Atlantic SD 19142
29. **MAGIC**
BILLY COBHAM/Columbia JC 34939
30. **BREEZIN'**
GEORGE BENSON/Warner Bros. BSK 3111
31. **ALONE AGAIN**
BILL EVANS/Fantasy F 9542
32. **THE PATH**
RALPH MacDONALD/Marlin 2210
33. **OXYGENE**
JEAN-MICHEL JARRE/Polydor PD 1 6112
34. **URBANIAC**
MICHAEL URBANIAK/Inner City 1036
35. **TWO FOR THE ROAD**
CORYELL-KHAN/Arista AB 4157
36. **SOPHISTICATED GIANT**
DEXTER GORDON/Columbia JC 34989
37. **SKY ISLANDS**
CALDERA/Capitol 11658
38. **LOVE WILL FIND A WAY**
PHAROAH SANDERS/Arista 4161
39. **LIFESTYLE (LIVING AND LOVING)**
JOHN KLEMMER/ABC AB 1007
40. **LIFELINE**
ROY AYERS UBIQUITY/Polydor PD 1 6108

Coal Strike Takes Toll on Record Industry

(Continued from page 3)

medy businesses' woes in the area. Estimates vary on how long it will take for coal production to return to normal levels after a 10-week layoff, but it could be weeks after a settlement before all restrictions are lifted.

Record pressing plants in Terre Haute (Columbia), Indianapolis (RCA) and Richmond, Indiana (PRC) were already shutting off lights and some machinery last week, reducing their power consumption by 10 to 15 percent. PRC made plans to lay off 50 of its 500 Richmond employees, cut back from a seven to a five-day work week and reduce production by about 15 percent this week if the strike is not resolved, according to Charles Brooks, the plant engineer. Similar layoffs and production cutbacks will follow elsewhere in the area as coal supplies dwindle.

Some retailers in those states had felt no ill effects from the power cutbacks late last week, but others saw their stores' snow-storm-weakened condition deteriorating even further.

"It's going to get worse," said Jimmy Grimes of the National Record Mart chain, where 15 of 55 stores have gone to shorter hours and lost 10 to 15 percent of their business. "They're talking about mandatory cutbacks in outdoor advertising and in mall hours now. Already our Parkersburg store has gone from 10-10 hours to 11-9, and from that to 11:30-8. So it's getting progressively worse. I just received a note that says half the lights are off in the Athens mall, and the escalators have been turned off, too.

"It's affecting us most in Pittsburgh and West Virginia," Grimes continued. "Ohio is still running pretty close to normal right now. In West Virginia, though, the effect is twofold: not only are the hours shorter, but most of our customers there are miners, and they're not buying records right now."

The midwest concert business, already battered by blizzards in recent weeks, lost a number of dates last week, and more losses are likely. Dave Lucas of Sunshine Productions, an Indiana promoter, managed to present a show at the Indianapolis convention center, which has an oil-fired generator, but said he was "waiting to hear" on several other dates.

Phil Lashinsky of Entam Ltd. wasn't so fortunate. His company lost two concerts at Indiana State University in Terre Haute, where all evening and extra-curricular activities were cancelled, and he said he expected more such losses.

"I would imagine that you're going to be seeing a tremendous amount of cancellations and rescheduling in the next few weeks, because these are really superfluous events in an emergency situation like this," Lashinsky said.

"Last year it was no gas and low temperatures, this year it's snow and no electricity—maybe next it will be locusts," he added.

In Los Angeles, awareness of the effect of power cutbacks on an already crippled talent marketplace in the east and midwest was only just spreading through the management and booking community. But one personal manager, who preferred to remain anonymous, told RW he had already been forced to scrap an important tour, which he's now in the process of rescheduling with his booking agent.

"We just shelved three weeks worth of dates," he commented. "As of Wednesday (15), the restrictions passed in Ohio and Indiana curtailed non-essential power uses, and that clearly meant both concerts and sporting events to us. But it's not just the coal strike, or the regulations just passed, that is affecting our outlook.

"I was worried that it might be my artist and this particular tour, but I'd already started talking with other managers and agents, and I see live business off throughout the east. Whether or not you have enough power or heat in the hall is almost immaterial if you can't get people to climb into their cars and drive to the gig. And that's what seems to be happening. A lot of major acts are having troubles filling halls, and I'm worried for a number of artists I know are ready to go out in the next few weeks."

Even more harrowing is the situation facing acts already on the road. Typical of the problems facing midwestern tours since late January is the recent Jay Fer-

guson tour, as reviewed by John Babcock of MPM Management, which represents the artist. Ferguson had embarked on a mid-western tour leg in late January, in support of his current "Thunder Island" (Asylum) single. From the start, Babcock says, "It was amazing."

"When Jay started his tour initially, he went into Cleveland to open for Emerson, Lake and Palmer. That happened to be the day the National Guard closed down the city because of the blizzard, and as a result of that, the band was locked in their hotel for two days. In turn, Jay couldn't make the next date in Milwaukee, and that's the first time he's ever missed a concert." Even before the continuing strike led to the new utilities restrictions, Babcock says energy problems and bad weather were disrupting live work.

\$30,000 Loss

"We reached the point where we were blowing dates all around, because we simply couldn't move people and equipment from one site to the next. It was just incredibly frustrating, because when you've got a hit record, you want to play, and it's critical that you do. But we couldn't even get around Lake Michigan. We lost \$30,000 during the first week, and after two weeks we just had to pull our horns in."

Babcock also reports similar obstacles crippling tours by other acts, with cancellations becoming unavoidable for headliners and opening acts alike. "Now, with the energy problem, it's gotten even worse," he added. "There's no question that everybody's having problems. It's almost untenable to go out, although we're going to still try and do a few selective dates in the east. But at this point, when we could really use live exposure, we're having to shift to advertising and promotion campaigns to try and compensate."

A Rose By Any Other Name . . .



Billy Falcon's *Burning Rose* is shown celebrating the release of the album of the same name at the offices of Charles Koppelman's Manhattan Records. It is the first album to be released on the UA custom label. The first single from the album, "Friday Night," has just been released. Falcon and his band will be appearing in a special concert at My Father's Place in Roslyn, Long Island on February 14, which will be broadcast live over WLIR-FM. Billy Falcon's *Burning Rose* will also make their New York City debut at The Bottom Line, February 22-23. Pictured at left are: Glenn Eichler, Billy Milne and Ricky Zolo of BFBR; Charles Koppelman, president of Manhattan Records; Falcon; Jerry Tannenbaum, Falcon's manager; Martin Bandier, executive vice president of Manhattan Records; and Michael Vissagio of BFBR.

Leo Diston Dies

■ NEW YORK — Leo Diston, long-time employee of Chappell Music Co., died Thursday, Feb. 16 at St. Claire's Hospital, N.Y.C. He was 70.

Diston began his music publishing career at Chappell in 1935. Starting as a song plugger, he worked in Chappell's professional department until his retirement in 1974. At that time he became a consultant to the company handling Chappell's catalogue for use in radio and television commercials, and also working with record companies in the areas of special products and premiums. Prior to joining Chappell he worked at several other major publishers.

H&L Signs Two

■ NEW YORK—Joanne Vaughan of H&L Records' a&r department has announced the signing of two r&b artists, Sandy Mercer and Milt Matthews, to the label. Mercer currently has the disco disc, "Play With Me," and Matthews is represented by the single "Trust Me." Both will have albums released this month.

Col Pictures Ind.

(Continued from page 4)

and revenues from the corporation's Arista Records subsidiary led the way.

Net income for the quarter ended Dec. 31 was \$25,800,000 or \$2.77 per share, including \$9,749,000 from a non-recurring gain on the sale of leasehold interests and an extraordinary credit of \$5,100,000 from the use of tax loss carryforwards. This compares with \$3,422,000 or \$.41 per share in net income for the comparable quarter in 1976.

Net income for the six months just ended was \$36,735,000 or \$3.97 per share, up from \$21,908,000 or \$2.64 per share a year ago.

Revenues for the quarter and six months were \$131,090,000 and \$247,887,000 respectively; compared with \$84,782,000 and \$174,545,000 for the same periods a year ago.

Columbia Pictures' records and music division, of which Arista is a part, reported revenues of \$20,507,000 for the quarter ended Dec. 31, up from \$8,262,000 a year ago. The division also reversed losses of \$24,000 for that quarter in 1976, recording net income of \$1,586,000 for the quarter ended Dec. 31, 1977. For the six months ended the same date, the division's revenues climbed to \$35,443,000 from \$15,617,000 a year ago; net income for the period rose to \$2,254,000, compared with a net loss of \$302,000 for the second six months of 1976.

Record World en Mexico

By VILO ARIAS SILVA

■ MEXICO—Juan Gabriel se decidió y firmó con Ariola. El convenio, establece que por tres años el sello que dirige **Fernando Hernández** tendrá la exclusividad mundial del autor-intérprete que por varias temporadas continúa siendo la figura del año en México, tanto por las gigantescas ventas logradas con cada una de sus producciones, como por la difusión que acapara en las emisoras de mayor rating.

Los motivos que lo impulsaron a dejar RCA y que públicamente declaró **Juan Gabriel**, han sido que el sello Ariola le asegura la internacionalización que según el artista no fué posible lograr en RCA. Asimismo, quedó formalizado el compromiso que sus producciones serán realizadas en el extranjero. Y por último, un detalle muy importante en su vida personal—como lo manifiesta—es el hecho que desde las primeras conversaciones con los directivos de Ariola fué tratado como un señor. Por su parte Ariola, que agresivamente está completando un elenco de lujo, manifestó en la palabra de su Gerente General **Fernando Hernández**, que el primer paso con **Juan Gabriel** será grabar en España e Inglaterra sus producciones, las mismas que estarán dirigidas por **Eduardo Magallanes**.

De esta forma, se despejó la incógnita que surgió meses atrás al aproximarse la finalización del contrato de **Juan Gabriel** con RCA... Violentamente se vislumbran como grandes hits, "Volcán" interpretado por **José José** (Ariola) y "Pólvora mojada" con **Pablo Abaira** (Mélody)... Siguen engañándose a sí mismos algunos autores de reconocido talento, que tratan por todos los medios de insistir como intérpretes sin tener facultades para hacerlo, no tomando en cuenta que lo único que logran es caer en un lamentable ridículo. Ultimamente han surgido esta clase de producciones, que a pesar de contar con aceptables arreglos musicales, cuando aparece la voz, se viene abajo la producción, por más que con los coros traten de cubrir al intérprete... Después de colocar su primer éxito discográfico con "Amor sin final," **Emmanuel** (RCA) afianza su más reciente lanzamiento "Sin caballero no hay dama."

Tremendo el apoyo que despliega Polydor en favor del grupo español **Trigo Limpio**, quienes

paulatinamente se colocan con su creación "Rómpeme, máteme"... **Alfonso García Santillana** es el nuevo Presidente de la Asociación de Editores Mexicanos de Música A.C., lo acompañan en el nuevo Consejo Directivo para el año 1978, el Lic. **Alberto Vega** como Primer Vice Presidente; **Enrique Márquez** como Segundo Vice Presidente; **Eduardo Ballestrini** como Secretario; **Angel Hernández** como Tesorero; **Mario de Jesús** como Primer Vocal; **Humberto Ríos** como Segundo Vocal y **Ramón Paz** como Tercer Vocal.

EMI Cápitol decidido a consolidar a muchas de sus estrellas internacionales para la presente temporada. Entre estas figuras se cuentan a **Miguel Gallardo** y **Lorenzo Santamaría** de España; **Marcelo** y **José Alfredo Fuentes** "El Pollo" de Chile; **José Augusto** de Brasil y **Mario Echeverría** de Argentina... Con la fuerza de hit nacional se extiende el "Por qué tú no me quieres" del grupo **Miramar** (Acción)... Otro éxito de Fania con el tema "Catalina La O" que interpreta **Pete "Conde" Rodríguez**. En estos resulta-

(Continued on page 68)

VIP of the Week

By EUNICE VALLE

■ En 1975 Teddy Fregoso, un renombrado compositor Mexicano y reconocido hombre de la Radio en el Sur de California y México, formó la estación de Radio XPRS, junto con el joven hombre de negocios **José Molina**... Dos años después, Teddy le dió la dirección musical de su querida "Gigante Musical-Radio Express" al talentoso y versátil joven, oriundo de Lima, Perú, y reconocido en el medio musical Californiano como el "**Flaco**" **Freddy Morales**... Freddy empezó a trabajar en la radio cuando apenas era un estudiante de secundaria y ejerció la dirección de Programación de Radio Atalaya, una de las estaciones juveniles más escuchadas en Perú y la que revolucionó el ambiente radial a causa del nuevo estilo de siete jóvenes valores del mundo musical, allá por los setenta.

Freddy, ganador del trofeo latinoamericano "Guido," por dos años consecutivos, también tuvo a su cargo programas de corte juvenil en dos estaciones de Televisión del Perú. En 1972 se vino a los Estados Unidos y gracias a

(Continued on page 67)

DESDE NUESTRO RINCON INTERNACIONAL

By TOMAS FUNDORA



■ Durante la reunión que mantuve con los nuevos directivos de la Asociación de Autores y Editores de España (SGAE) se respiraban aires nuevos y muy optimistas. Nuevas medidas y proyecciones irán marcando nuevas pautas en la asociación, tanto en su desarrollo nacional como el más importante estos momentos para España y sus autores, que es el internacional. En esta reunión se trataron tópicos en extremo interesante, de los cuales me iré haciendo eco a medida que los acontecimientos vayan mostrando la necesidad. De todas maneras, felicito calurosamente a la Asociación por el nuevo camino que está abriendo ante ella.

Sale, al aire por el Canal 23 de Miami, Florida, un programa realizado por Omar Marchant, Gerente de Peer Southern del área y figura de la televisión, titulado "El Amor." Dicho programa saldrá vía satélite y será recogido por la mayoría de las estaciones de televisión con programación latina de Estados Unidos, a las 8:30 hora del Este y Pacífico y Central a las 7:30. En el programa aparecerán

Julio Iglesias, **Olga Guillot**, **Rolando Laserie**, **Nati Mistral**, **José José**, **Susy Lemans** y **Miami Sound Machine** entre otros. Y hablando de **Miami Sound Machine**, su nueva grabación en Inglés en la cual se incluye "I Want You To Love Me" está recibiendo gran aceptación dentro de las programaciones en Inglés. Como siempre, las versiones en Español de todos los nuevos temas, también saldrán al mercado próximamente. La cotización de este grupo está subiendo incesantemente... **Fruko** ganó en Colombia el "Congo de Oro" de Barranquilla, otorgado al final del Carnaval, en el "Coliseo Edgardo Perea." Este premio se une al de la revista Antena de Colombia, que le reconoció hace varias semanas como "La Orquesta del Año" en Colombia. **Fruko** iniciará próximamente una gira por Estados Unidos que le llevará a varias ciudades entre las cuales se destacan Nueva York, Chicago, Los Angeles y Houston.



Clara Nunes

La Asociación de Productores de Discos de Brasil, otorgó su premio anual "Villalobos a los siguientes artistas: De Emi Odeón, **Milton Nascimento**, Artista Masculino del Año; **Clara Nunes**, Artista Femenino del Año; **Joao Nogueira**, Revelación Masculina del Año; **Simone**, Revelación Femenina del Año; **Egberto Gismonti** como el "Mejor Productor de Instrumentales" y **Noguchi** el "Mejor Diseñador de Portadas." De CBS, **Roberto Carlos** se llevó el premio como "Mejor Intérprete de Larga Duración del Año." Copacabana tuvo en **Wando** al "Mejor Intérprete de Sencillos." RCA tuvo a **Eliana Pitman** como la "Mejor Intérprete Femenina de Sencillos" y **Radamés Gnatalli** como el "Mejor Arreglo." Phonodisc tuvo en **Pelao** la "Mejor Dirección Artística" y Phonogram tuvo en **Gal Costa** la "Mejor Artista Femenina y a "Meus Caros Amigos" de **Chico Buarque** como el "Mejor Album." ¡Nuestra felicitación a todos los involucrados!

Firmó **Angel Velázquez** en España, a nombre de la empresa discográfica Amanecer 76 a **Nicolás Venditti**, líder del grupo de salsa Un Poquito de Todo como artistas exclusivos de la firma. Una grabación del grupo saldrá al mercado dentro de las próximas semanas... Según noticias sin confirmar, **Louis Coutolenc**, presidente de RCA Records, N.Y. y presidente de RCA, México, acaba de nombrar a **Gabriel Hernández** como Vicepresidente de Finanzas y a Guillermo Infante como Gerente General de

(Continued on page 68)



Venditti y Velazquez



Nelson Gonzalez

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (A. GONZALEZ)

1. SON TUS PERJUMENES MUJER
LOS ALVARADO/Ariola
2. LA HUERFANITA
BIANCA CAZARES/Volcan
3. DEJA DE LLORAR CHIQUILLA
LOS TIGRES DEL NORTE/Fama
4. HOMBRE
NAPOLEON/Raff
5. SEGUIRE MI CAMINO
JULIO IGLESIAS/Alhambra
6. SEGUIRE LLORANDO
GRUPO MIRAMAR/Safari
7. TE VAS, TE VAS
LOS SONADORES/Yuriko
8. DEJA DE PENSAR
RIVIERA 76/Fama
9. MI AMOR IMPOSIBLE
LOS PASTELES VERDES/Microfon
10. SOLO
LOS BUKIS/Melody

Hartford

By WRYM (O. AGUILERA & W. MARTINEZ)

1. JUAN EN LA CIUDAD
RICARDO REY/BOBBY CRUZ/Vaya
2. ANIVERSARIO DE BODAS
EL GRAN TRIO/Montilla
3. ESTUPIDOS
PERLA/Audio Latino
4. SEGUIRE MI CAMINO
JULIO IGLESIAS/Alhambra
5. UD. ABUSO
CELIA Y WILLIE/Vaya
6. UN HIJO EN FEBRERO
ALDO MONGES/Microfon
7. COQUETA
ORQ. SUBLIME/TR
8. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
9. QUE CALLE QUIEN QUIERA LLAMAR
LOS TRES ORIGINALES/Mari Lou
10. NADIE SABE
ROBERTO ROENA/Internacional

Los Angeles

By KWKW (PEPE ROLON)

1. CLODOMIRO EL NAJO
RUPERTO Y LOS MIS/Orfeon
2. MI AMOR IMPOSIBLE
LOS PASTELES VERDES/Microfon
3. TARDE
ROCIO DURCAL/Pronto
4. EL HIPO DE PERICO
SONORA ESTRELLA/Gas
5. AMIGO
ROBERTO CARLOS/CBS
6. TE VAS ANGEL MIO
CORNELIO REYNA/CR
7. RUEDITAS DE AMOR
HNOS. BARRON/Joey
8. COMO NO CREER EN DIOS
WILKINS/Velvet
9. ACTOR
JAVIER GONZALEZ/Delmar
10. SON TUS PERJUMENES MUJER
LOS ALVARADO/Ariola

New York

By RADIO JIT (MIKE CASINO)

1. COMO NO CREER EN DIOS
WILKINS
2. PRONOSTICO
IMPACTO CREA
3. GATO ENTRE MACUTO
LUISITO MARTI
4. CADA DIA MAS
JULIO IGLESIAS
5. NO ME PIDAS PERDON
GRAN COMBO
6. TE VAS CON EL VIENTO
CHARANGA 76
7. NO NOTAS QUE ESTOY TEMBLANDO
LOLITA
8. LAMENTO DE FERNANDO
JOHNNY VENTURA
9. LA YERBA BRAVA
JOHNNY PACHECO
10. COMO LO CANTO YO
DIMENSION LATINA

Ventas (Sales)

Chicago

1. MEJOR ME VOY
CHELO/Musart
2. SIEMPRE EN MI MENTE
JUAN GABRIEL/Arcano
3. BESITOS
LOS HUMILDES/Fama
4. LA MUERTE DE UN GALLEGO
VICENTE FERNANDEZ/Caytronics
5. VIVAN LOS MOJADOS
LOS TIGRES DEL NORTE/Fama
6. HOMBRE
NAPOLEON/Raff
7. DAME UN BESO Y DIME ADIOS
GRUPO INDIO/Raff
8. TAPAME
COSTA CHICA/Fama
9. SON TUS PERJUMENES
LOS HURACANES DEL NORTE/Luna
10. A MIS 33 AÑOS
JULIO IGLESIAS/Alhambra

Miami

1. SEGUIRE MI CAMINO
JULIO IGLESIAS/Alhambra
2. UD. ABUSO
CELIA Y WILLIE/Vaya
3. DANCE A LITTLE BIT CLOSER
CHARO/Salsoul
4. UD. ABUSO
SAMBSOUL ORCH./RCA
5. TU
JOSE LUIS/TH
6. COMO NO CREER EN DIOS
WILKINS/Velvet
7. TE VOY A DEJAR
LOLITA/Caytronics
8. LOS LIMONES
GRUPO IMPACTO/Teca
9. HOMBRE
NAPOLEON/Raff
10. ACARICIAME
JUAN BAU/Coco

Argentina

By RADIO JIT (MIKE CASINO)

1. CARA DE GITANA
DANIEL MAGAL/CBS
2. UNA LAGRIMA Y UN RECUERDO
GRUPO MIRAMAR/Microfon
3. HIPOCRESIA
ALDO Y LOS PASTELES VERDES/Microfon
4. AMIGO
ROBERTO CARLOS/CBS
5. JUGUETE CARO
PUNTO SUR/Microfon
6. MA BAKER
BONEY M./RCA
7. AZUCAR, PIMIENTA Y SAL
HECTOR VARELA/Microfon
8. VESTIDA DE NOVIA
POMADA/RCA
9. ME SIENTO SOLO
LOS BUKIS/Microfon
10. MORIR AL LADO DE MI AMOR
DEMIS ROUSSOS/Phonogram

Mexico

By VILO ARIAS SILVA

1. ERES TODA UNA MUJER
RAUL VALE/Melody
2. SI TU TE VAS
CAMILO SESTO/Ariola
3. MARIA JOSE
JUAN GABRIEL/RCA
4. CREDO
LOS JOAO/Musart
5. HOMBRE
NAPOLEON/Cisne RAFF
6. POLVORA MOJADA
PABLO ABRAIRA/Melody
7. VOLCAN
JOSE JOSE/Ariola
8. POR UN JURAMENTO
ANGEL RIOS/Accion
9. MENTIRA
HECTOR LAVOE/Fania
10. LA DERROTA DE DAMASCO
MARIACHI MEXICO/Peerless

VIP of the Week (Continued from page 66)

Teddy Fregoso, un gran impulsador de elementos jóvenes, Freddy trabajó en radio KAZA de San José hasta 1975, cuando el mismo Teddy lo llamó para que formara parte de su personal, cuando la estación XPRS fué formada... Como programador musical Freddy trata de dar calidad a la Radio e impulsar valores de todas partes. "Evito centralizarme en programas musicales de cierta región solamente, y lo que busco es internacionalizar la Radio musicalmente," dice el Flaco, "ya que la Radio es el medio de comunicación más efectivo y con la música podemos expandir nuestros horizontes y brindar una nueva dimensión internacional a nuestro público."

Radio Express

Radio Express tiene 50,000 Watts de potencia y sirve un área de más de tres millones de personas de habla hispana en Los Angeles, el condado de Orange y todo el Sur de California, incluyendo los condados de Ventura, Santa Bárbara, San Luis Obispo, Kings y Kern, San Bernardino, Riverside y San Diego. Es la única estación en donde tanto la gerencia como el personal son netamente latinos...

Freddy ha logrado que el sonido de esta joven estación sea del agrado del público, gracias a su formato, el cual consiste de una elección de música bien balanceada que mezcla los éxitos del momento, con las melodías favoritas del ayer.

La magnética personalidad de Freddy, que combina con su agilidad y versatilidad en sus programas radiales matutinos, es contagiosa, no solamente al público que lo escucha, sino también a sus compañeros de trabajo, los cuales forman el Super

Equipo de Radio XPRS, la estación que actualmente está marcando la pauta en Los Angeles, en cuanto a música se refiere... El Flaco no nos quiso revelar sus técnicas de programación, las que respetamos y admiramos... ¡Mucha suerte y adelante!

RW Hosts Spanish Awards Dinner



Record World recently held its annual gala Spanish awards dinner in Madrid. Shown at the presentation are, from left: (top) RW publisher Bob Austin with RW Spanish correspondent Jose Climent; CBS' Miguel Bose receiving an award; EMI's Pierre Maget with the awards dinner emcee D. Jose Luis Uribarri; (bottom) Uribarri presenting an award to Joe Cayre, president of Cayre Industries; Miriam Von Shoebler of RCA and Uribarri; and Maria Ostiz of Hispavox with Uribarri.

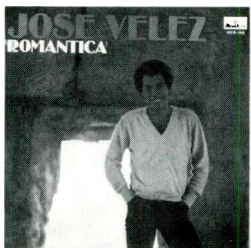


EL AMOR ES NATURAL

FAUSTO REY—Fania JM 00517

En producción de Fabián Ross y con arreglos de Malvicino y Calandrelli, Fausto Rey de Santo Domingo ofrece aquí excelentes interpretaciones de "Oh Vida Mía" (J. C. Medina), "El amor es natural" (F. Rey), "Todavía creo en el amor" (R. Girado) y "La Montaña" (A. Alguero).

Produced by Fabian Ross and with arrangements by Malvicino and Calandrelli, Fausto Rey from Santo Domingo offers an excellent package of ballads. "Cuando era un niño" (Fermin Luna y Miguel), "Si me llegaran a pedir" (J. C. Medina), "Mujeres enamoradas" (F. Rey) and "Si de amor nadie se muere" (G. Bella).



ROMANTICA

JOSE VELEZ—Alhambra ACS 40

Con su éxito "Romántica" (C. Luengo-J. Gluck) incluido, José Vélez interpreta aquí otros temas de corte muy comercial. Bellos arreglos! "El amor es libre" (R. Ceratto), "Maldita señora" (Reddavi-de-Zarrillo) y "Por amor" (De la Calva-Arcusa-Ruiz).

With his smash hit "Romántica" included in this package, José Vélez also performs an outstanding ballad repertoire. "Te olvidarás de mí" (J. Gluck), "Uno más" (Jaen-Gluck), "El mariachi" (Laval) and "El amor es libre."



ALTEMAR DUTRA

Arcano DKL1 3393

El gran bolero brasileño Altemar Dutra ofrece aquí en su muy personal estilo bellos cortes de "Por una mujer" (Damito-Cezar-Malnati), "Margarita" (Luberti-Cocciante-Fundora), "Y te vas" (Perales) y "La Paloma" (Yradier).

Outstanding bolero singer Altemar Dutra offers a superb package of romantic boleros. Superb orchestrations. "La espera" (Rildo Hora-S. Cabra-T. Fundora), "Vete, yo te esperaré" (Wando-Malnati).



CAMPANITA Y SU GRUPO MAKECH

Mate 064

La nueva voz de Campanita se une al grupo Makech para ofrecer aquí un paquete de temas con gran poder de temas. Sencilla grabación que pudiera dar fuerte. "Arrodíllate" (L. Segura), "Lo voy a dividir" (R. Livi), "Y tú dónde estás" (M. Gallardo) y "Cuando vivas conmigo" (J. A. Jiménez).

The new voice of Campanita is backed by Makech to perform a very commercial and simple package that could sell big. "La otra España" (D.A.R.), "Grande, Grande, Grande" (T. Renis-Testa) and "No me dejes sola" (R. Tovar).

En Mexico (Continued from page 66)

dos, es muy justo destacar la fatigosa labor promocional que viene desarrollando sistemáticamente Jorge Iglesias, quien no escatima tiempo para impulsar la salsa.

Tremendos los dos hitazos que ha logrado el sello Musart casi al mismo tiempo con "Credo" de Los Joao y "Sembrador de amor" de Joan Sebastián. ¡Felicitaciones para todos los involucrados!... Para los interesados, tanto de la

capital como de provincias que me han hecho llegar su inquietud por recibir la revista, les diré que Record World llega exclusivamente por suscripción anual, que bien puede ser por mi conducto o enviando el giro directamente a las oficinas de nuestro Vice Presidente y Director para América Latina Tomás Fundora. Tendremos mucha satisfacción en servirles... Y ahora ¡Hasta la próxima desde México!

Bartok (Continued from page 59)

Georg in this recording stays very properly in the background. No one knows better how to conduct Hungarian music today than this multi-national but Hungarian-born conductor, and he leads the London Philharmonic with style and without too much pressure. Adhering to every indication in the score, Solti gives the orchestra a barbaric flavor when needed but mainly serves as a pristine accompanist.

Miss Chung is the dominant factor and her performance is outstanding. Her tone is never for one second harsh; her bow control is superb. Double stops and chords are attractive in sound, always clear and well divided (note the long series of double stops in the second movement) and all other technical considerations are first class.

The Korean violinist's tone is the most interesting. Sweet in the first movement, in the second slow section it seems slightly veiled and mysterious. The cloudy sound would be exactly what is not needed in the production of a voice, but on the violin it adds interest. In the final section suddenly she changes and makes the sound clear. Though at no time is the playing difficult for her, she does not fall into the trap of some young American virtuosos of making everything boring from its simplicity. That is, she emphasizes the virtuosity of the piece, and one feels her working to make it brilliant and just right; it is not tossed off. Yet the totality is of a young master (mistress?) in

charge of the music she plays.

Because the album has been Classic of the Week already, it is really too late to discuss the newest series of opera duets by Joan Sutherland and Luciano Pavarotti, but delays in delivery of the record to me delayed my hearing it. The most interesting factor in the record is how the primary focus now lies with Pavarotti. Miss Sutherland sings well with her voice in firm estate and more attention to the words, yet the tempo seems to take charge. At the crest of his career, his voice has rarely sounded more brilliant or easier.

Though one might carp that Otello can never be his in the theater, there is every reason for him to record the first act duet when he can sing it so breathtakingly. Every note in place, the line long and radiant, this is master singing. One hears this and wishes that somehow Verdi had written two Otellos—one for the dramatic tenor and another for the lyric. Of major interest on the album is the duet from Act I of Donizetti's *Linda di Chamounix*, a work never performed today. Both singers are faithful to the score and in hauntingly sweet voice, making the selection an attractive to one's library.

There is something very special about Miss Sutherland and Pavarotti in Bellini, and the *Son-nambula* duet (taken with a few cuts here and there) has that glorious line and sense of non-breathing necessary for the master's music.

Nuestro Rincon (Continued from page 66)

RCA México, lo cual indica un paso de avance enorme en la agresividad y fuerza de RCA en esa zona de ahora en adelante. ¡Felicitades Memo!...y pa'lante!... Nelson González, talentoso músico muy conocido en el medio por sus interpretaciones a la guitarra tres, y que mantenía su grupo conocido como La Sorpresa, acaba de firmar con TR Records de Nueva York. Las participaciones de Nelson con el Grupo Folklórico e Instrumental de Nueva York, la *Típica 73* y *Los Kimbos*, han sido altamente comentadas. TR se prepara al lanzamiento del nuevo grupo de Nelson con gran rapidez y planeamiento promocional... Con "Dance To The Drummer's Beat" en No. 3 en las tablas de éxitos de WEDR, muy popular estación norteamericana de Miami y con el número 7 en WMBM Radio, también en el área, Herman Kelly está disfrutando de una gran popularidad que sigue aumentando constantemente e invadiendo otras áreas. Herman Kelly fué presentado por RCA en MIDEM, empresa que distribuye sus grabaciones internacionalmente, con el tema "Who's The Funky D.J.", grabado en Miami y Sao Paulo, Brasil... Rafael Díaz Gutiérrez y su esposa, Hilda, en viaje de negocios por el área de Miami... Parece que Nati Mistral de España cometió la imprudencia de interpretar algunas poesías de corte no aceptable para el pueblo cubano de Miami, durante su presentación en el Dade County Auditorium la semana pasada. La reacción ha sido totalmente desfavorable. De entre todas las exclamaciones que he leído en prensa en relación con la fatal Nati, reproduzco la del colega Moran Mariño de Miami, que lee: "Nati Mistral vino de su madre" Patria a ofender a los cubanos de Miami."

Tape Survey (Continued from page 3)

happened before." Even with that pinch; Boyd agrees with other duplicators that the overall production situation wasn't nearly as severe as the disk pressing crunch reported by some firms during the final months of '77; while he likewise cites the existing production headroom of some major tape producers like Ampex as another factor, he does not necessarily share the view that increasing tape capacity is also a faster and less expensive proposition than increasing disk production.

Tape Quality: Narrowing The Gap

While the sales history of pre-recorded tape, and the fortunes of its major manufacturers and distributors, has proven to be one of both peaks and valleys, the crucial issue of quality control—which remains a vital priority for those vendors seeking a larger tape audience—is one most respondents greeted with unrestrained optimism. Virtually every duplicator polled, along with several disk pressers who remain uncommitted to entering the field, agreed that the quality of prerecorded eight-track and cassette tapes is steadily improving.

While the rate of tape returns classified as defectives was once typically seen as several times that of disks, the gap between the configurations is being narrowed. Making that improvement more dramatic, however, are still more reports of early problems created by the rise of smaller duplicators, with several sources noting that credibility for prerecorded tape quality was hampered in the early '70's by those operations that failed to maintain correct quality control programs.

At Ampex, Baird noted that cassettes were especially plagued with such problems, although he did not restrict his criticisms to just the smaller entrepreneurs in the field. "There were particular problems in achieving cassette quality, starting with the limitations of low-end hardware for playback, right through to the narrower width of the tape itself. When Philips first introduced the cassette, and started licensing companies here to manufacture them, they put no restrictions on quality control," he noted. "So everyone jumped into the field, without achieving any kind of real standardization." That lack of conformity in technical standards impeded market acceptance, while the rapid entry of new vendors proved nearly disastrous in the early '70s. "In 1971, the first recession really made cost reduction a major goal," Baird said, "and a lot of manufacturers went overboard trying to streamline

their operations. It wasn't just the small guys, either; We were guilty of it, as were some other large outfits."

In the interim, rapid improvements in home hardware have been matched by equally dramatic refinements of the cassettes and cartridges themselves. PRC's Landy echoes that of his peers at CRP, Capitol and other manufacturers by saying improvements have been visible across the board, including "better despooling equipment, better duplicators, better cartridge and cassette shells, better tape; in short, technology overall is improving."

Several majors noted that while smaller duplicators are still responsible for what one source called "really sloppy quality control," the recessive marketplace that threatened several large duplicators virtually decimated their smaller peers, driving a large number of the youngest and smallest outfits out of business.

Still, as a Bird notes, there remains room for improvement. "The only thing that's lagging at all now is the need to implement improvements in the recording process itself," he says, nothing that higher duplicating speeds continue to create limitations. Where the mechanics of cassette and cartridge formats once restricted the sound quality, Baird

feels improvements in that end now make the duplicating chain the primary target for new advances.

At GRT, Boyd says that recent programs to upgrade both single and lp disk quality have paralleled ongoing refinements in tape production, accounting for little variation in the traditional gap between disk and tape quality. In the latter area, cassettes are again leading the overall tape production in terms of quality gains.

"On eight-track, you have an endless mechanical loop, which eventually can create problems. While we feel our quality is as good as anyone's we do experience a higher defective rate in eight-track product; it's narrowing some, but we don't see a major increase in eight-track quality ahead. It's limited by the design." Boyd asserts that the basic cassette design is mechanically sounder, accounting for fewer problems, and like his peers in the manufacturing community, agree that the cassette is reflecting continued engineering advances.

Where the defective rate for the two configurations was once roughly the same, he now estimates cassette defects to run at roughly two-thirds of the rate experienced with eight-track.

RSO Expands Foreign Activities

(Continued from page 8)
progress and upcoming campaigns as they are developed.

"In most of the territories there, we have our own label manager already, but we want to build that up further," Hutson said of projected staff increases. "I will be building up a staff in London, not only for RSO, Ltd., but for the entire RSO International operation. We'll be making those companies much more of a priority than was possible in the past.

"I've been on the receiving end of that," said Hutson, whose previous international posts included London slots with both United Artists and Anchor, ABC's affiliate there, "where they receive a xeroxed sheet emanating from, say, L. A., or somewhere, telling what the priorities will be and so forth. But what that information really meant varied a lot with the individual act and its profile abroad. We want that information to be much more carefully tailored to each licensee." Specific areas he expects to stress will include product merchandising, marketing and advertising, with licensees to achieve a closer familiarity with U. S. campaigns.

Hutson also stresses that the

international buildup isn't being viewed as a one-way door in terms of selling U. S. and English acts. "One of my priorities is to make sure that RSO is very much on the talent scene in terms of finding new acts, not only in the U. K., but also on the continent," said Hutson, who agrees that other international territories have traditionally been viewed as limited sources of talent that can be successfully marketed in the States, and feels most American parent labels are generally reluctant to release product developed by their licensees. But Hutson also feels that trend is already changing, bolstered by European disco successes and recent chart hits by acts like ABBA, Jean-Michel Jarre and the Little River Band.

Another Goal

Another goal will be to narrow or eliminate lags between U. S. and European release of product, a chronic sore spot in the past and one that Hutson again notes afflicts many licensing relationships. Although he concedes that simultaneous release is sometimes impractical, "on a major act's product, it is very critical. A matter of days can

TK Taps Solmson Natl. Sales Mgr.

■ MIAMI — Henry Stone, president of TK Productions, has named Jim Solmson TK's national sales manager.

Solmson's appointment marks TK's swing from a singles to an album label and additionally heralds the most active album release schedule in the label's history.

Previous to his position with TK Productions, Solmson was Washington, D.C., based Schwartz Bros. Distributor's head buyer for 5½ years.

Headliners East Taps Heddie Tracy

■ NEW YORK — At Headliners East, Mike Martineau has announced that Heddie Tracy has joined the agency as assistant to the president.

In this capacity Tracy, a former director of the Coffee House Circuit, Inc., will continue her involvement with the college market, while working with Martineau to coordinate special projects, artist relations and creative services for the agency.

Simon Gets Platinum

■ NEW YORK — Columbia artist Paul Simon's latest album, "Greatest Hits, Etc.," has been certified platinum by the RIAA.

mean 40,00 pieces lost through import sales from the country where it's initially released."

Hutson, 29, joins RSO after most recently serving as director of product management for Arista in New York. Prior to joining Arista as assistant to Clive Davis, Hutson was with Anchor Records for three years, becoming general manager of the label; he attained that position from a publishing background including positions at NEMS, Chappell Music, where he ran the Lowery Music subsidiary, and United Artists Music, where he was creative services manager.

Background

Brian O'Donoghue has been with the Robert Stigwood Organization since the late '60s, when his earliest independent projects included promotion of the "Jesus Christ Superstar" lp and its follow-up London cast album. In 1973, he was named as head of RSO's promotion team and subsequently became manager of RSO artists Paul Nicholas. Named director of RSO Records U. K. in the fall of '77, his broadened role as managing director will include close liaison work with Polydor overseeing all marketing and promotion of RSO product.

CANADA

By **ROBERT CHARLES-DUNNE**

■ **TORONTO**—NEVER MIND THE GANJA, HERE'S THE SEX PISTOLS: Though it's strictly an unconfirmed rumor, how's this for a nice try? Apparently some staffers of the notorious High Times commissioned various independent film crews and local news media to film four numbers at every concert on the recent **Sex Pistols** tour with a view to putting a film together. Each film crew of course had a different alibi (the San Francisco concert being filmed by a CBC crew for use in Canada), but all the film supposedly ended up going back to High Times for a fee. The plot was apparently uncovered by the Pistols people after the tour had ended and was quickly squashed.

HERE THEY COME AGAIN: RCA couldn't get **Dolly Parton** herself to make the promo visits to local radio stations, so RCA rep **Linda Dawe** donned the bleachblonde wig and broke out the helium. The resemblance, needless to say, was quite good and a good time was had by all. Dawe would have had a better time, she said, "but I had to keep an eye out for lit cigarettes and sharp objects." Such are the occupational hazards which befall the working thespian.

LAST TIME ROUND: **Larry Ellenson** decided he would close his Round Records retail outlet downtown after seven years in the retail business in order to take a hard-earned sabbatical. But after the store's last day in business Ellenson kicked out the jams in style by throwing a gala blowout for all the industry types who had offered support in the past. The evening's entertainment was supplied by **Drastic Measures**, a four-boy combo which gave the assembled masses a taste of wit with a beat. Round may have closed for the last time, but we hear the party is still going on.

NIGHT MOVES: The principals of The New Yorker, a local art-film house cum rock venue (Ramones, Wayne County, Vibrators, etc.) are going out of business soon as a result of a rather steep rent-hike. Reports are now circulating that The Horseshoe has been bought by
(Continued on page 71)

GERMANY

By **JIM SAMPSON**

■ **MUNICH**—The German Phono-Academy has announced that the 1978 German Record Prizes will be awarded on April 12 in Hamburg. Also from the Phono-Academy comes word of a talent contest conducted nationwide for amateur jazz, pop, rock and folk musicians. Until now, the Academy concentrated on development of classical musicians. The contest winds up with concerts in Munich in the late fall.

Despite a lack of production facilities, EMI Electrola's **Friedrich E. Wottawa** notes a steady increase in sales during the last half of 1977: singles up 21 percent, albums up 21 percent, cassettes up 23 percent . . . **Mo Ostin** and **Jerry Wexler** passed through Munich on business; you'll read more about what they did here in a few weeks . . . Continuing the profitable **Mike Curb**/WEA European connection, **Dana Valery** has a couple of new WB singles: one in English, the other the German cover of "You Light Up My Life," produced by one of Munich's most skilled music professionals, **Christian Bruhn**. WEA's **Killy Kumberger** hopes to break Dana here, then send her back to the States as a star, a la **Shaun Cassidy**.

WARNERS? THEY MAKE BRAS, DON'T THEY? A Hamburg advertising biz trade sheet, Der Kontakter, regularly compiles a listing of the world's biggest media companies, an impossible task given the complexity of media ownership in the conglomerate age. Here's the ranking of companies with major music holdings: 1) CBS (5.26 billion marks gross annual income from mass media operations); 2) RCA (3.7); 3) EMI (3.4); 4) ABC (3.2); 5) Bertelsmann (2.9); 10) WCI (1.95); 12) MCA (1.9); 13) Polygram (1.8). In case you don't recognize the name Bertelsmann, ask **Mike Stewart** or **Jay Lasker**. **Kontakter's** previous listings ignored RCA until last fall, when **Hans-Georg Baum** suggested that NBC/RCA had sales somewhat in excess of the \$400 million cut-off for inclusion on the list. Still off the list are Newhouse, Transamerica and several other U.S. majors. Also worth noting, **Kontakter's** observation that the world music market seems to be pretty well split up by
(Continued on page 71)

ENGLAND

By **PHILIP PALMER**

■ **LONDON** — **Tony Morris**, managing director of Polydor Records, has named two company directors to the board, who join deputy MD **Tom Parkinson** and Morris on the Polydor Records UK board. The two men are financial controller **John Crane** and general manager of a&r **Jim Cook**.

Crane joined Polydor in 1968 as office accountant, became chief accountant in 1973 and was appointed financial controller last year. Cook joined Polygram from EMI in 1971 as assistant legal advisor, became Polydor's business affairs manager in 1974 and following the departure of **Wayne Bickerton** in November of the same year, was appointed head of a&r. In this position, Cook has been responsible for the signing to Polydor of a number of acts, including **Jam**, **Steve Gibbons**, **Pat Travers**, **Sham '69** and **Maggie Ryder**.

Also at Polydor, **Dennis Munday** has been promoted to senior product manager handling the full American catalogue, including CTI and Kudu; **Maurice Gallagher** joins as artist liaison manager from assistant studio manager at BBC-TV, while **Barry Barnes** is upped to field display manager.

CBS Records (UK) managing director **Maurice Oberstein** has announced the appointment of **Tony Clark** to the position of executive assistant to the managing director and a senior director of CBS Records (UK). In his new post, Clark will assist Oberstein and **Norman Stollman** in reviewing operational needs and corporate planning. He joins CBS from Whitbreads, where for the past two years has been marketing and financial analysis manager.

Scott English, best known in the U.K. for his self-penned international hit, "Brandy," covered in America as "Mandy" by **Barry Manilow**, has been signed to EMI Records for the world outside of America, under a deal concluded by **Bob Mercer**, managing director of the EMI group repertoire division, and **Spencer Proffer**, head of the Pasha Music Organisation.

English—who also collaborated on a number of major hits, including "Hi Ho Silver Lining" and "Bend Me Shape Me"—debut on EMI with "Dance, Till You're Out Of My Life," co-written with **Barry Mann**. English's debut album with EMI was produced by Spencer Proffer, who co-arranged the project with **Jay Gradon**, featured guitarist on **Steely Dan's** "Aja" album.

EMI's group repertoire division has reached agreement with **Claude Carerre** of Disques Carerre of France to represent the Carerre label in the U.K. and Eire. First product under the new pact are singles from **Sheila B. Devotion** and **Helen Davis**, who debut in the U.K. with versions of "Singin' In The Rain" and "Satisfaction" respectively. All Carerre product will appear under its own logo. The agreement be-
(Continued on page 71)

Castle in London



Parachute recording artist **David Castle** was in London recently on a short visit to promote his first single in the U.K., "Ten To Eight." Castle is flanked at a reception held by Pye Records (distributors of Parachute in the U.K.) by Pye Records chairman **Louis Benjamin** (left) and Parachute Records president **Russ Regan**.

Germany *(Continued from page 70)*

three firms: CBS, EMI and Polygram.

Mixed success for the **Bay City Rollers** and **Sweet** on recent Teutonic tours: neither group attracted expected audiences. Perhaps this was to be expected for Sweet, as they change their image away from the teen market (Polydor says the new "Level Headed" lp is doing very well. As for BCR, the crowds may be smaller but they're more intense; in Munich, 97 girls were carried out of the hall unconscious, an average of 1.2 for every minute the band played!

Walter Holzbauer, probably the top publisher of established German rock groups, has picked up two new acts, **Alto** and **Ruphus** (a solid jazz-rock ensemble from Norway, not Chicago, with a good sized following here) . . . **Peter Horton** switches to Metronome's folk-country Nature label.

Canada *(Continued from page 70)*

The New Yorker crew. The Horseshoe Tavern has been a country & western/folk institution for several decades and the rumors point to it becoming another showcase venue under this new management.

BITS 'N' PIECES: **Randy Bachman** is in the process of completing his long-awaited solo album, "Survivor," which will feature a guest stop by **Burton Cummings**. It's self-produced and will be on the street in early April on Polydor. Meanwhile, both Bachman's previous bands are preparing to get back into the fray. **BTO**, as it will henceforth be known, has a new album in "Street Action" and **The Guess Who** may be back together with **Jim Kale**, **Kurt Winter** and **Don McDougall** participating. Drummer **Garry Peterson** may rejoin too, but he now runs a successful hotel operation in Winnipeg and is somewhat reluctant to spread his energies too thin. **Mark Child**, a singer/songwriter who's alternated between Toronto and Philadelphia for the past several years, has signed a publishing deal with Leeds Music in Canada. Child's current plans will feature him both as a member of his band and as a solo act. **The Original Sloth** band has returned from New York where they did some extensive recording with everyone's fave mystery man, **Leon Redbone**. **Robert Gordon** is certainly receiving an excellent buzz from the local industry surrounding his El Mocambo appearance. Quality's **Stan Lepka** supervising a massive promotional push for the date.

England *(Continued from page 70)*

tween Carerre and EMI is the development of a link formed last year when EMI's Harvest label released "Black Is Black" by **La Belle Epoque**. This particular Carerre single reached number two in the U.K. charts and subsequently became the second longest running entry in the singles chart for 1977.

The Motors, currently recording their second album for Virgin Records, have delayed their British and European tour period by one month in order to concentrate more fully on the production of the new lp. The tour will now take place in April (Germany, France, Holland and Belgium) while U.K. dates will be undertaken in May. The band will return to America where they toured through November and December, for another eight week tour in June/July to coincide with the release there of the second album.

AM Action *(Continued from page 24)*

WHHT, 28-17 WAIR, 24-19 WRFC, 23-19 WCGQ, and 30-20 BJ105.

Rod Stewart (WB). The second hit from Rod's "Foot Loose and Fancy Free" album, "Hot Legs" is rapidly exploding with big jumps and many key adds. Adds this week 99X, Z93, WMAK, WIFI, WCAO, KTA, WKBW, WPRO-FM, KYNO, KTOQ, WABB, WAAY, WAUG and WSGN. Moves are HB-27 WRK0, 27-24 WPGC, HB-30 WHBQ, HB-38 WLAC, HB-33 WZZP, 29-25 WDRQ, HB-28 CKLW, 33-28 KSLQ, 29-24 WSAI, 18-3 WTIX, 29-24 WSPT, HB-28 KXX-106, HB-26 WISE, 24-22 WBBQ, 35-29 WAIR, HB-35 WRFC, 35-30 WFLB, 30-27 WANS, HB-21 WICC, and 34-29 WTIC-FM.

England Dan & John Ford Coley (Big Tree) "We'll Never Have To Say Goodbye Again" — **Chartmaker of the week**. Rush-released last week, this dynamic due is racking up an impressive list of stations on the record. Adds KFI, WKBW, WSAI, WQXI, KHJ, WZUU, 99X, 13Q, WPEZ, WZZP, KLIF, 10Q, WCAO, WICC, WBBT, KNDE, KSLY, KFYR, WGUY, WLOT, WRJZ, WORD, WANS, WBBQ, WFLB, and KXX-106.

ENGLAND'S TOP 25

Singles

- 1 TAKE A CHANCE ON ME ABBA/Epic
- 2 FIGARO BROTHERHOOD OF MAN/Pye
- 3 IF I HAD WORDS SCOTT FITZGERALD & YVONNE KEELY/Pepper
- 4 COME BACK MY LOVE DARTS/Magnet
- 5 HOT LEGS/I WAS ONLY JOKING ROD STEWART/Riva
- 6 WISHING ON A STAR ROSE ROYCE/WB
- 7 UP TOWN TOP RANKING ALTHIA & DONNA/Lightning
- 8 MR. SKY BLUE ELO/Jet
- 9 LOVE IS LIKE OXYGEN SWEET/Polydor
- 10 SORRY I'M A LADY BACCARA/RCA
- 11 LOVELY DAY BILL WITHERS/CBS
- 12 MULL OF KINTYRE WINGS/Parlophone
- 13 NATIVE NEW YORKER ODYSSEY/RCA
- 14 THE GROOVE LINE HEATWAVE/GTO
- 15 DRUMMER MAN TONIGHT/TDS
- 16 JUST ONE MORE NIGHT YELLOW DOG/Virgin
- 17 FOR A FEW DOLLARS MORE SMOKEY/RAK
- 18 STAYIN' ALIVE BEE GEES/RSO
- 19 THEME FROM 'WHICH WAY IS UP' STARGARD/MCA
- 20 EMOTION SAMANTHA SANG/Private Stock
- 21 FIVE MINUTES STRANGLERS/UA
- 22 JAMMING BOB MARLEY & THE WAILERS/Island
- 23 WHO'S GONNA LOVE ME IMPERIALS/Power Exchange
- 24 HEART SONG GORDON GILTRAP/Electric
- 25 ALRIGHT NOW FREE/Island

Albums

- 1 THE ALBUM ABBA/Epic
- 2 RUMOURS FLEETWOOD MAC/WB
- 3 VARIATIONS ANDREW LLOYD WEBBER/MCA
- 4 REFLECTIONS ANDY WILLIAMS/CBS
- 5 GREATEST HITS DONNA SUMMER/GTO
- 6 OUT OF THE BLUE ELO/Jet
- 7 DISCO FEVER VARIOUS ARTISTS/K-Tel
- 8 THE SOUND OF BREAD/Elektra
- 9 FOOT LOOSE AND FANCY FREE ROD STEWART/Riva
- 10 THE FLORAL DANCE BRICKHOUSE AND RASTRICK BAND/Logo
- 11 EXODUS BOB MARLEY & THE WAILERS/Island
- 12 NEW BOOTS AND PANTIES IAN DURY/Stiff
- 13 ALL 'N ALL EARTH, WIND AND FIRE/CBS
- 14 THE BEATLES LOVE SONGS/Parlophone
- 15 WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/UA
- 16 NEVER MIND THE BOLLOCKS HERE'S THE SEX PISTOLS/Virgin
- 17 TWENTY COUNTRY CLASSICS TAMMY WYNETTE/CBS
- 18 MOONFLOWER SANTANA/CBS
- 19 GREATEST HITS OLIVIA NEWTON-JOHN/EMI
- 20 FEELINGS VARIOUS ARTISTS/K-Tel
- 21 GREATEST HITS ABBA/Epic
- 22 GREATEST HITS VOL. 2 ELTON JOHN/DJM
- 23 ARRIVAL ABBA/Epic
- 24 20 GOLDEN GREATS DIANA ROSS AND THE SUPREMES/Motown
- 25 I WANT TO LIVE JOHN DENVER/RCA

CBS Hosts Latin American A&R Meet



CBS Records International's newly relocated Latin American operations in Coral Gables, Florida recently hosted the Latin American A&R Convention which drew delegates from 11 CBS subsidiaries and licensees from Latin America and representatives from New York, Spain and Paris. Shown at the convention's closing dinner reception are, from left: Alberto Caldeiro of CBS/Argentina, Ron Chaimowitz of CBS Records International/

Latin American office, Jairo Pires of CBS/Brazil (standing), and Rodolfo Liendo of CBS/Argentina; Fritz Hentschel of CBS Records/Latin American operations and Bunny Freidus of CBS Records International/New York; and Alain Levy of CBS Records/France with Allen Davis of CBS Records International/New York.

CBS Plans TK Push in the United Kingdom

■ LONDON—Henry Stone's TK label is to be given its biggest ever push in the U.K. by CBS Records, the company which gained worldwide licensing rights, outside of America, in October of last year. The promotion begins at the end of February and goes through early March. Radio Luxembourg is to be heavily involved with CBS, and will be mounting a special nationwide TK/208 Roadshow taking in around a dozen venues.

The hour-long disco show, featuring Radio Luxembourg deejays, will include film of TK artists and several competitions for TK jackets, T-shirts, badges and records.

The Roadshows will be backed up by extensive Radio Luxembourg advertising and display material for record outlets throughout the U.K.

CBS will also be mounting

Stark Joins Arista As Prod. Services Mgr.

■ NEW YORK—Bob Scerbo, director of manufacturing and purchasing for Arista Records, has announced the appointment of Penny Stark to the position of manager, production services for the label.

Prior to joining Arista, Stark was most recently CTI Records' production manager. She has also held that position at Island Records, and was lp production manager at Atlantic Records.

London District Mgrs.

■ NEW YORK—Stu Marlowe, recently appointed national sales manager of London Records, has announced the appointments of two new district managers for the company. Bob Stubenrauch is midwest district manager, and Bill Metz is west coast district manager.

Coolidge Gold

■ LOS ANGELES—A&M Records has announced that Rita Coolidge's single, "We're All Alone," has been certified gold by RIAA.

campaigns on individual TK artists via press and advertising. The first top 20 hit from the new TK/CBS liaison is T-Connection's "On Fire," which was released as a 12-inch single on a limited edition basis.

Catalogue

CBS has also acquired rights

to the TK back catalogue and three K.C. And The Sunshine Band albums, T-Connection's "Magic," George McCrae's "Rock Your Baby," and Celi Bee and the Buzzy Bunch's album of the same name will be available through CBS from February 24.

Other upcoming releases will

include albums by Peter Brown, "Do Ya Wanna Get Funky With Me" (already in the singles charts with the title track), Timmy Thomas' "Touch To Touch," K.C. And The Sunshine Band's "Who Do You Love," Chi Coltrane's "Road To Tomorrow" and Ralph McDonald's "The Path."

Motown Intl. Meet *(Continued from page 10)*

Jackson, Tata Vega and Smokey Robinson. Ken East also announced a European April tour of the Commodores with a new Motown signing, Three Ounces of Love.

Strong emphasis on international cooperation between Motown licensees and a major point

of discussion, continuing cross-fertilization of ideas regarding marketing, sales and promotion was stressed. These subjects of common interest were illustrated with presentations from various world areas: Einar Jemtland spoke for Scandinavia; Max Brunner for Europe; Shoo Kaneko for Japan;

Myrian Avanzi for Brazil; David Wyatt for Australia; and Alan Fitter for the U.K.

Lowy

Jay Lowy, vice president and general manager for Jobete Music Co. Inc., spoke on the planned expansion and activities of Jobete and its continuing success.



Shown above at the international conference of Motown Records Licensees and Jobete are, top row, from left: Shoo Kaneko, managing director, Victor Musical Industries, Japan; Motown president Barney Ales; Kaname Tajima, Motown label manager, Japan; and Ken East, holding an award for Stevie Wonder, who was named Best Male Vocalist in Japan. Jobete Music Sub Publishers pictured at right are, back row, from left: Maurice Tostee, Africa; Norberto Kaminsky, Argentina; Y. Emori, Japan; Philippe Constantin, France; Gerd Muller, Germany; Peter Schoonhoven, Holland; and James Fisher, general manager, Motown U.K.; (bottom row) East; Myrian Avanzi, Brazil; Jay Lowy, vice president, Jobete Music; and Micciki Oswald, Italy. Pictured at left, bottom row, are representatives from 26 countries who were in attendance at the Chew'on Glen Hotel in England for the conference. At bottom right are, from left: Wilfried Jung, director of EMI European operations, being presented a special award for sales and promotion efforts in Europe for Stevie Wonder's album, "Songs In The Key of Life." Ales and East are shown presenting the award to Jung.

Memorial Services Held for Lockwood

■ NASHVILLE — Two memorial services were held in Nashville for veteran disc jockey and actor Robert Ernest (Bob) Lockwood. Lockwood died of cancer Feb. 11 at his Nashville home.

Lockwood was a native of New York and began his broadcasting career 25 years ago after attending the Columbia School of Broadcasting in New York. He had worked at radio stations in New York, Chicago, Philadelphia, St. Louis, Cincinnati, Georgia and Nashville. In Nashville, he worked at WKDA, WLAC and WSIX.

Lockwood was recently honored by the Federation of International Country Air Personalities by the establishment of a scholarship in his name. The family has asked that in lieu of flowers, donations be made to the scholarship fund, 1204 16th Ave. South, Nashville, Tennessee 37202.

UA Signs Charlie Rich

■ LOS ANGELES—United Artists Records president Artie Mogull has announced the long-term, worldwide, multi-album signing of country vocalist Charlie Rich to the label. Rich is recording his debut United Artists lp in Nashville with producer Larry Butler. The album's rush release is scheduled for March 20.

Charlie Rich began his recording career with Sun Records where he wrote and recorded the hit "Lonely Weekends." In 1965, Rich's recording of "Mohair Sam" established him on pop charts, but it was the 1973 hit, "Behind Closed Doors," and the platinum certified "The Most Beautiful Girl" that brought Rich to international attention.

Included among Rich's many music industry awards are a 1973 Grammy for Best Country Male Vocalist; 1974 Entertainer of the Year; CMA Awards for Single and Album of 1973, and American Music Awards in 1974 for Favorite Pop Album and Country Single.

Female DJs: A Major Force in Country Music

By MARGIE BARNETT

■ NASHVILLE — Radio has traditionally been male dominated, but all that's changing now. Within the past few years many females have made their debut in the broadcasting field, and as the number of women employees increases so does the demand for more.

Of the *Record World* country reporting stations surveyed, approximately one-third now employ female disc jockeys with others willing to hire or presently looking for women air personalities. Among them, WSDS Ypsilanti, WDEE Detroit, KWJJ Portland, WIRE Indianapolis, KLAQ Denver, WVOJ Jacksonville and WOKO Albany have lady deejays; WWOL Buffalo has Vonnie Schang in afternoon drive for their FM pop/country station. In addition to part-timer Lacey Turner and Joanne Bauchamp (6-midnight), WTSO Madison is looking for another female, as is WDAF Kansas City and KSON San Diego. WITL Lansing and WSLC Roanoke have had lady deejays before and would hire one again.

FCC Role

The FCC is responsible for much of the increase. "There's no question that the affirmative action programs we've had to institute at various stations have had significant impact on women's ability to get their first job on the air," states Nelson Hobbell, PD at WRCP/WSNI-FM Philadelphia, who employs Trish Hennessey in AM afternoon drive and Marsha Hrichison as the FM all-nighter. "It's becoming easier, but it's still difficult to find qualified female disc jockeys," says Don Paul, PD of KTTS Springfield, "and once they get good the larger markets seem to show an interest in them." KTTS has employed three female deejays since 1973 with Kathy "Miss Kitty" Ledbetter, who worked up to

afternoon drive before leaving, being the first. Presently Diane Davis is working two weekend shifts. Paul comments that having a female personality is a "good situation; it gives us more versatility in production and on the air."

Ron Jones, PD for WHK Cleveland, feels that "there is room for female entertainers in radio. They add a unique sound and can contribute a great deal to the performing end." Shelly Harper (9:30-1 p.m. Sunday) has very good ratings during her WHK time slot, and Carolyn Carr appears as a personality within the morning show. "We felt that the

(Continued on page 74)

NSAI Honors 27

■ NASHVILLE — The Nashville Songwriters' Association International honored 27 songwriters at its annual awards ceremony and banquet held February 14 at the Sheraton South hotel.

Bob Jennings, NSAI president, emceed the event with former Louisiana Governor Jimmie Davis (writer of "You Are My Sunshine") as guest speaker.

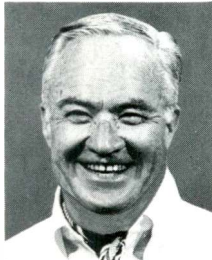
Bynum & Bowling

Hal Bynum and Roger Bowling were both named Songwriter of the Year for the Kenny Rogers' hit, "Lucille." Other songwriters receiving awards included Joe Brooks, Jimmy Buffett, Hal David, Bobby Emmons, Jerry Foster, Larry Gatlin, Jerry Gillespie, Merle Haggard, Wayland Holyfield, Archie Jordan, Richard Leigh, Joe Melson, Chips Moman, Bob McDill, Willie Nelson, Roy Orbison, Ben Peters, Eddie Rabbitt, Bill Rice, Kenny Rogers, John Schweers, Even Stevens, Sonny Throckmorton, Allen Toussaint and Conway Twitty.

Awards were determined by the association's members voting for "The Songs I Wish I Had Written" for 1977.

NASHVILLE REPORT

By RED O'DONNELL



■ Nobody has asked me, so I'll go ahead anyway and guess at the winners in the five country music categories of the 11th annual Grammy Awards . . .

Best Vocal Performance (Female): **Crystal Gayle** for "Don't It Make My Brown Eyes Blue;"

Best Vocal Performance (Male): "Lucille" by **Kenny Rogers;**

Best Vocal Performance by a Duo or Group: "Dynamic Duo" by **Conway Twitty & Loretta Lynn;**

Best Instrumental Performance: "Me and My

Guitar" by **Chet Atkins;**

Best Country Song: "Don't It Make My Brown Eyes Blue" by **Richard Leigh.**

P.S.: I don't guarantee any of the preceding predictions. (We'll know for sure late Thursday night.)

NBC-TV is producing a 2-hour special, "The First 100 Years of Recorded Music," to be broadcast this spring. **Johnny Cash** and wife **June Carter** have been signed for appearances. Others from the country music field will be announced later.

(Continued on page 74)

COUNTRY PICKS OF THE WEEK

SINGLE



JANIE FRICKE, "BABY IT'S YOU" (Prod.: Billy Sherrill) (Writers: T. Gmeiner/J. Greenebaum) (Sawgrass, BMI) (2:42). The masterful Billy Sherrill has again added his special touches to enhance the vocals of lovely Janie. The song, vocals and production all blend superbly to make a good sounding all-market contender. Columbia 3 10695.

SLEEPER



GAYLE HARDING, "I'VE REALLY GOT THE BLUES" (Prod.: Robert Allen Jenkins) (Writer: R. Jenkins) (Robcrisp Music, BMI) (3:06). UA picked this record up from another label after initial fast reaction and it's obvious why radio reaction has been positive. Harding's vocals are soulful, making the delivery on this haunting tune convincing. United Artists XW 1139.

ALBUM

LORETTA LYNN, "OUT OF MY HEAD AND BACK IN MY BED." Produced by Owen Bradley, this package is sure to please all country music lovers. With a wide range of material, all perfectly suited to Loretta, standouts include "You Snap Your Fingers (And I'm Back In Your Hands)," "Black-Eyed Peas and Blue-Eyed Babies" and "The Devil Is A'risin'." MCA 2330.



Carwin Country Record Store Debuts

By VICKI BRANSON

■ CLEVELAND — Carl French, owner and operator of Carwin Country International, has announced the grand opening of the Carwin Country Record Store. Located in Cleveland, Ohio, this particular record store will sell only country records. French told *RW*: "We do not want to, and will not handle, pop, rock or any other records. Carwin Country is a country music business, and we can not promote our music best if we sell other kinds of records. We want country business. We have made the entire store look authentic with a barn appearance and we are using totally country related things to decorate. Things like a wagon wheel, an old plow, milk cans, an old cross cut saw and horse shoes, all in the front windows, and we are using old lanterns to highlight our burlap and rough wood ceiling."

The Carwin Country Record Store will also sell country

souvenirs, newspapers, guitar strings, picks and anything related to country music and for the country musician. Carwin Country also plans a recording studio and a recreation area for musicians and others who would like to become a part of Carwin Country.

French feels the local Cleveland record stores just don't take care of country product. "I feel there's a need for a store of our type," he said. The other stores stock everything, all types of music, but only give a small space to country. Some don't even sell country tapes. We will definitely handle tapes. We will also have a large selection of oldies available both in-store and through our catalogues."

Promos, Displays

French has asked that all record labels who have country product send promotional copies and any in-store displays to his attention at 13357 Lorain Avenue, Cleveland, Ohio 44111.

Nashville Report *(Continued from page 73)*

All in the Family: United Artists' **Melba Montgomery** has a new record producer: husband **Jack Solomon** . . . **Ernest Tubb** celebrated 35th year as member of the Grand Ole Opry at party hosted in his honor by WSM radio biggies . . . Parttime songwriter **Johnny Virgin** is a full time professional horse trader. He is owner of the "camule"—half camel and half mule. Ahab—that's the animal's name—is being considered for appearances on the "Hee Haw" teleseries.

Barbara Mandrell is touring with the **Statler Bros.**—or vice versa . . . Monument artist **Larry Gatlin** taped a guest shot on the syndicated **Jim Nabors TVer** . . . Veteran **Clarence R. Selman** named to head up Alamo Village Music, subsidiary of Celebrity Management, Inc. . . . **Roni Stoneman** cut some commercials for a Texas-based Chevrolet dealership.

Talent agent **Buddy Lee**, back in action after a too-long layoff, signed **Mel Street** as a client . . . Hickory artist **Don Gibson** winged to Germany for an appearance on the "Disco '78" TV special (wife **Bobbi** accompanied Don) . . . **Roy Clark** heads to London Friday to tape "The Muppet Show."

Screen Gems-EMI Inks Carson



Paul Tannen, vice president, Nashville, of Screen Gems-EMI Music, has announced the signing of Wayne Carson to a long-term, exclusive songwriters contract. Among the hit songs penned by Carson are the Box Tops' "Neon Rainbow," "Soul Deep" and "The Letter." Shown above the signing are, from left: Tannen; Carson; Charlie Feldman, professional manager, Nashville, Screen Gems/Colgems; Ira Jaffe, vice president, creative.

MIDEM To Feature Country Gala; Halsey Agency Artists To Appear

■ TULSA, OK.—For the first time in its 13-year history, MIDEM will feature a country music gala as part of its annual convention next year. Artists from the Jim Halsey Agency, a major country and western artist management concern based here, will headline the event. Already confirmed for the gala are Halsey clients Roy Clark and the Oak Ridge Boys.

In a recent edition of MIDEM news, Halsey termed the convention "an event of capital importance in the show business world," and added that a country music gala is "the next logical step" in MIDEM's evolution.

Following MIDEM '79, the country artists performing in the

gala are expected to tour European cities to capitalize on the popularity of the music in that part of the world. Speculation is that a tour of the Iron Curtain countries is also in the works. Last year a troupe of Halsey-represented acts toured successfully throughout Russia.

With representatives from the world's major record companies in attendance, MIDEM '79 is expected to open Europe as a major country market.

Although MIDEM '79 will be his first large-scale contact with the European music market, Halsey, at presstime, was reportedly negotiating with several Parisian promoters for the establishment of a country concert series in France.

Female Deejaays *(Continued from page 73)*

addition of her in the morning would add much to our presentation of information," states Jones. WHN New York has a similar morning set up with news person Annie Tripp.

Akron, Ohio is a factory town with morning drive starting earlier than 6:00 a.m., so Bill Coffee, PD of WSLR, put Cynthia Smith in the midnight to 5:00 slot in front of the morning man to help bolster early listeners. According to Coffee, WSLR's October-November book showed that the men numbers (18-49) at midnight tripled.

In discussing the qualities of a female deejays, Coffee feels that she should be "real." "I want her to be warm and friendly and not say little innuendo things." PD Bill Hennes of WMAQ in Chicago wants somebody who "can communicate, be personable and sound like a human being on the radio without being phony." He hired Nancy Turner (7-12 p.m.) because she had the strongest potential to handle the job. "She has great rapport on the air," confirms Hennes.

The recognition level among listeners is often higher for female personalities. Debbie "D.J." Jones, formerly on at night at WKDA Nashville, has recently been added as a second personality in PD Dale Turner's morning show. "We did a little inside research here at the radio station," explains Turner, "and found that over the last two or three years her name is the only disc jockey's name that people keep calling about."

"Jessi (8-12 p.m.) became in a very short period of time one of the best known WHN (New York) air personalities—people were instantly attracted to her," reports PD Ed Salamon. PD Marty

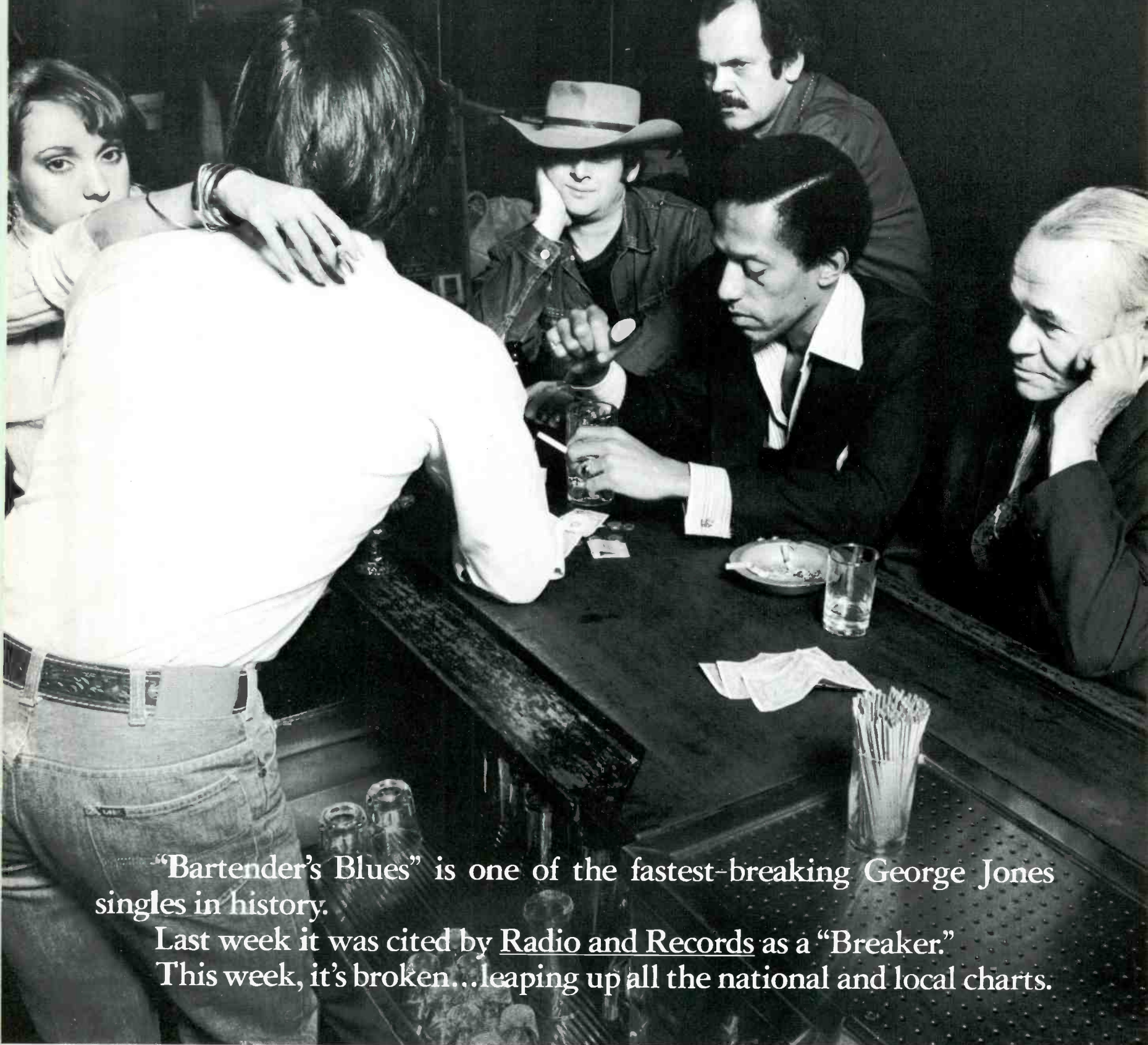
Sullivan of KRMD Shreveport states that his listeners have had a great loyalty towards both Brandy Lane, who is no longer with the station, and "Shotgun" Sharon Kelly (7-12 p.m.).

Jacque Strickland (12-3 p.m.) is very popular with WMC Memphis listeners. "Every time any of us are out, she's the first one they all ask about," says WMC PD Les Acree. According to PD Ben Peyton, KAYO Seattle has "never had as great a response particularly on the positive side of any personality that we have put on the air then we did with Jaynie Dillon (weekends).

Even though some women disc jockeys are working regular day shifts, most are on at night or the weekends. However, none of the programmers surveyed had any objections to moving a female into a regular day shift provided she was qualified to handle it. In reference to this Nelson Hobdell (WRCP) expressed a common fear that women listeners do not enjoy hearing females deejays. "I'm a little hesitant to run a girl in housewife time. There's that old saw: that women don't like to listen to women on the radio. I'm beginning to doubt that that's true but I'm still afraid enough of it that I would probably hesitate to put a woman in that particular slot."

Chuck Morkri, PD for WTSO Madison, countered this fear. "I think this is unfounded. If you have a good, warm, personable woman, you just should not run into that kind of problem." PD Bobby Denton of WIVK Knoxville has Jean Ash working the 1-3 p.m. slot. His experience has been that the complaints come from "a faction of people who just do not like female disc jockeys," with males registering

George Jones, straight up.



"Bartender's Blues" is one of the fastest-breaking George Jones singles in history.

Last week it was cited by Radio and Records as a "Breaker."

This week, it's broken...leaping up all the national and local charts.

"Bartender's Blues." B-50495

The big George Jones hit, produced by Billy Sherrill.
On Epic Records.



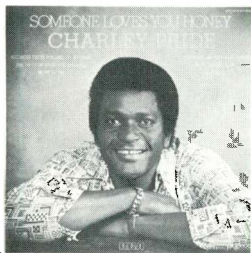
© EPIC, MARCA REG. © 1978 CBS INC.

COUNTRY ALBUM PICKS



CHRISTY LANE IS THE NAME
CHRISTY LANE—LS/GRT 8027

This is Christy's first lp for LS Records and from the sound of this lady's voice it won't be her last. With production from Charlie Black, all selections are performed with tasteful style and make for a well-rounded album. Best selections include "Midnight Blue" and "Trying To Forget About You."



SOMEBODY LOVES YOU HONEY
CHARLEY PRIDE—RCA APL1 12478

Charley Pride, being one of country music's leading artists, is known for quality recordings, but he and co-producer Jerry Bradley have outdone themselves this time. Material is especially well suited for Pride and he delivers each one with exceptional vocals. Standouts include "The Days Of Sand And Shovels," "I Live You" and "Another I Love You Kind Of Day."



BOB LUMAN

Polydor PD 1 6135
Featuring his current single, "Proud Lady," and "The Pay Phone," a past chart-topper, this album contains songs by some of Nashville's finest writers. With production by Jim Vienneau, all tunes fit Luman's own unique style. Favorite cuts include "Lonely Women (Don't Need To Be Lonely)" and "Wicked Lovin' Ways."

WILD WIND is playing up a storm On

KFDI
DRMD
KVOO
KMHT
KERI
KXOL
KROZ
SWIX
WCOR



WPNX
KGIL
WGN
KHEY
KRUM
KOOS
KLOO
WWGS
WBAW

WILD WIND
the single by Buzz Cason
on DJM Records (DJUS 1031)



Written by Mark Chapman, ShadowFax Music/OAS Music Group, Nashville. Distributed by Amherst Records, Buffalo, New York 14224

COUNTRY SINGLE PICKS

COUNTRY SONG OF THE WEEK

LITTLE DAVID WILKINS—Playboy ZS8 5825
DON'T STOP THE MUSIC (YOU'RE PLAYING MY SONG) (Prod.: Eddie Kilroy) (Writers: D. Wilkins/T. Marshall/J. Johnson) (Forrest Hills, BMI) (2:15)

A good up-tempo programming sound, this cut should prove to be one of Little David's best to date. Appeal will fit the liking of all his fans.

KATY MOFFATT—Columbia 3 10692
UP ON THE ROOF (Prod.: Glen Spreen) (Writers: C. King/ G. Goffin) (Screen Gems/EMI, BMI) (3:31)

Katy displays the potential to have all-audience appeal on this remake of a previous pop hit. Production is slightly laid-back, allowing her vocals to shine through. Should chart easily.

BARRY KAYE—MCA 40868
EASY (Prod.: Clay Gish) (Writer: Lionel Ritchie) (Jobete, ASCAP) (2:58)
Kaye makes his debut for MCA with this impressive effort. Vocals are soft and "easy" yet self-assured. Chart action should be quick in coming, assuring this won't be the last from this talented newcomer.

C.W. McCALL—Polydor 14458
OLD GLORY (Prod.: Don Sears/Chip Davis) (Writers: C. Davis/B. Fries) (American Gramophone, SESAC) (3:47)
This recitation by McCall has a chilling background to insure undivided attention is given to the story. A tale of a young boy and his devotion to the flag, the message is timely and sure to reach the hearts of many.

JOHNNY LEE—GRT 144
THIS TIME (Prod.: Nelson Larkin) (Writer: C. Moman) (Tree, BMI) (2:39)
Another re-make of a past pop hit, tastefully done and sure to take a place on the country charts. The tempo has been slowed down some from the original version, making for a solid country sound.

JOE ELY—MCA 6976
FINGERNAILS (Prod.: Chip Young) (Writer: Joe Ely) (Ere Music, ASCAP) (2:10)
As the title implies, this cut has to do with fingernails—long fingernails. With a hearty up-beat, this one, even if on a strange subject, is sure to have the request lines busy for a while. Could be interesting to watch.

BOBBY WAYNE LOFTIS—Charta 118
CAN'T SHAKE YOU OFF MY MIND (Prod.: Charlie Fields) (Writer: Charlie Fields) (Mr. Mart Music/Music Craftshop, ASCAP) (2:45)
Already being added in several markets, this tune is an excellent showcase for the abilities of both Loftis and producer Fields. Country is written all over it, which will help ensure quick chart action.

JUD STRUNK AND THE COPLIN KITCHEN BAND—MCA 40872
TELL ME WHERE I AM TONIGHT (Prod.: Charles Kipps) (Writer: Charles H. Kipps, Jr.) (Charles Kipps Music, BMI) (3:27)
This slow moving ballad is quite a change of pace for Strunk, who is usually known for his zaniness. The change of pace is very nice and easy on the ears. Tune is one that will light the request lines, mostly with calls from women.

CHARLOTTE HURT—Compass 016
LET'S DO IT OVER (Prod.: Chuck Deal) (Writers: Chuck Deal/Sheleah Jenson) (Play Music, ASCAP) (3:08)
A slow, simple, melodic ballad, this tune will be a juke box winner. Hurt exhibits natural country vocal ability which is a definite plus. Production is basically simple, but does influence the overall sound.

CURTIS POTTER—Hillside 78 01
I CAN'T MAKE IT WITHOUT YOU (Prod.: Dave Franer) (Writers: Daryl Hall-Ray Sanders) (Country Pickers, BMI) (2:35)
This classic country ballad is spiced by loads of steel and fiddle, making for a very pleasing sound. Programmers will go for this one.

WILLIE REDDEN—Texas Soul 710X111
THE TENNESSEE STUD (Prod.: Willie Redden/Lloyd Maines) (Writer: J. Driftwood) (Warden Music, BMI) (3:29)
Redden does an excellent job on this re-make of a standard country song. He has added his own feel but still leaves the original sound.

DOLLY PARTON'S DECEMBER 18th CONCERT DREW A RECORD AUDIENCE: 4 MILLION PEOPLE.

It was the Paramount Theater in Portland, Oregon where Dolly's startling performance thrilled an audience of 4 million. But wait a minute... the Paramount Theater seats only 3,000. How is this thousand-fold extra exposure possible? Simple. Filmways' "Country Concert" radio series - heard on more than 200 radio stations throughout the nation.

"Country Concert" is an exclusive syndicated one-hour weekly radio special that captures the live performance of a country music superstar. The shows are recorded live, on location, with 16 and 24-track remote facilities, and produced in stereo, especially for radio. From top country music showcase theaters across the nation, "Country

Concert" features the performances of such country greats as Johnny Paycheck, Tom T. Hall, Kenny Rogers, Tammy Wynette, Jerry Reed, Mickey Gilley, Larry Gatlin, Jim Ed Brown & Helen Cornelius, and many more.

"Country Concert" - a whole new experience for the radio listener who senses every aspect of the live performance, just as if he or she were actually there in the audience. Already a proven programming success, "Country Concert" is nominally priced and accommodates local commercials for station profits.

"Country Concert" drew a record audience for Dolly Parton. It's drawing record audiences for other country superstars and radio stations all over America.



COUNTRY CONCERT



A ONE-HOUR, ONCE-A-WEEK, ONE-OF-A-KIND RADIO SPECIAL

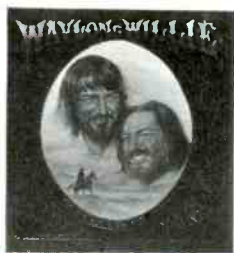
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THE COUNTRY ALBUM CHART

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

FEB. 25	FEB. 18				WKS. ON CHART
1	1	WAYLON & WILLIE			
		WAYLON JENNINGS & WILLIE NELSON			
		RCA AFL1 2686			4
2	2	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H			6
3	3	QUARTER MOON IN A TEN CENT TOWN EMMYLOU HARRIS/Warner Bros. BSK 3141			4
4	4	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544			18
5	7	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic KE 35045			14
6	6	WE MUST BELIEVE IN MAGIC CRYSTAL GAYLE/United Artists LA 771 G			32
7	5	SIMPLE DREAMS LINDA RONSTADT/Asylum 6E 104			24
8	8	OLIVIA'S GREATEST HITS OLIVIA NEWTON-JOHN/MCA 3028			16
9	9	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439			25
10	10	GEORGIA KEEPS PULLING ON MY RING CONWAY TWITTY/MCA 2328			4
11	15	OL' WAYLON WAYLON JENNINGS/RCA APL1 2317			41
12	12	FREE SAILIN' HOYT AXTON/MCA 2319			4
13	11	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G			32
14	21	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ABC DO 2993			20
15	38	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616			25
16	13	ELVIS IN CONCERT ELVIS PRESLEY/RCA APL2 2587			18
17	17	ROSES FOR MAMA C. W. McCALL/Polydor PD 1 6125			6
18	16	THAT'S THE WAY LOVE SHOULD BE DAVE & SUGAR/RCA APL1 2477			25
19	13	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719			25
20	19	I WANT TO LIVE JOHN DENVER/RCA AFL1 2521			13
21	23	NEW TRAIN, SAME RIDER TOM T. HALL/RCA APL1 2644			3



CHARTMAKER OF THE WEEK

22 — **ELEVEN WINNERS**
MERLE HAGGARD
Capitol ST 11745

MERLE HAGGARD



23	39	BEST OF JERRY LEE LEWIS, VOL. II /Mercury SRM 1 5006			2
24	14	LIVE AT THE ROYAL FESTIVAL HALL GLEN CAMPBELL/Capitol SWBC 11707			12
25	20	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner Bros. BS 3118			16
26	26	JUST FOR YOU JOHNNY RODRIGUEZ/Mercury SRM 1 5003			13
27	34	KENNY ROGERS /United Artists LA 639 G			68
28	37	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743			2

29	24	MY FAREWELL TO ELVIS MERLE HAGGARD/MCA 2314			16
30	56	HOOKIN' IT ROY CLARK/ABC DO 2099			9
31	31	GENE WATSON'S BEAUTIFUL COUNTRY /Capitol ST 11710			15
32	35	NO PLACE TO FALL STEVE YOUNG/RCA APL1 2510			4
33	33	DON'T LET ME TOUCH YOU MARTY ROBBINS/Columbia KC 35049			11
34	25	MOODY BLUE ELVIS PRESLEY/RCA AFL1 2428			33
35	49	THE NEW SOUTH HANK WILLIAMS, JR./Warner Bros. BS 3127			7
36	30	COME A LITTLE BIT CLOSER JOHNNY DUNCAN/Columbia KC 35039			11
37	36	MIDNIGHT WIND CHARLIE DANIELS BAND/Epic PE 34770			18
38	41	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037			105
39	70	TATTOO DAVID ALLAN COE/Columbia PC 34870			25
40	50	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516			25
41	46	SONGS OF KRISTOFFERSON KRIS KRISTOFFERSON/Columbia PZ 34687			42
42	42	BEST OF FREDDY FENDER /ABC DO 2079			41
43	43	SONGS I'LL ALWAYS SING MERLE HAGGARD/Capitol SABB 11531			30
44	44	T.G. T. G. SHEPPARD/Warner Bros. BSK 3133			2
45	61	LOVE'S UPS AND DOWNS BARBARA MANDRELL/ABC DO 2098			2
46	—	LIVE AND KICKIN' THE ORIGINAL TEXAS PLAYBOYS/Capitol ST 11725			1
47	28	ROLLIN' WITH THE FLOW CHARLIE RICH/Epic PE 34891			16
48	40	CHANGES IN LATITUDES, CHANGES IN ATTITUDES JIMMY BUFFETT/ABC AB 990			53
49	45	LOVES TROUBLED WATERS MEL TILLIS/MCA 2288			18
50	59	ANYTIME ANYWHERE RITA COOLIDGE/A&M SP 4616			29
51	57	GEORGE & TAMMY'S GREATEST HITS GEORGE JONES & TAMMY WYNETTE/Epic PE 34716			13
52	22	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/RCA APL1 1312			14
53	71	SHAME ON ME DONNA FARGO/Warner Bros. BS 3087			18
54	27	COUNTRY MEMORIES JERRY LEE LEWIS/Mercury SRM 1 5004			15
55	55	GREATEST HITS, VOL. II MICKEY GILLEY/Playboy KZ 34881			13
56	53	GREATEST HITS LINDA RONSTADT/Asylum 6E 106			61
57	47	BEST OF DOLLY PARTON /RCA APL1 1117			91
58	67	ROAD SONGS HOYT AXTON/A&M SP 4669			8
59	62	TO LEFTY FROM WILLIE WILLIE NELSON/Columbia KC 34965			3
60	60	A MAN MUST CARRY ON JERRY JEFF WALKER/MCA 2 6003			40
61	65	THE COUNTRY AMERICA LOVES STATLER BROTHERS/Mercury SRM 1 1125			47
62	48	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482			123
63	58	HANK WILLIAMS' GREATEST HITS, VOL. II /MGM MG 2 5401			23
64	—	ENDLESS WIRE GORDON LIGHTFOOT/Warner Bros. BSK 3149			1
65	32	THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 2097			5
66	63	RONNIE MILSAP LIVE /RCA APL1 2043			63
67	29	AIMIN' TO PLEASE MARY KAY PLACE/Columbia PC 34908			14
68	52	COUNTRY BOY DON WILLIAMS/ABC DO 2088			20
69	74	SHORT STORIES STATLER BROTHERS/Mercury SRM 1 5001			27
70	66	WAYLON LIVE WAYLON JENNINGS/RCA APL1 1108			58
71	72	ON THE ROAD JERRY CLOWER/MCA 2281			4
72	69	BEFORE HIS TIME WILLIE NELSON/RCA APL1 2210			32
73	51	HOW GREAT THOU ART ELVIS PRESLEY/RCA LSP 3758			25
74	54	ALOHA FROM HAWAII VIA SATELLITE ELVIS PRESLEY/RCA CPD2 2642			8
75	68	ONE OF A KIND TAMMY WYNETTE/Epic PE 35044			13

SUPER ALBUMS!

Love Is Just A Game LARRY GATLIN

From 38 to 15 in just one week, and it's been on the charts 25 weeks!



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JERRY LEE LEWIS



SRM 1-5006



The Best Of JERRY LEE LEWIS

It's already 23 and it's been on the charts only 2 weeks!

WHO IS THAT?



She's got one of the most powerful singles of the year... that's obvious from the first listen.

But who is Janie Fricke? Where does a fully developed talent like this come from?

Up until recently, Janie Fricke was known in Nashville circles as "the best." She's sung on countless commercials and hit records recorded in Nashville.

Then, about a year ago, she began making records with Johnny Duncan; at first anonymously, later with label credit.

She went on to record a single all by herself ("What're You Doing Tonight?").

And that brings us up to date.

The new Janie Fricke single "Baby It's You" is from her stunning forthcoming album, "Singer of Songs."

It's clear to everyone who hears "Baby It's You" that Janie Fricke is a super talent with a giant hit on her hands.

"BABY IT'S YOU" 3-10695

THE JANIE FRICKE SINGLE, PRODUCED BY BILLY SHERRILL. ON COLUMBIA RECORDS.



THE COUNTRY SINGLES CHART

TITLE, ARTIST, Label, Number	FEB. 25	FEB. 18	WKS. ON CHART
1 1 DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH Warner Bros. WBS 8508 (2nd Week)			11
2 9 MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198			6
3 8 DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/ Warner Bros. WBS 8509			9
4 6 WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/ MCA 40836			10
5 7 WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736			10
6 4 I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/Monument 45 234			12
7 3 YOU'RE THE ONE OAK RIDGE BOYS/ABC DO 17732			13
8 11 I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE McDOWELL/Scorpion GRT 149			10
9 2 TO DADDY EMMYLOU HARRIS/Warner Bros. 8498			13
10 10 I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513			13
11 14 GOD MADE LOVE MEL McDANIEL/Capitol 4520			11
12 15 BARTENDER'S BLUES GEORGE JONES/Epic 8 50495			8
13 17 TWO DOORS DOWN ZELLA LEHR/RCA PB 11174			10
14 19 IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448			7
15 21 WALK RIGHT BACK ANNE MURRAY/Capitol 4527			6
16 16 SHINE ON ME JOHN WESLEY RYLES/ABC DO 17733			10
17 28 RETURN TO ME MARTY ROBBINS/Columbia 3 10673			5
18 18 SHAKE ME I RATTLE CRISTY LANE/LS GRT 148			13
19 24 RUNNIN' KIND MERLE HAGGARD/Capitol 4525			8
20 23 BEDROOM EYES DON DRUMM/Churchill CR 7704			9
21 26 YES MA'AM TOMMY OVERSTREET/ABC DO 17737			6
22 25 IT DOESN'T MATTER ANYMORE R. C. BANNON/Columbia 3 10655			11
23 27 LONELY HEARTS CLUB BILLIE JO SPEARS/United Artists XW 1127			7
24 29 SOFT LIGHTS AND HARD COUNTRY MUSIC MOE BANDY/ Columbia 3 10671			5
25 5 OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/ MCA 40832			13
26 33 A LOVER'S QUESTION JACKY WARD/Mercury 55018			4
27 20 YOU KNOW WHAT JERRY REED & SEIDINA/RCA PB 11164			10
28 38 SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201			3
29 12 WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146			15
30 39 READY FOR THE TIMES TO GET BETTER CRYSTAL GAYLE/ United Artists XW 1136			3
31 40 I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545			4
32 35 IT STARTED ALL OVER AGAIN VERN GOSDIN/Elektra 45411			6
33 43 IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106			3
34 42 RED HOT MEMORY KENNY DALE/Capitol 4528			5
35 50 I'VE GOT A WINNER IN YOU DON WILLIAMS/ABC 12332			2
36 13 SOMETHING TO BRAG ABOUT MARY KAY PLACE/ Columbia 3 10644			15
37 41 I'M WAY AHEAD OF YOU BILL ANDERSON & MARY LOU TURNER/MCA 40852			5
38 31 I'VE BEEN LOVED CATES SISTERS/Caprice CA 2041			11
39 58 HEARTS ON FIRE EDDIE RABBITT/Elektra 45461			2
40 47 SO GOOD, SO RARE, SO FINE FREDDIE HART/Capitol 4530			5
41 48 MUSIC IS MY WOMAN DON KING/Con Brio 129			5
42 56 I WOULD LIKE TO SEE YOU AGAIN JOHNNY CASH/ Columbia 3 10681			3
43 53 EVERYBODY LOVES A RAIN SONG B. J. THOMAS/MCA 40854			5
44 55 YOU'RE THE ONLY GOOD THING (THAT'S HAPPENED TO ME) JIM REEVES/RCA PB 11187			4
45 45 FEELIN' BETTER HANK WILLIAMS, JR./Warner Bros. WBS 8507			10
46 22 ANGEL OF THE MORNING MELBA MONTGOMERY/ United Artists XW 1115			13
47 59 LOVE IS A WORD DICKEY LEE/RCA PB 11191			4



48 30 THE LONGEST WALK MARY K. MILLER/Inergi I 304			9
49 49 IF I EVER COME BACK PAL RAKES/Warner Bros. WBS 8506			10
50 63 EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137			2
51 32 TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/ Epic 8 50469			17
52 65 THE GRANDEST LADY OF THEM ALL CONWAY TWITTY/ MCA 40857			2
53 61 CRY, CRY DARLING CON HUNLEY/Warner Bros. WBS 8520			4
54 66 DEEPER WATER BRENDA KAYE PERRY/MRC 1010			5
55 62 BUCKET TO THE SOUTH AVA BARBER/Ranwood 1083			4
56 34 MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/ RCA PB 11158			13
57 36 MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011			18
58 74 HERE IN LOVE DOTTSY/RCA PB 11203			2
59 44 I'VE CRIED (THE BLUE RIGHT OUT OF MY EYES) CRYSTAL GAYLE/MCA 40837			12
60 57 AFRAID YOU'D COME BACK KENNY PRICE/MRC 1007			8
61 70 STARTING ALL OVER AGAIN DON GIBSON/ABC/Hickory 5402			3
62 87 SWEET SWEET SMILE CARPENTERS/A&M 2008			2
63 69 IF YOU DON'T WANT TO LOVE HER JERRY NAYLOR/MC 5004			3
64 64 DOWN THE ROADS OF DADDY'S DREAM DARRELL McCALL/ Columbia 3 10653			8

CHARTMAKER OF THE WEEK

65 — WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ Mercury 55020		1
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66 54 IT STARTED ALL OVER AGAIN DAVID HOUSTON/ Gusto/Starday SD 172		10
67 37 I PROMISED HER A RAINBOW BOBBY BORCHERS/ Playboy ZS8 5823		12
68 46 LONELY STREET REX ALLEN, JR./Warner Bros. WBS 8482		16
69 51 COME TO ME ROY HEAD/ABC DO 17722		20
70 — DON'T EVER SAY GOODBYE T. G. SHEPPARD/Warner Bros. 8525		1
71 82 LOVE SOMEBODY TO DEATH ED BRUCE/Epic 8 50503		3
72 72 CARLENA AND JOSE GOMEZ BILLY WALKER/MRC 1009		4
73 73 SMOKE! SMOKE! SMOKE! (THAT CIGARETTE) TOM BRESH/ ABC DO 17738		6
74 84 AT THE END OF A RAINBOW JERRY WALLACE/BMI (WIG) 8 006		2
75 83 POOR POOR PITIFUL ME LINDA RONSTADT/Asylum E45 462		3
76 80 MUST YOU THROW DIRT IN MY FACE ROY CLARK/ ABC 12328		3
77 90 YOU ARE THE SUNSHINE OF MY LIFE MARTY MITCHELL/ MC 5005		2
78 86 PROUD LADY BOB LUMAN/Polydor 14454		2
79 52 THE FIRST TIME BILLY CRASH CRADDOCK/ABC DO 17725		16
80 — COLORADO COOL AID JOHNNY PAYCHECK/Epic 8 50469		1
81 68 WE GOT LOVE LYNN ANDERSON/Columbia 3 10650		13
82 — I'LL BE THERE (WHEN YOU GET LONELY) DAVID ROGERS/ Republic 105		1
83 85 634-5789 JIMMIE PETERS/Mercury 55016		3
84 — I'M JUST A FARMER CAL SMITH/MCA 40864		1
85 67 SOME I WROTE STATLER BROTHERS/Mercury 55013		13
86 — ANOTHER WOMAN BILLY CRASH CRADDOCK/ABC 12335		1
87 92 BIRD DOG BELLAMY BROTHERS/Warner Bros. 8521		2
88 81 CRY, CRY DARLING GLEN BARBER/Groovy 103		7
89 75 YOU READ BETWEEN THE LINES BILLY PARKER/SCR SC 153		7
90 — LOVIN' YOU BABY CONNIE SMITH/Monument 45 241		1
91 — EVERYTIME I SING A LOVE SONG JIMMIE RODGERS/ ScrimShaw 1314		1
92 — EVEN COWGIRLS GET THE BLUES LaCOSTA/Capitol 4541		1
93 — BEGGARS AND CHOOSERS BILL RICE/Polydor 14453		1
94 60 MY WAY ELVIS PRESLEY/RCA PB 11165		15
95 — DRINKING THEM BEERS TOMPALL GLASER/ABC AB 12329		1
96 71 STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437		16
97 96 YOU'RE ALL THE WOMAN I'LL EVER NEED LEE DRESSER/ Capitol 4529		3
98 88 SWEET LITTLE DEVIL JUDY ALLAN/Polydor 14440		4
99 — TO BE LOVED PEGGY SUE/Door Knob 8 045		1
100 95 TAKE MY LOVE TO RITA TOMMY CASH/Monument 45238		4

MARY K MILLER

MARY K MILLER'S

NEW ALBUM

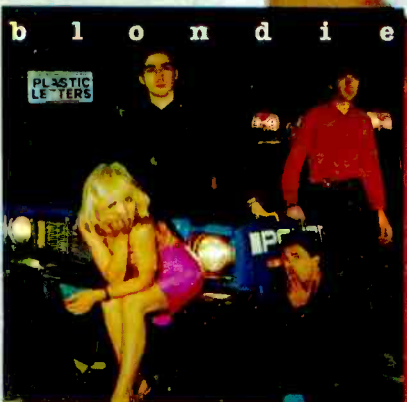
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Produced by Richard Gottlander, "An Instant Record"

With music. With energy. And with Deborah Harry. Blondie has done it with an album that has as much spark and life as the law will allow. Listen to "Plastic Letters." And let Blondie do it to you.

blondie does it
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