

RECORD WORLD



Year End Special

Record World 1978 Year End Poll



POP SINGLES

MOST PROMISING MALE GROUP:

#1 PLAYER

TOP MALE GROUP:

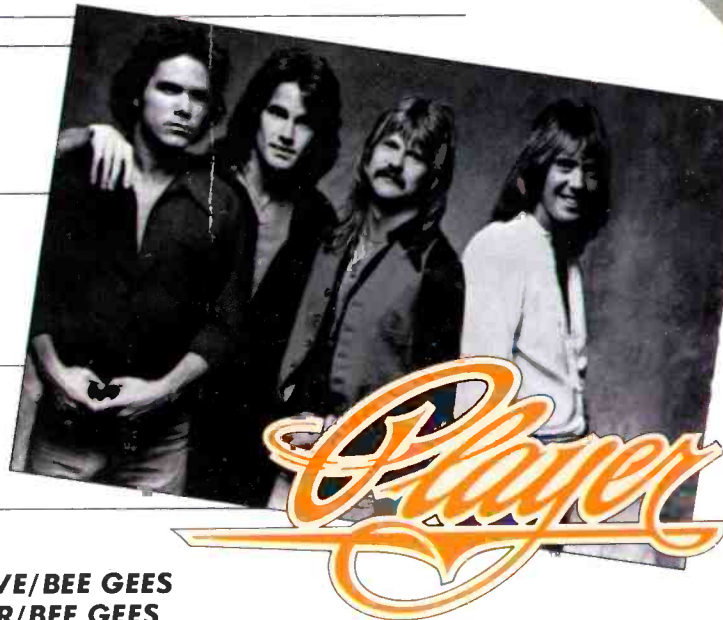
#1 BEE GEES
#5 PLAYER

TOP MALE VOCALIST:

#1 ANDY GIBB

TOP RECORD GROUP:

#1 STAYIN' ALIVE/BEE GEES
#3 NIGHT FEVER/BEE GEES
#6 BABY COME BACK/PLAYER
#9 HOW DEEP IS YOUR LOVE/BEE GEES



TOP RECORD SOLO ARTIST:

#1 SHADOW DANCING/ANDY GIBB
#4 GREASE/FRANKIE VALLI
#10 LOVE IS THICKER THAN WATER/ANDY GIBB

SPECIAL ACHIEVEMENT:

BEE GEES

MOST PROMISING FEMALE VOCALIST:

#1 YVONNE ELLIMAN



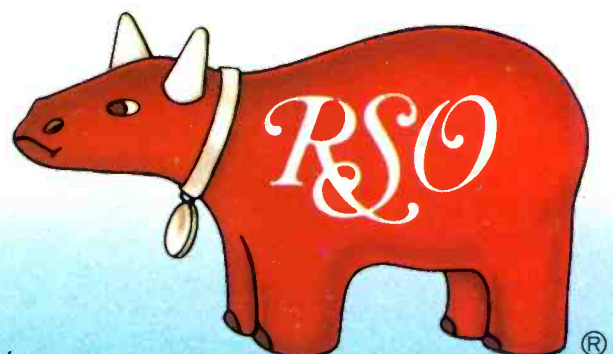
TOP NEW DUO:

#1 JOHN TRAVOLTA & OLIVIA NEWTON-JOHN

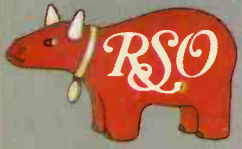
TOP DUO:

#1 JOHN TRAVOLTA & OLIVIA NEWTON-JOHN

Eric Clayton



Thank You From the R.S.O. Family



Record World 1978 Year End Poll



GREASE

POP LP's

TOP MALE GROUP:

#1 BEE GEES

TOP LP GROUP:

**#1 BEE GEES & VARIOUS ARTISTS
SATURDAY NIGHT FEVER**



TOP MOTION PICTURE SOUNDTRACK:

- #1 SATURDAY NIGHT FEVER**
- #2 GREASE**
- #3 SGT. PEPPER'S LONELY HEARTS CLUB**

SPECIAL ACHIEVEMENT:

**RSO
BEE GEES**

R&B LP's

TOP SOUNDTRACK:

#1 SATURDAY NIGHT FEVER

POP SINGLES

PRODUCERS OF THE YEAR:

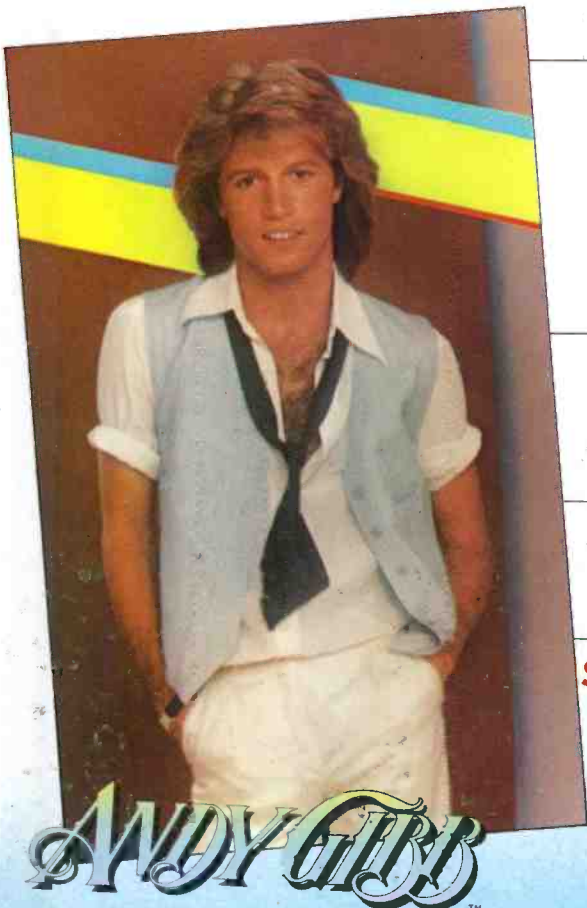
**BEE GEES, KARL RICHARDSON
AND ALBHY GALUTEN**

PUBLISHER OF THE YEAR:

RSO

SONGWRITERS OF THE YEAR:

BEE GEES



ANDY GIBB

Thank You From the R.S.O. Family

Record World 1978 Year End Poll



BEE GEES

POP LP's

TOP MALE GROUP:

#1 BEE GEES

TOP LP GROUP:

#1 BEE GEES & VARIOUS ARTISTS
SATURDAY NIGHT FEVER

TOP MOTION PICTURE SOUNDTRACK:

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R&B LP's

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BEE GEES

SPECIAL ACHIEVEMENT:

BEE GEES

TOP RECORD GROUP:

#1 STAYIN' ALIVE/BEE GEES
#3 NIGHT FEVER/BEE GEES
#9 HOW DEEP IS YOUR LOVE/BEE GEES



Thank You From the Bee Gees Family

RECORD WORLD

Ales Leaves Motown; Roshkind to Top Spot

By SAM SUTHERLAND

■ LOS ANGELES—Michael Roshkind, vice chairman of Motown Industries, last week assumed the added post of chief operating officer for the corporation, following the resignation of Motown Records president Barney Ales.

Roshkind will now supervise all Motown's divisions, including its film and video arms, the Jobete music publishing wing, and the Motown, Tamla, Gordy, Prodigal and VIP labels.

Reached by RW at mid-week, Roshkind confirmed his new appointment. Regarding Ales' de-

(Continued on page 170)

Columbia, Atlantic Hot on Album Chart

■ On this week's Album Chart, Columbia Records has four lps in the top 10 (including the top-charted "Greatest Hits Vol. 2" by Barbra Streisand, "52nd Street" by Billy Joel at a bulleted #2, "You Don't Bring Me Flowers" by Neil Diamond at a bulleted #8, and "Best of Earth, Wind & Fire, Vol. I" at #9), and Atlantic Records has four in the top 15 ("Double Vision" by Foreigner at a bulleted #5, "C'est Chic" at a bulleted #7, "Some Girls" by the Rolling Stones at #11 and "Briefcase Full of Blues" by the Blues Brothers at a bulleted #15).

Gibbs, Soundtracks, Disco Dominate Singles and Album Charts in 1978

By SAMUEL GRAHAM

■ LOS ANGELES—The increasingly high profile of disco-oriented product within the record industry has to a considerable extent been reflected in the records that have held the number one position on the RW Singles Chart in 1978. The Bee Gees' "Stayin' Alive" and "Night Fever" (both RSO), A Taste of Honey's "Boogie Oogie Oogie" (Capitol), Donna Summer's "MacArthur Park" (Casablanca), Chic's "Le Freak" (Atlantic): between the five of them, they topped the chart for a total of twenty weeks. With the inclusion of such blockbuster releases as Andy Gibb's

(Continued on page 160)

By MIKE FALCON

■ LOS ANGELES — The RSO soundtracks to "Saturday Night Fever" and "Grease," with 41 out of a possible 52 weeks, dominated the number one spot on the RW Album Chart in 1978, a year in which the average list price of the records in the top 100 went up steadily as \$6.98 lps gave way to \$8.98 lps.

'Rumours'

Fleetwood Mac's "Rumours" was the first number one lp of the year, and stayed in that position for a total of 34 weeks, beginning in 1977 and ending January 21, when the RSO soundtrack to "Saturday Night Fever" edged into the premier spot. In the first

week of 1978 there was only one bullet in the top 10, Queen's "News of the World" (Elektra), at number nine bullet.

The first week in January also marked the highest position a \$6.98 list album would garner for the entire year, as Shaun Cassidy's debut lp (Warner/Curb) took the number three spot. Cassidy also gained the unusual distinction of being the only artist in the history of the *Record World* album chart who had \$6.98 and \$7.98 albums in consecutive positions: on April 8th, the aforementioned release went to number 18, while his \$7.98 album, "Born Late" (also W/C), moved up to number 17.

'Sat. Night Fever'

"Saturday Night Fever" was a landmark release for the record industry, and RSO parlayed the success of the movie and an extraordinary level of singles airplay into an album that remained in the number one spot for 25

(Continued on page 170)

Radio Finds 1978 A Risky Time; Many Retailers Report Best Year

By MARC KIRKEBY

■ NEW YORK—It began like a case of art imitating life:

In early September CBS-TV unveiled "WKRP in Cincinnati," a weekly situation comedy produced by MTM Productions. The series dealt with a middle-of-the-road station that turned to a rock format for ratings salvation, led by an airstaff of wisecracs and thyroid cases who must have looked like caricatures to anyone who hasn't worked at a radio station.

When it ended, it looked like

(Continued on page 58)

By MIKE FALCON

■ LOS ANGELES — The state of record retailing can be viewed from many different angles, and the views of retailers regarding their business in 1978 are perhaps even more divergent than in years past.

Retail Sample

In an attempt to provide an accurate, and yet open-ended view of the 1978 retail scene, *Record World* has selected one dozen retail accounts from around the country, representing big and small accounts, independent operations and chains, mall stores and superstores, and NARM's Rack Jobber of the Year, and given representatives of the firms an opportunity to state, in their own words, what

(Continued on page 86)

NARM Study Shows '77 Racks' Best Year

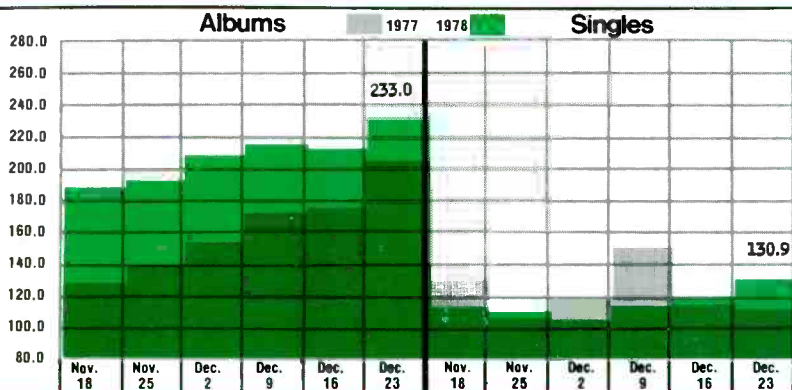
■ NEW YORK — Rack jobbers accounted for over \$1.6 billion of the record industry's \$3.5 billion list-price gross in 1977, according to a National Association of Recording Merchandisers study released last week.

Increase

The rack total—\$1.646 billion—represented a highest-ever increase of \$275 million over 1976 totals, and a 20.1 percent increase that was the greatest percentage

(Continued on page 170)

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.

FCC Proposal Would End Clear-Channel AM Signals

By BILL HOLLAND

■ WASHINGTON—The normally voluble National Association of Broadcasters is in silent quandary after last week's FCC announcement that it will try to limit all night, clear channel "superstations" in order to add 125 new stations to the AM radio band.

The main problem facing the NAB is that both daytime stations and the powerful all-night

stations are members, and the possible new stations, some of them certainly to be minority-owned, would also be members.

"We're tossing it around upstairs," an NAB spokesman told RW. "You can see our problem." As a result, there is yet no official NAB comment on the FCC action, although their legal department

(Continued on page 169)

contents



■ **Pages 26-28, 30-31.** Call it the year of the soundtrack, the year of disco, the year of the superstar—1978 has been a phenomenal one for the American recording industry, and Record World's annual year-end awards highlight the most notable success stories in a wide range of musical categories.



■ **Page 44.** What sort of year was '78 for the concert business? Is the adult audience for live entertainment growing as predicted? How is the jazz/fusion explosion affecting the concert marketplace? Tom Ross, west coast chief for booking giant ICM, touches on these and other talent issues in a far-reaching Dialogue.

departments

A/C Report	Page 167
Album Chart	Page 114
Black Oriented Music	Page 153
Black Oriented Albums	Page 156
Black Oriented Album Chart	Page 160
Picks of the Week	Page 153
Black Oriented Singles Chart	Page 154
Soul Truth	Page 153
Chart Analysis	Page 10
Classical	Page 165
The Coast	Page 56
Copywrites	Page 60
Country	Page 172
Country Album Chart	Page 177
Country Hot Line	Page 173
Country Picks of the Week	Page 172
Country Singles Chart	Page 180
Country Singles Picks	Page 174
Nashville Report	Page 172

Disco	Pages 22, 24
Disco Dial	Page 24
Disco File	Page 22
Disco File Top 30	Page 24
Discotheque Hit Parade	Page 22
FM Airplay Report	Pages 100, 102
International	Page 148
Canada	Page 148
England	Page 168
England Top 25	Page 150
Germany	Page 168
Jazz LP Chart	Page 160
Latin American	Page 162
Album Picks	Page 162
Hit Parade	Page 163
New York, N.Y.	Page 40
Radio World	Pages 70-72
Retail Report	Page 113
Singles Chart	Page 99

POWERHOUSE PICKS

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

Blues Brothers (Atlantic) "Soul Man."

The great airplay on this record is accented by solid sales activity. This week saw numerous majors go with it.

CBS Gold, Platinum Reach Record Totals

■ **NEW YORK** — CBS Records is winding up 1978 with the largest total of gold and platinum certifications in the industry. The Columbia, Epic, Portrait and CBS Associated Labels have garnered a total of 81 RIAA certifications in 1978 with 27 platinum and 54 gold records. Forty different CBS artists amassed gold records in 1978, while 23 artists on the CBS labels reached the platinum league.

The CBS artists who achieved platinum sales in 1978 were: on Columbia, Billy Joel, Paul Simon, Bruce Springsteen, Johnny Mathis, Barbra Streisand, Blue Oyster Cult, Journey, Kenny Loggins, Chicago, Neil Diamond, Willie Nelson and Aerosmith; on ARC/Columbia, Earth, Wind & Fire; on Epic, Boston, Heatwave, Ted Nugent, Meat Loaf (Cleveland International), Dan Fogelberg & Tim Weisberg (Full Moon), REO Speedwagon; on Portrait, Heart; on Philadelphia International, The O'Jays, Teddy Pendergrass; on Kirshner, Kansas; and on T-Neck, The Isley Brothers.

A&M, Oval Sign Production Pact

■ **NEW YORK** — A&M Records and Oval Productions of London have signed a worldwide production deal to "discover, develop and record" new artists for the label. The initial signings include The Secret who can be heard on A&M's "No Wave" album, Bobby Henry and a group by the name of Shrink. All three artists will have their records released in the U.K. on the A&M label with an Oval logo early in the new year. An American release date is still pending.

Oval, one of the first independent new wave labels in the U.K., was founded by broadcaster/journalist Charlie Gillett and his partner, Gordon Nelki. Gillett's radio show has been responsible for exposing new talent such as Graham Parker, D. P. (Elvis) Costello and Dire Straits over the past few years and A&M will call upon his ability to find talent on a street level in its early stages of development. Earlier in the year Oval licensed Lene Lovich to Stiff Records and has in the past issued Johnnie Allen's "Promised Land."

Gillett, who was in New York for the Be Stiff tour last week, told RW that Oval will attempt to establish a sound and an identity of its own through its records. The label is also working with a couple of songwriters, Bobby Henry and Jimmy O'Neill, who will be an additional source of material for Oval's artists.

Barry Taylor

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SUBSCRIPTIONS: ONE YEAR (52 ISSUES) U.S. AND CANADA — \$85; AIR MAIL — \$140; FOREIGN AIR MAIL — \$145. SECOND CLASS POSTAGE PAID AT NEW YORK, N.Y. AND AT ADDITIONAL MAILING OFFICES. DEADLINE: NEGATIVES AND COPY MUST BE IN NEW YORK BY 12 NOON FRIDAY.

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VOL. 35, NO. 1643

No One Can Top
The Casablanca Family...
You're No.1!



We Love and Thank You,

Donna Summer
Susan Munoz
Joyce Bogart

SJR's Taplinger on WKTU's Disco Success

By NEIL McINTYRE

■ NEW YORK — In 1969 SJR Communications was formed, and has since acquired radio properties throughout the United States, including WJIT and WKTU-FM, New York; WKLS, Atlanta; WQAL-FM, Cleveland; WYSP-FM, Philadelphia; WUST and WJMD-FM, Washington, D.C. and KRLY-FM, Houston.

The group's stations are programmed in several formats. SJR has used the services of Burkhart/Abrams in soft rock, AOR and now disco programming.

SJR has brought each of their properties along over a period of time, building them steadily. This was the case with WKTU-FM. 'KTU had the first mellow-sounding station in the area. As the ratings started to level off, and then began to slip with the introduction to the market of a mellow format by WYNY(Y97), SJR Communications decided to change, abruptly, to dance music.

Some decisions are not as calculated as they are based on the gut feeling that the ideas will work. A feeling for the market might best describe the reason for Ed Cossman and Sylvan Taplinger's changing WKTU—almost overnight—to disco.

What has come as something of a surprise to the station's competitors wasn't as shocking to vice president of SJR Communications Sylvan Taplinger. "I live in New York and it was pretty obvious that this station was all over the place," he said. "It was coming out of the woodwork. You had a deep feeling that

everybody is listening to the station. Somehow or other the reality of how this station in a short time could take over as number one, no matter what you saw and heard, told you you gotta be right up there. The fact that it never happened before, told you it couldn't be that big. It really was something of a surprise."

The MediaTrend rating service has showed WKTU-FM making tremendous gains in the monthly surveys, but the service hadn't come close to the recognition of ARB. Taplinger said, "MediaTrend had predicted us to be number two in the market, one rating WOR was number one, the next WABC was one, and 'KTU remained number two."

The change to disco music happened when Ed Cossman and Taplinger felt the station wasn't going anywhere." It seemed that the mellow sound had plateaued out. There was just a certain size audience for mellow, based on the ratings. When WYNY(Y97) took a small bite out of us, it took the edge off of it, from when we had it all by ourselves. In effect you might say in retrospect WYNY did us a favor, by coming in and doing the same type of programming, because it sparked

us into making a move."

Burkhart/Abrams have had a consulting association with SJR Communications for over five years, starting with WYSP in Philadelphia. The firm has had a great deal of success with the Superstars format and album rock programming in different parts of the country; now they're involved in disco.

Taplinger says that was 'KTU's idea.

"We persuaded them that it was the way to go in New York with disco. After all, we were here, and they were operating out of Atlanta. Burkhart/Abrams' first feeling was that we should do the superstar format, but we prevailed upon them pretty quickly that this is where it was at in New York, and they went along with it. They have been implementing it very well ever since."

Wanda Ramos Charres joined Burkhart/Abrams, from WBLS-FM where she was music director, and her addition as a music programmer has benefitted WKTU greatly. "I would say that she has done a hell of a job," Taplinger said. "She's in charge of all the music, and you've got to give her full credit, this was the first thing she tackled, fresh out of

WBLS, and it's just worked beautifully."

One of the biggest gains that the station showed in the ARB was at night, obtaining at 15.8 share of the audience. The presentation of the disco format changes, and a not-so-slick-sounding personality takes over. His name is Paco and the people of New York seem to like him a lot.

"There has been a lot of criticism of the idea of putting someone like Paco on the air. Some people thought he made too many mistakes, and that the Latin accent didn't fit with the mold of disco music," Taplinger continued." He represents you, the
(Continued on page 169)

Anne Murray's Platinum



Capitol execs turned out in force to congratulate Anne Murray on the platinum certification of her "Let's Keep It That Way" lp, and the best gesture of all came from Don Zimmermann, Capitol's president and chief operating officer.

Atlantic Holiday/Anniversary Bash



Atlantic Records threw a gala holiday party in New York City last week, held at the "New York, New York" disco/restaurant. Over 1000 persons were in attendance, including employees of Atlantic, its affiliated labels and the WEA organization, plus a number of label artists, managers, agents, attorneys, radio personalities, press and other friends and associates of the Atlantic family. In the course of the evening Atlantic chairman Ahmet Ertegun addressed the party, calling particular attention to 1978 as the company's best year ever. President Jerry Greenberg and executive vice president Sheldon Vogel also spoke, with the latter presenting special service gifts to those employees who have been with the company over ten years. A special platinum record was presented to long-standing employee Francine Wakschal, who was the first person hired following the label's formation 30 years ago. Shown above at the party are, from left (top row): Vogel, Wakschal (holding her platinum record), WEA International president Nesuhi Ertegun and Ahmet Ertegun; Jake Blues; Elwood Blues (rear), WEA's Nick Maria, WEA's Bruce Tesman, Greenberg and his daughter Stacy; (bottom row) Atlantic senior VP/general manager Dave Glew, Elwood Blues, senior vice president Michael Klenfner, Jake Blues; John Ford Coley, England Dan and national pop album promotion director Tunc Erim; Foreigner's manager Bud Prager and Tom Cossie of MK Productions.

WIP Tops Philly ARB

■ NEW YORK — The October-November ARB for the Philadelphia metro audience, 12 plus, continues to show growth for WDAS-FM and a decline for the market leader, KYW. The AOR sound of WIOQ moved into lead among similar formats. Top 40 stations slide, and WIP became number one overall.

KYW slipped to second from an 11.3 to a 7.8, WIP moved into first place although it dropped from an 8.3 to an 8.2. WDAS-FM was up from 6.3 to 6.6. The AOR battle put WIOQ on top from a July/August 3.4 to 4.2; WYSP slipped from 4.8 to 4.1; WMMR moved up from 2.2 to 3.1.

WFIL was down from 4.2 to 3.6 and WIF1 was off from 4.4 to 3.9; WSNI with country music was up from 2.7 to 3.3; WZZD was off from 2.9 to 2.4. WMGK was down from 3.5 to 3.1; and WCAU-FM, with a format which relies heavily on disco, slipped from a 3.8 to a 3.2.



IT'S CHIC TO BE NUMBER ONE.

"LE FREAK."^{#3519}
 Number One Pop. Number One R&B.
 And Number One Disco.
 Across the board on all three trades.
 We thank you for a great year.

"C'EST CHIC."^{SD 19209}
 ON ATLANTIC RECORDS & TAPES.



RECORD WORLD CHART ANALYSIS

Chic, Bee Gees, Joel Top Singles Chart; Dolly Parton Is Chartmaker at 69 Bullet

By PAT BAIRD

Chic (Atlantic) continued to outsell all competition this week on both RW's Singles Chart and Black Oriented Singles Chart while the corresponding album bulleted to #7 on the R W A l b u m Chart.

The Bee Gees (RSO), bulleting at #28 BOS, moved to #2 bullet here on Top 10 playlist spots nationally and big holiday sales. Billy Joel (Col), #3 bullet, pulled strong sales and #1 radio spots in a number of major markets while his album regained a bullet and moved up to #2. Earth, Wind & Fire (ARC/Col), #3 bullet BOS, moved to #7 bullet on an add at WLS, good sales and radio movement. Toto (Col) also picked up big sales and excellent airplay as well as an add at KXOK

for #8 bullet.

Dolly Parton (RCA) is this week's Chartmaker at #69 bullet on pop adds, while the double-sided single is bulleting at #11 on the Country Singles Chart.

Rounding out the top 10 are: Barbra Streisand & Neil Diamond (Col) #4; Village People (Casablanca) holding at #5; Dr. Hook (Capitol) staying at #6; Andy Gibb (RSO) holding at #9 and Alicia Bridges (Polydor) #10.

Bulleting just under the top of the chart are: Cheryl Lynn (Col), still #2 BOS and Top 10 in a number of pop markets, #13 bullet; Bob Seger & The Silver Bullet Band (Capitol), gaining in sales and airplay for #14 bullet; Linda Ronstadt (Asylum) picking up major markets adds and good sales for #16 bullet; Eric Clapton (RSO), also moving on a solid sales and airplay pattern, #18 bullet; Hot Chocolate (Infinity), #23 bullet BOS, added at WKBW

and moving well elsewhere, #19 bullet and Nicolette Larson (WB), making strong gains, #20 bullet.

Still moving well on radio play are: Pointer Sisters (Planet) #21 bullet; Ace Frehley (Casablanca), gaining a bullet at #23 on major market adds; Olivia Newton-John (RSO), one of last week's Powerhouse Picks and added this week on KHJ and 99X with strong moves elsewhere for #24 bullet; Rose Royce (Whitfield), working off their strong BOS base, #25 bullet; Ian Matthews (Mushroom), also added at KHJ and filling in holes for #27 bullet; Chanson (Ariola) #29 bullet and Rod Stewart (WB), another Powerhouse Pick last week, and filling in major market holes with sales starting, #30 bullet.

Continuing to show chart strength are: Eagles (Asylum), getting good moves and adds with sales starting for #32 bullet; The Blues Brothers (Atlantic), added this week at WDRQ, Z93, WOKY and a great number of other majors (the album is #15 bullet) moving to #33 bullet and this week's Powerhouse Pick; Leif

Garrett (Scotti Bros.), moving on a strong sales pattern for #32 bullet; Melissa Manchester (Arista) #35 bullet; Gerry Rafferty (UA) #37 bullet; Barry Manilow (Arista), added at KHJ, #43 bullet; Rolling Stones (Rolling Stones) #44 bullet; Talking Heads (Sire) #45 bullet; Kenny Rogers (UA) #46 bullet and Gene Simmons (Casablanca) #50 bullet.

Still making gains on radio activity are: J. Geils (EMI-America) #54 bullet; Meatloaf (Epic/Cleve. Intl.) #57 bullet; Peaches & Herb (Polydor) #58 bullet; Nigel Olsson (Bang) #59 bullet; Daryl Hall & John Oates (RCA) #60 bullet; Chicago (Col), last week's Chartmaker, #63 bullet; Foreigner (Atlantic) #65 bullet; Evelyn "Champagne" King (RCA) #10 bullet BOS and #67 bullet here; Stephen Bishop (ABC) #71 bullet; Kenny Loggins (Col) #72 bullet; Bobby Caldwell (Clouds), #8 bullet BOS and #74 bullet here; Captain & Tennille (A&M) picking up a first bullet at #79 on strong major adds; Marshall Hain (Harvest) #80 bullet; Gene
(Continued on page 169)

Joel, 'Grease,' Foreigner Bullet in Top 5 As Streisand 'Hits' Holds Number One Slot

By MIKE FALCON

Barbra Streisand (Col) again tops the album chart on the basis of excellent rack and retail sales, with last week's second and third place finishers reversing spots. Billy Joel (Col) moves to #2 bullet with a big single adding exposure, while Steve

Martin (Warner Bros.) slips a notch, to #3. The "Grease" s o u n d - t r a c k (RSO) again resurges through strong

holiday sales as it moves to #4 bullet, while Foreigner (Atlantic) also moves up a notch, to #5 bullet, as a new single adds airplay exposure. Barry Manilow (Arista) predictably pulls in heavy rack sales to supplement retail activity in escalating to #6 bullet. Chic (Atlantic) is acquiring rack sales to supplement their retail sales also, and this trend helps in pushing the album to #7 bullet, as does other #1 single. Neil Diamond (Col), sharing a single release with Streisand, has solid rack and retail movement in making a tough upper chart jump of six slots, to

#8 bullet.

Rod Stewart (WB) makes a massive sales jump to #14 bullet off of primary retail sales with the racks now adding some impetus. The Blues Brothers (Atl.) again surprise some observers as they jump to #15 bullet in their second week. There are still some stocking problems with the album, but where sufficient stock is available, there is heavy sales action on the retail level. Steve Miller (Capitol) continues across-the-board activity as he jumps to #16 bullet, and Linda Ronstadt (Asylum) shows solid sales growth at #17 bullet.

Rack activity is beginning to take effect with Toto (Col), as the album continues retail level escalation in moving to #18 bullet. Improving crossover sales, along with very solid r&b sales, push Parliament (Casablanca) to #21 bullet. The Doobie Brothers (WB) pick up massive retail sales this week in jumping from #93 bullet to #25 bullet, while Wings (Capitol) shows a broad-based appeal in a steady escalation, this time to #29 bullet. Olivia Newton-John (MCA) shows a similar rack and retail strength

at #31 bullet. Steely Dan (ABC), at #34 bullet, has a primarily retail sales base.

Nicolette Larson (WB), helped along by a strong single, moves up to #37 bullet in a strong debut pattern. "Saturday Night Fever" (RSO) picks up Christmas

sales in regaining a bullet and moving up six notches to #38 bullet.

Unusual patterns or big jumps in the second 50 albums include Cat Stevens (A&M) at #51 bullet, off of a continually
(Continued on page 169)

REGIONAL BREAKOUTS

Singles

East:

Blues Brothers (Atlantic)
J. Geils Band (EMI-America)
Gene Chandler (20th Century Fox)

South:

Pointer Sisters (Planet)
Dolly Parton (RCA)

Midwest:

Rod Stewart (Warner Bros.)
Eagles (Asylum)
Blues Brothers (Atlantic)
Gerry Rafferty (UA)
Rolling Stones (Rolling Stones)
Barry Manilow (Arista)

West:

Eagles (Asylum)
Blues Brothers (Atlantic)
Peaches & Herb (Polydor)

Albums

East:

Gene Chandler (20th Century Fox)
Kenny Rogers (UA)
Jean-Michel Jarre (Polydor)

South:

Bob James (Tappan Zee)
Doors (Elektra)
Alice Cooper (Warner Bros.)
Gene Chandler (20th Century Fox)
Richard Pryor (Warner Bros.)
Jean-Michel Jarre (Polydor)

Midwest:

Bob James (Tappan Zee)
Alice Cooper (Warner Bros.)
Bonnie Pointer (Motown)
Gene Chandler (20th Century Fox)
Kenny Rogers (UA)

West:

Bob James (Tappan Zee)
Doors (Elektra)
Richard Pryor (Warner Bros.)
Kenny Rogers (UA)
Jean-Michel Jarre (Polydor)

GAMBLER

THE J. GEILS BAND

SPELLBOUND

KIM CARNES

KATE BUSH

ROBERT JOHN

MICHAEL JOHNSON

ZWOL



THE BEGINNINGS

Crossovers Pace Country's '78 Success

By WALTER CAMPBELL

■ NASHVILLE — As in 1977, the past 12 months can best be described as a year when the crossover act continued to dominate the country charts. This was most evident on the Country Album Chart where seven artists held the top spot for the entire year. On the Country Singles Chart well-established acts held the number one spot for virtually the whole year.

Waylon Jennings and Willie Nelson continued their reign in country music this past year. "Waylon & Willie" (RCA) was the number one country album for 18 consecutive weeks, yielding to Willie Nelson's "Stardust" (Columbia) which was at the top of the Country Album Chart 10 weeks. The third biggest album was Waylon Jennings' "I've Always Been Crazy" (RCA), the first country lp to ship certified gold, which captured the number one spot six weeks. All three albums moved up in the pop chart as well. Going into 1979, Willie Nelson's "Willie And Family Live" (Columbia) looks like another big record with Kenny Rogers' "The Gambler" (UA) coming on strong.

Dolly Parton had the number one country album four weeks this year, with "Here You Come Again" (RCA) for two weeks, and "Heartbreaker" (RCA) for two weeks. Kenny Rogers' "Love Or Something Like It" (UA) remained the top country lp for three weeks. Linda Ronstadt claimed the top spot for two weeks with "Simple Dreams" (Asylum), as did Anne Murray with "Let's Keep It That Way" (Capitol).

Crossovers went the other way this year, too, with pop acts scoring in the country charts. The Bee Gees, (RSO), Barbra & Neil (Columbia), Eric Clapton (RSO), Bonnie Tyler (RCA), and Randy Newman (WB) joined the ranks of Linda Ronstadt and Olivia New-

ton-John (MCA) who regularly chart country as well as pop.

On the Country Singles Chart, Willie Nelson and Waylon Jennings again dominated, although their lead was by a smaller margin than on the album chart. The duo's "Mammas Don't Let Your Babies Grow Up To Be Cowboys" (RCA) was the number one country single for three weeks. Willie scored again with "Georgia On My Mind" (Columbia) and "Blue Skies" (Columbia); and Waylon came back with "I've Always Been Crazy" (RCA) for two weeks.

Dolly Parton and Margo Smith each had the number one single four weeks, and Johnny Paycheck, Charley Pride, and Crystal Gayle all went to the top at least three weeks of the year.

The year also saw the growth of the country divisions of a number of major labels, encouraged by the successes of the past couple of years and increased penetration into the pop market. The most ambitious of these plans was announced in May by RCA, which led all other labels combined in the album chart, holding the top spot for 29 weeks, and maintained a healthy lead in the singles chart with number one records for 16 weeks by Ronnie Milsap, Waylon & Willie, Dolly Parton, Charley Pride, and Dave & Sugar. While the country promotion and marketing operations were bolstered, RCA also set about to establish a separate pop label to be headquartered in Nashville, complete with a field staff of its own, headed by division vice presidents Jerry Bradley and Joe Galante. Tony Brown was hired to handle a&r on the west coast, reporting to Bradley. The name of the new label, reportedly Free Flight Records, as well as artists signed are expected to be announced soon.

Also significantly expanding its Nashville operations with CBS

Records, which claimed the top album spot 15 weeks and the top country single eight weeks, four from Epic by Johnny Paycheck and Charlie Rich & Janie Fricke. In the expansion, announced in July by Rick Blackburn, vice president of marketing Roy Wunsch was promoted to director of marketing, Joe Casey to director of promotion, and Areeda Schneider to manager of administration. The promotion staff was also augmented with the hiring of Jeff Lyman as manager of national country promotion for Columbia, and Rich Schwan for Epic, Portrait and Associated Labels. Among the associated labels making inroads into country this year were Lifesong and Jet Records. CBS also stepped up its Nashville artist development, publicity, art and product management departments.

United Artists continued its crossover success with Kenny Rogers and Crystal Gayle and held onto a significant share of both the country single chart, with six weeks of number one records, and the album chart, with four weeks at number one. UA's Nashville operations were affected by the recent shuffle of executives in Music City when Lynn Shults left to head up Capitol's Nashville operations. Jerry Seabolt suc-

ceeded Shults as head of the United Artists Nashville operations.

Trimming its roster and realigning and expanding its promotion staff, ABC's Nashville operations did 30 per cent better this year than in 1977. Four weeks of number one singles went to ABC with hits by the Oak Ridge Boys, Don Williams and Barbara Mandrell. In its realignment, ABC hired Ervine Woolsey as national promotion director for the Nashville operation. Also added were Tony Tamburrano as national promotion field manager, and Bob Walker and Danny O'Brien to regional promotion posts.

Warner Bros.' relatively young country division was bolstered by and director of the country division the promotion of Andy Wickham to the position of vice president. In addition, Bob Doyle was promoted to assistant a&r director under country a&r director Norro Wilson, and Mike Sirls was named executive assistant to national country promotion director Stan Byrd. WB had number one country singles five times in 1978, by Margo Smith and Emmylou Harris.

Elektra/Asylum's Nashville operations underwent several changes this year, the most recent of which was the appointment of
(Continued on page 172)

Polydor Taps Frost

■ NEW YORK — Bob Frost has been named national promotion director for special markets, it was announced by Sonny Taylor, vice president, special markets for Polydor Incorporated.



Bob Frost

Frost, who will be based in the company's New York offices, will be responsible for overseeing the promotion of all black music released by Polydor and Spring recording artists.

Wax Taps Levy

■ NEW YORK — Ken Levy has been named to the promotion department of Morty Wax Promotions, it was announced by Jessica Josell, vice president.

Grammy Ballots Due

■ LOS ANGELES — First-round ballots for the 21st Annual Grammy Awards were due Friday (22), NARAS officials announced last week. The more than 5000 voting members of the National Academy of Recording Arts and Sciences were instructed to mail ballots to the offices of the independent accounting firm of Deloitte Haskins and Sells which supervises all Grammy ballot mailing and tabulates the votes.

First-round ballots cover all of this year's 52 categories except for 12 crafts and jazz categories in which nominations are being made by specially-qualified committees in each of the Recording Academy's seven categories.

Grammy nominations will be announced on Monday, January 8 at press conferences in Los Angeles and New York, and a second-round ballot to determine final winners will be mailed to voting members on January 12. In the second-round, all members may vote for Record of the Year, Album of the Year, Song of the Year and Best New Artist. The remaining 48 categories will be grouped into 15 specialized fields, with members allowed to select no more than seven of these 15 special areas in which to cast their final ballot.

Bishop & Gwinn to Infinity



Singer/songwriters Bishop & Gwinn have signed a worldwide recording pact with Infinity Records, it was announced by Infinity's president, Ron Alexenburg. Initial Bishop & Gwinn product is expected to be released by this coming Spring. Shown above at the Infinity west coast offices following the signing are, standing from left: John Frankenheimer, Randy Bishop's attorney; Bud O'Shea, vice president and general manager; Marty Gwinn; Ron Alexenburg, president; Randy Bishop; Stuart J. Gordon, Marty Gwinn's attorney; Barry Reiss, senior vice president administration and business affairs.

DONNA SUMMER

#1 Top Female Vocalist - Pop Singles - Record World

#1 Top Female Vocalist - Pop Albums - Record World

#1 Top Crossover Artist - R&B/Jazz - Record World

#1 Top Female Vocalist - Disco - Record World



Produced by
Giorgio Moroder
and Pete Bellotte

Susan Munao Management &
Joyce Bogart Management Co

Booking Agent: XXX

Casablanca
Records & Films

20th Relies On Writers-Performers To Accelerate Publishing Growth

By SAM SUTHERLAND

■ LOS ANGELES — Broadened professional and commercial usage, expanded print applications and a roster of performing songwriters now being groomed as recording acts are among the key growth areas cited by Herb Eiseman, president of 20th Century-Fox Music Publishing, in explaining an unbroken seven-year rise in earnings by his division.

Although restrained by corporate accounting policy from reporting financial performance outside the consolidated tallies released for the entire music and records division, Eiseman says 20th Century-Fox's music publishing operations are reaping "a seven-figure" annual take. "In fact, we projected our earnings would be a little under this year," Eiseman adds, "because of 'Star Wars.' Last year had been so incredible, it matched the earliest days of 20th's publishing when we still had such copyrights as a portion of Robbins/Feist/Miller."

Eiseman attributes his company's success in offsetting that multi-media phenomenon to again hit overall increases to a number of general operational priorities, rather than a single artist or copyright capable of repeating "Star Wars" multi-levelled success. Although he's projecting his current staff of songwriters will expand into recording careers during the coming months, only four currently have contracts; thus, Eiseman says, '78 sales have relied on consolidation of overseas licensees, development of multiple usages, particularly in the commercial field and a more aggressive print presence under the company's deal with Columbia Picture Publications.

Even with these areas generating additional revenues for current and catalogue copyrights administered for the division's two primary outlets, 20th Century-Fox Music Corp. (ASCAP) and Fox Fanfare Music (BMI), Eiseman asserts the greatest potential for future growth may rest with shifting from a conventional songwriting staff approach to a roster capable of sustaining separate recording careers.

"Historically, you'd have songwriters write a song, you'd produce a demo, and then try to find someone to perform it," recalls Eiseman of the earlier non-performing staffer once prevalent. Agreeing that many publishers are increasingly focusing on performing writers, Eiseman says his current writing staff reflects the company's move into the field. "Our whole thrust has been to find performing writers

displaying the potential for achieving their own recording deals."

So far, Eiseman is pleased with the results since deciding to sign potential performers exclusively. "In the last four months, we've signed four artists to labels, including two to our own record company. We brought James Ingram to RCA, where, because of the way we structured the deal and helped him put it together, we'll also get a point or two mechanically. So we have a broader participation in that project." Also writing for 20th Century-Fox Music and recently signed to recording contracts are White Chocolate, signed to the Carnival label, and Mary Welch and Phillip Jarrell, both signed to 20th Century-Fox Records.

"We have three more acts in the bullpen I'm sure we'll have with labels within the next few months," he adds. "It's just one more way of extending our creative control over the project, something you have when you're working with a singer-songwriter."

Careful Grooming

Eiseman says the key to building such a roster rests with careful grooming, but adds that the spiralling cost of recording deals is helping the publisher to emerge as a vital developer of younger artists needing further polishing. With the publisher structured to assume a longer-term relationship with the writer, and operate within the longer turnaround time created by publishing revenues, Eiseman subscribes to the increasing view that publishers are again taking a more active creative role.

Among his other finds: Johnny Baker, a San Francisco-based songwriter, who'll be brought to Los Angeles early next year to produce a demo; and Jim Bacon, whom Eiseman heard at an ASCAP songwriter's workshop "Super Song" night.

During the past year, though, Eiseman says much of the company's momentum has derived from broadening the potential uses of copyrights. "Star Wars" has thus continued to generate added income through commercial usage by licensed companies merchandising toys and other products; in print, that same property has been tapped as a potent source of educational as well as commercial print sales, with band arrangements alone, for example generating 20,000 sales.

Eiseman also asserts that careful coordination of 22 overseas

licensees has enhanced the company's ability to place material abroad, not just collect international mechanicals. Although he notes Chappell and Intersong as licensees for multiple territories, the publishing chief notes that he has avoided larger international deals accounting for wider regions in order to tailor his representation to specific countries.

Also aiding in recent growth is a more open-door policy among producers and recording artists no longer as adamant about cutting original material. Eiseman agrees that such a shift is helping create new uses for catalogue, and cites the turnaround in revenues from the Bergman/Vacco/Conn catalogue, which 20th Century-Fox Music has administered for the last decade. "The Bregman / Vacco / Conn catalogue has lot of old '40s and '50s songs," he explains. "The income from those copyrights had been dropping quite significantly, but in the last few years we've managed to first halt the trend, and then bring it back."

Such reversals haven't required any corresponding staff increase, though. In fact, Eiseman notes that the current staff size is actually smaller than when he took over the company seven years ago, with about 14 songwriters currently pacted. And while he notes that activity in the country field has picked up, he points out that such gains followed the decision to close offices in New York and Nashville. "Since I've closed the Nashville office, for example, I've had three number one hits," he says. "When we had an office, we couldn't get arrested."

Matthews Shakes The Roxy



After two months on the road, Mushroom recording artist Ian Matthews finished his concert trek with a special headline engagement at the Roxy (L.A.). Shown backstage congratulating Matthews on his hit single, "Shake It," from the debut Mushroom lp "Stealin' Home," are, from left: Shelly Siegel, VP, Mushroom; C. Charles Smith, president of Pickwick International; Susie Gershon, Mushroom's director of artist relations and assistant to VP; Wink Vogel, Mushroom Records, Canada; Bill Shaler, Pickwick Los Angeles branch manager; Ian Matthews; John Salstone, M.S. Dist.; and Matthews' producer, Sandy Robertson, head of Rockburgh Records in the U.K.

Walter Joins Screens Gems

■ NEW YORK—Lester Sill, president of Screen Gems/EMI Music Inc., and Colgems/EMI Music Inc., has announced the creation of a new post.

The position, director of international creative affairs, has been given to Ray Walter.

Walter recently completed two years as managing director of United Artists Music Ltd., London, and was previously managing director of Screen Gems Music, London for more than six years. Prior to that time Ray was managing director of Carlin Music operations based in Australia and South Africa.

Walter will assume the post January 1, 1979, and base the operation at Screen Gems-EMI Headquarters at 6255 Sunset Boulevard, Hollywood, California.

Columbia Ups Firchuk

■ NEW YORK—Bob Sherwood, vice president, promotion, Columbia Records, has announced the appointment of Luba Firchuk as associate director, national promotion administration, Columbia Records.



Luba Firchuk

In her new position, Ms. Firchuk will be responsible for all phases of administration for the national promotion department. She will report to Sherwood.

Ms. Firchuk has held various positions in the Columbia promotion department, the most recent being manager of promotion administration.

VILLAGE PEOPLE

#1 Top New Male Group - Pop Albums - Record World

#1 Top Male Group - Disco - Record World



Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS, INC. Executive Producer: HENRI BELOLO

U.K.'78: Soundtracks, Disco, Growth

By PHILIP PALMER

■ LONDON—Looking back over 1978 it is easy to pinpoint highlights of the U.K. music industry. Some events stick out like a sore thumb, some are best forgotten.

1978 was the year of disco music, it was the year of the continued use of the 12-inch single, not only as a promotional medium but as a saleable commodity. The pound single and the five-pound album are fast becoming a reality, new wave and punk music continued to give birth to a steady flow of new and sometimes exciting new bands.

Sadly, 1978 saw the deaths of some of music's leading exponents in their respective fields: Keith Moon, Sandy Denny, Claude Francois, Jacques Brel, Victor Silvester, and from the music industry itself, that doyen of publicity agents Leslie Perrin, noted journalist Laurie Henshaw, Ariola's Peter Allen and promotion executive Issy Price.

BPI

The industry watch dog committee, the British Phonographic Industry (BPI) continued its fight against piracy and the industry will lose a most able executive when BPI director general Geoffrey Bridge retires next year. 1978 also saw the appointment of Gerry Oord as an international advisor to the International Federation of Producers of Phonograms and Videograms (IFPI), an appointment which clearly indicated the IFPI's intentions to stamp out piracy on an international level.

It was the year when American artists Bette Midler and Barry Manilow made their U.K. debuts with sellout concert performances; it was the year when Dylan decided to grace these shores.

1978 was also, without a doubt, the year of the Bee Gees, "Saturday Night Fever," "Grease," the opening of "Evita."

Below is a month-by-month account of just some of the other events of the year.

JANUARY: Cliff Busby, a music industry veteran of 27 years, named managing director of United Artists Records in place of Martin Davis who quit to form the Radar label with fellow UA staffer Andrew Lauder . . . "Star Wars" fever hit the U.K. and Artoo Detoo and See Threepio became household names . . . Motown's international vice president Ken East renewed label's licensing deal with EMI for continental Europe, outside of Spain and Portugal, with main board director Len Wood, who in turn picked up a CBE in the queen's

new year's honors list . . . After one year general manager at Pye Robin Taylor quits and Derek Honey and Walter Woyda are appointed joint managing directors . . . Paul McCartney's "Mull of Kintyre" became the best selling U.K. single ever—the previous record holder was "She Loves You" by The Beatles 15 years before . . . And once again the music industry made their annual trek to Cannes for Midem where EMI announced that Leslie Hill was to become director of group music as part of a major reorganization of the record operations.

FEBRUARY: At EMI Records Alan Kaupé is named managing director of the licensed repertoire division while Bob Mercer takes over group repertoire division. Both men report to the new EMI Records managing director Ramon Lopez . . . During an American visit Jeffrey Kruger of the Ember group of companies is made an 'honorary citizen of Beverly Hills' . . . EMI picks up French Carrere label and soon scores with "Singing in the Rain" by Sheila & B Devotion . . . CBS starts extensive sales push be-

hind Henry Stone's TK label . . . "ABBA: the Movie" premiered in London . . . Dusty Springfield makes promotional visit for her album "It Begins Again" and hosts exclusive bash at Les Ambassadeurs.

MARCH: John Reid and Queen decide to terminate their management contract and Reid also loses control over Kiki Dee's management affairs. . . Despite denials Island Music reported to be on the market for a cool five million dollars . . . Deaths in London of noted session musician Dennis Lopez and "Lady of Spain" composer Tolchard Evans . . . RSO celebrates fifth birthday . . . Construction of the new ten million pound record and manufacturing complex of CBS in Buckinghamshire officially opened by Calviri C. Berlin, commercial counsellor at the American embassy in London . . . Chappell creative director Roland Rennie quits . . . Former Music Week editor Brian Mulligan launches new U.K. trade magazine, Record Business . . . Polydor readies "Saturday Night Fever" campaign.

APRIL: The Hollies and Allan

Clarke mutually agree to part company. The Hollies begin auditions for a new singer while Clarke pursues solo career . . . However, November and December see Clarke back with the Hollies, recording a new studio album with a new year tour pending . . . Sixties chartbuster Dave Clark back in the limelight with his TV-promoted package, "25 Thumping Great Hits" . . . Track Records goes into voluntary liquidation . . . Annual losses to the record industry from home taping estimated to be 75 million pounds in survey published by the BPI and the MCPS . . . Anchor Records assistant managing director Martin Wyatt and company publishing chief Charlie Crane quit to do their own thing . . . Gold and silver discs presented to Andrew Lloyd Webber for his "Variations" album . . . Rumors begin regarding an ill-wind at Anchor Records . . . The EMI group wins its 10th Queen's Award for Industry. This year it was the international division of EMI Records' turn for the award . . . Ron Solleveld from Intersong
(Continued on page 148)

UA Music Holds Natl. Meet



Pictured at the United Artists Music national meetings held in Los Angeles recently are, at left: Harold Seider, president (shown at head of table) with (facing camera) Peter Pasternak, Los Angeles professional staff; Jay Leipzig, consultant from The Music Agency; Stu Greenberg, general manager, New York, and Jimmy Gilmer, vice president of Nashville operations. Shown with back to camera are Sidney Shemel, vice president; Suzanne Logan, Los Angeles professional staff; Frank Costa of Big 3 music print division, and Frank Banyai, executive assistant to the president. Pictured at right are Shemel and Banyai with UA writer Eric Kaz.



Schwartz Bros. Reports Sales, Earnings Gains

■ WASHINGTON — Schwartz Brothers, Inc., has reported continuing gains in sales and earnings for the three months and nine months ended October 31, 1978.

For the nine months, net income rose to \$184,164 or \$.24 per share on sales of \$21,673,627 from \$101,716 or \$.13 per share on sales of \$19,656,291 in the first three quarters of last year. In the third quarter, net income increased to \$68,031 or \$.09 per share on sales of \$7,736,381 compared to \$53,934 or \$.07 per share on sales of \$7,460,028 in the comparable period a year

ago. According to James Schwartz, president, the company should have record sales and earnings for the year ending January 31, 1979.

During the current fiscal year, the company opened Harmony Hut music stores in shopping malls in Cherry Hill, N.J., and in Frederick and Gaithersburg, Md. The twentieth Harmony Hut unit is scheduled to open in Laurel, Md. next summer. Schwartz also noted that both the company's wholesale and retail operations were ahead for the first three quarters.

EMI-America Ups Gary Gersh

■ LOS ANGELES—Gary Gersh has been appointed national album promotion manager at EMI America Records. Previously, Gersh served as the northwest and southeast regional promotional manager of EMI America.

B-Line Relocates

■ LOS ANGELES—B-Line Productions and B-Line Management have relocated to new offices here at 9356 Santa Monica Boulevard, Beverly Hills, Ca. 90210.

KISS

The Record World Top Merchandising Concept -Pop Albums



ABC Taps Gordon

■ LOS ANGELES—John Smith, vice president of r&b promotion, ABC Records, has announced the appointment of Dennis Gordon to the position of east coast regional director of promotion, special markets.



Dennis Gordon

Gordon comes to ABC from 20th Century Records as northeast promotion director. Prior to that, he was the national secondary promotion director for Roulette Records.

Aerosmith, Nelson Score Platinum

■ NEW YORK — Columbia recording artists Aerosmith and Willie Nelson garnered platinum records last week. Their releases, "Live Bootleg" and "Stardust," respectively, were certified platinum by the RIAA.

RW Co-Sponsors Show:

Stiffs Come Alive at the Bottom Line

■ NEW YORK — England's Stiff Records put its credibility on the Bottom Line last week and came up with four aces and a full house for what has to be the most important, adventurous and well packaged evenings of music since the Murray the K shows at the Brooklyn Fox in the '60s.

The much acclaimed "Be Stiff Tour '78" of the U.K. featuring Rachel Sweet, Wreckless Eric, Mickey Jupp, Lene Lovich and Jona Lewie was extended to four nights in New York minus Jupp, whose band played a short set of their own as did Virgin recording artists, the Records, who later reappeared as Sweet's back-up group. The fact that Stiff is not represented by an American record label and its artists are unknown quantities with albums that are only available as imports did not affect the large nightly turnout for the unprecedented eight shows co-sponsored by WNEW-FM and RW.

For a relatively inexpensive five dollar ticket one was treated to nearly four well paced hours of music from six groups that utilized the stage and its equipment with conveyor belt precision.

Preceding the live music was a 30 minute documentary film of

last year's Stiff's Live Stiffs tour which introduced Elvis Costello, Ian Dury, Dave Edmunds and Nick Lowe with Rockpile and Wreckless Eric. As opposed to last year's line-up of assorted odd ball characters and the ensuing chaos, Be Stiff '78 marks the label's first attempt at presenting credible music in an accessible format. With Stiff's already substantive track record, it would be surprising if some major American labels did not respond.

After the movie with its cameo appearance by Ron Alexenburg, the screen was rolled up to reveal an unannounced five man group later identified as the Records. For their youthful enthusiasm, clean vocal harmonies and total lack of pretension, the Records had the audience buzzing long after they left the stage.

Jona Lewie is the artist who has received the least publicity and as such, he and his group, Two's Company, were an unexpected treat. Lewie plays a rolling, barrel-house style of piano which when added to his affable disposition and unassuming stage demeanor (pinstripe suit, socks, sandals) makes for a very effective presentation. While Lewie is not an immediately commercial figure, his songs, ranging from his own "The Baby She's On the Street" and "Hallelujah Europa" to Fats Domino's "Sick and Tired" are bouncy, rhythmic and memorable.

Akron, Ohio's Rachel Sweet is unquestionably the brightest and most talked about artist on the tour and is at 16, an ebullient performer with enough raw talent to justify the plaudits. Though diminutive in size, she has a booming country voice and the mannerisms of a seasoned en-

tertainer. Her repertoire covers Carla Thomas' "B-A-B-Y," country ballads and rock in "Wildwood Saloon" and "Truckstop Queen" and what is undoubtedly the most emotive version of "Alison" we've heard.

The mysterious Lene Lovich proved to be another surprise after the "Stateless" album which failed to convey her depth of character and imagination. On-stage Lovich is all flying red pig-tails and blue eyes the size of half dollars. Her voice is unusual, but managed to totally enrapture the audience by the end of her set.

Wreckless Eric is the only holdover from the Stiffs Live Stiffs tour. Here he emerges as the headliner and a drastically improved singer and performer if one is to compare him to the filmed segment of last year's "Reconnex Cherie." While his records have yet to be released here, Wreckless has already built a large following through some exceptional songs like "Whole Wide World," "Semaphore Signals" and "Take the Cash (K.A.S.H.)." Onstage it is immediately apparent how he earned his name as microphone stands topple and he stumbles into amplifiers, yet he radiates an infectious spirit through his awkward enthusiasm and nearly indecipherable lyrics making him a rock and roller to watch out for.

For the finale, all of the evening's performers reappeared on stage with Stiff czar Dave Robinson and m.c. Paul Conroy for a rousing version of Devo's "Be Stiff," the tour's theme song and a fitting climax to the most exciting thing to happen in New York since the Yankees.

Barry Taylor

Dragon Fire



Portrait and CBS Records International Recording group Dragon recently appeared at New York's Great Gildersleeves. The Australian group has been appearing in the U.S. in support of its latest album, "Are You Old Enough." Pictured backstage are, from left: (top) Kerry Jacobsen, Dragon; Peter Karpin, director, a&r, CBS Records International; Dick Asher, president, CBS Records International; Marc Hunter, Dragon; Don Dempsey, Sr. VP and general manager, E/P/A; Al DeMarino, VP, artist development, E/P/A; Todd Hunter, Dragon; Bunny Freidus, VP, marketing, CRI; Bob Feiniegle, dir., national album promotion, E/P/A; Ray Free, E/P/A local promotion; Joe Senkiewicz, VP, artist development, promotion, CRI; Jim Urie, CBS sales manager; (bottom) Greg Rogers, director, merchandising, Portrait; Sebastian Chase, manager; Robert Taylor and Paul Hewson, Dragon; Harvey Leeds, assoc. dir., national album promo, E/P/A.

BEST WISHES

FROM

GLEN CAMPBELL



#1 Top Disco Label

Record World & Billboard

We Salute Our Winners:

DONNA SUMMER

#1 Top Female Vocalist - Disco - Record World

VILLAGE PEOPLE

#1 Top Male Group - Disco - Record World

ALEC COSTANDINOS

#1 Top Producer
Performer - Record World

PATTIE BROOKS

#1 Top New Female
Vocalist - Record World

MECO

#1 Top Instrumental - "Star Wars" - Record World



	Date	Record	Artist	Label
January	7	You Light Up My Life	Debbie Boone	Warner/Curb
	14	We Are The Champions/We Will Rock You	Queen	Elektra
	21	We Are The Champions/We Will Rock You	Queen	Elektra
	28	We Are The Champions/We Will Rock You	Queen	Elektra
February	4	Stayin' Alive	Bee Gees	RSO
	11	Stayin' Alive	Bee Gees	RSO
	18	Stayin' Alive	Bee Gees	RSO
	25	Stayin' Alive	Bee Gees	RSO
March	4	(Love Is) Thicker Than Water	Andy Gibb	RSO
	11	Stayin' Alive	Bee Gees	RSO
	18	Stayin' Alive	Bee Gees	RSO
	25	Night Fever	Bee Gees	RSO
April	1	Night Fever	Bee Gees	RSO
	8	Night Fever	Bee Gees	RSO
	15	Night Fever	Bee Gees	RSO
	22	Night Fever	Bee Gees	RSO
	29	Night Fever	Bee Gees	RSO
May	6	Night Fever	Bee Gees	RSO
	13	Night Fever	Bee Gees	RSO
	20	Too Much, Too Little, Too Late	Johnny Mathis & Deniece Williams	Columbia
	27	With A Little Luck	Wings	Capitol
June	3	Shadow Dancing	Andy Gibb	RSO
	10	Shadow Dancing	Andy Gibb	RSO
	17	Shadow Dancing	Andy Gibb	RSO
	24	Shadow Dancing	Andy Gibb	RSO
July	1	Shadow Dancing	Andy Gibb	RSO
	8	Shadow Dancing	Andy Gibb	RSO
	15	Shadow Dancing	Andy Gibb	RSO
	22	Shadow Dancing	Andy Gibb	RSO
	29	You're The One That I Want	John Travolta and Olivia Newton-John	RSO
August	5	Three Times A Lady	Commodores	Motown
	12	Grease	Frankie Valli	RSO
	19	Grease	Frankie Valli	RSO
	26	Three Times A Lady	Commodores	Motown
September	2	Three Times A Lady	Commodores	Motown
	9	Three Times A Lady	Commodores	Motown
	16	Three Times A Lady	Commodores	Motown
	23	Boogie Oogie Oogie	A Taste of Honey	Capitol
	30	Kiss You All Over	Exile	Warner/Curb
October	7	Kiss You All Over	Exile	Warner/Curb
	14	Kiss You All Over	Exile	Warner/Curb
	21	Hot Child In The City	Nick Gilder	Chrysalis
	28	Hot Child In The City	Nick Gilder	Chrysalis
November	4	Hot Child In The City	Nick Gilder	Chrysalis
	11	Hot Child In The City	Nick Gilder	Chrysalis
	18	Mac Arthur Park	Donna Summer	Casablanca
	25	Mac Arthur Park	Donna Summer	Casablanca
December	2	You Don't Bring Me Flowers	Barbra Streisand & Neil Diamond	Columbia
	9	You Don't Bring Me Flowers	Barbra Streisand & Neil Diamond	Columbia
	16	Le Freak	Chic	Atlantic
	23	Le Freak	Chic	Atlantic

FROM NINETEEN SEVENTY-EIGHT TO INFINITY



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RECORD WORLD DISCO

Disco File

(A weekly report on current and upcoming discotheque breakouts)

By BRIAN CHIN

Three new albums are off the beaten track; despite this (in part, because of it), they're highly intriguing and worthy of attention. **Chi-Chi Favelas and the Black and White Band** are out on Prism with her first album, "Rock Solid," whose title will give away the album's direction. Metallic guitar chords and boogie piano dominate the album; still, the mix brings out a disco thump and the requisite hot treble. Percussion lends the right feel to the album's standout tracks: "Give It to Me" (5:30), "Rock Solid" and the unexpectedly timely "Disco-caine" (8:00). Bitchy rock singing is balanced by harmony on "Give It to Me" and the builds and breaks of "Rock Solid" easily sustain its 10:00 length. Well crafted, and apparently calculated of stretch the dancer's taste: commendable for its risks and success. "Disco Heat" by **Black Sun** was produced by **Wally Hamilton** "somewhere in New Jersey," but came to the Buddah label through France. Two side-long cuts (each seeming to repeat itself exactly from mid-cut) come off as exotic, erratic melanges of familiar influences. "Black Sun's" crunching drum and cymbal rhythm unifies a rush of figures borrowed from **Alec Costandinos**, **Donna Summer** and **Peter Brown**; a short break leads in the choral-sung lyrics. Interesting touches: occasional phasing, handclap arrangements and a strangely ominous pronouncement at the end of the 16:46 cut. "Big Money" (14:01) has a quicker, lighter pace and an unusual monologue structure; Lenny Garcia's maniacal lead parries choral answers. The horn arrangement comes up front for the break, while synthesizer beeps and yells provide tiny jolts of surprise. Strange and vivid (I like it). **Al Green's** newest, "Truth and Time" (Hi), doesn't have an obvious disco pick, as last year's amazing "The Belle Album" did; if you listen to the album, though, Green's force of personality may well move you to search the album for possible cuts, of which "Wait Here," extended on disco disc to 6:07, is one. Simple, bluesy playing from the band has a strong funk flavor; handclaps provide a flow that makes the frequent stop-time pauses exhilarating. With similar staccato drumming, the title track (3:41) carries a mighty hook and has a last-minute mixdown that may be useful. "Happy Days," the longest cut at 5:10, comes closest to the punch of "I Feel Good," fronted by horns and organ. Every cut on "Truth and Time" achieves an emotional peak that makes up for the raw performances; disco-smooth or not, I'm mesmerized by Al Green's joy.

New on disco disc: the **Blue Notes'** "All I Need" (Fantasy), the pick of this week's releases. (Was it a David Ruffin song? A Temptations song?) A bouncy bass hook opens the cut (5:32), joined by crossfire

from guitar and clavinet. In a notably clean mix, the Blue Notes' harmony is augmented by a female contingent and varied with K.C. style side-of-the-mouth twanging. The bass and rhythm breaks at the end clinch it: this is a wonderful adaptation. **Herbie Mann**, who had such surprising remarks to make following his 1975 success with a cover of **Barabbas'** "Hijack," has teamed up with **Patrick Adams**, he, of course, the producer of *Musique* and *Phreek*, for an Atlantic disco disc cover of Celi Bee's "Superman" (5:32). The rushing hum of Adams' usual tight, tight rhythm track supports the female chorus and Mann's occasional flourishes; clavinet and synthesizer shadow the bass line. Adams' cleverness gains sophistication from Mann's presence—the "Super Mann" album should be interesting.

Reappearances: "Amant" (Marlin) includes new album versions of the group's two disco disc tracks, "If There's Love" and "Hazy Shades of Love." **Jim Burgess** mixed; "If There's Love" is slightly extended to 14:33 by the creation of an instrumental passage following the hand-clap break. "Hazy Shades" is now half again as long as its disco disc version (13:29), lengthened by Burgess' crafty elaboration of its bouncy Latin-flavored opening passage. "Weekend Two Step" and "Music is All You Need," from **THP's** "Tender is the Night" album, are now on Butterfly disco disc in more concise versions, both approximately six and a half minutes long. Important changes: *much* higher levels; a break transition, smoothed on "Weekend." **Bell and James'** "Livin' it Up (Friday Night)" has a new, considerably hotter mix in its 7:03 disco version; an edited break and buildup is introduced by a surprising echoed stop. Bell and James' frayed-at-the-edges falsettos are most ingratiating on this good-timey cut. Also lengthened through edit and remix is **T-Connection's** "At Midnight" (TK), now leading with a long rhythm passage and brightened throughout with a tambourine. The bells and timbales wander left and right in the main break; the cut retains sharp horn charts and a very Pendergrass feel. **Bonnie Pointer** and **Diana Ross** get a big bass push on a double-A-sided Motown disco disc. **Pointer's** "Free Me From My Freedom" sags a bit in a banjo break (this hasn't worked since "I'll Be Holding On") but the tough, snapping thrust of the bass and the gospel-edged singing move the cut. Syndrum is kept from cliché by mixing it to a booming impact. (Many will be either pleased or scandalized by the ending passage: "Tie me to a tree/Handcuff me.") "What You Gave Me" flaunts a quacking bass noise and multiple electronic keyboards through its six-odd minutes. Ross is rarely heard in such a setting; handclaps and a female chorus keep the cut sounding human and heighten the tag.

Disco File votes its strongest "aye" for Warner Bros./Island's re-servicing of **Third World's** "Now That We've Found Love" (7:07). A radio hit in New York, the group works up an enormous head of steam, tempering reggae thrust with crystal harmony. The timbales and conga break cooks with astonishing tension and heat: midtempo, but a peak, just the same. This is also true of **Hot Chocolate's** pop hit, "Every 1's a Winner," now available on Infinity disco disc, running 7:17. Bass and snare drum provide the pulse here (perhaps a bonafide disco mix is in order); but the grabbers are the guitar work and the rush of voices at the line, "You never fail to satisfyyy." **Betty Wright's** version of "Lovin' is Really My Game," from her "Live" album, is set to appear soon on TK disco disc. The cut is, well, cleaned up, from

(Continued on page 24)

DISCOTHEQUE HIT PARADE

G.G. BARNUM/NEW YORK

DJ: Willie Guzman
A FREAK A/CHANCE TO DANCE—Lemon—Prelude (lp cuts)
A LITTLE LOVIN'—The Raes—A&M (disco disc)
AT MIDNIGHT/MIDNIGHT TRAIN/SATURDAY NIGHT—T-Connection—Dash (disco disc/lp cut)
CHAINS/CREAM (ALWAYS RISES TO THE TOP)—Gregg Diamond Bionic Boogie—Polydor (lp cuts)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
FLY ME ON THE WINGS OF LOVE/BOOMERANG—Celi Bee—APA (lp cuts)
GOT TO BE REAL/YOU SAVED MY DAY/STAR LOVE—Cheryl Lynn—Col (disco disc/lp cuts)
I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—RCA (disco disc)
IF THERE'S LOVE/HAZY SHADES OF LOVE—Amant—TK (disco disc)
I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Sam (disco disc)
LET THE MUSIC PLAY/LOVE AND DESIRE/RUNAWAY—Arpeggio—Polydor (lp cuts)
SHOOT ME (WITH YOUR LOVE)—Tasha Thomas—Atlantic (disco disc)
SOUVENIRS/KECHAK FANTASY/GONE WITH THE MUSIC—Voyage—Marlin (lp cuts)
YMCA—Village People—Casablanca (disco disc)

(Listings are in alphabetical order, by title)

ARRANGEMENT/INDIANAPOLIS

DJ: Johnny George
AIN'T THAT ENOUGH FOR YOU—John Davis—Sam (disco disc)
A LITTLE LOVIN'—The Raes—A&M (disco disc)
BLAME IT ON THE BOOGIE—Jacksons—Epic (disco disc remix)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky (lp medley)
HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King—(disco disc)
I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor (disco disc)
IN THE BUSH—Musique—Prelude (disco disc remix)
I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)
LE FREAK/CHIC CHEER—Chic—Atlantic (disco disc/lp cut)
MAC ARTHUR PARK SUITE—Donna Summer—Casablanca (lp medley)
SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)
SOUVENIRS/KECHAK FANTASY/LET'S FLY AWAY/GONE WITH THE MUSIC—Voyage—Marlin (lp cuts)
YMCA—Village People—Casablanca (disco disc)

LA CAFE/WASHINGTON, D.C.

DJ: Preston Powell
CHAINS/CREAM (ALWAYS RISES TO THE TOP)—Gregg Diamond Bionic Boogie—Polydor (lp cuts)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
COUNTDOWN—Dan Hartman—Blue Sky (lp cut)
DANCIN'—Grey & Hanks—RCA (disco disc)
DANCE IT (FREESTYLE RHYTHM)—Mantus—SMI (disco disc)
FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN—Lorraine Johnson—Prelude (lp cuts)
HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)
JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Corillion (lp cuts)
KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Sam (disco disc)
LE FREAK/I WANT YOUR LOVE—Chic—Atlantic (disco disc/lp cut)
SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor (disco disc)
SOUVENIRS/KECHAK FANTASY—Voyage—Marlin (lp cuts)
THE CHASE—Giorgio Moroder—Casablanca (lp cut)
YMCA—Village People—Casablanca (disco disc)

OIL CAN HARRY'S/ SAN FRANCISCO

DJ: Lester Temple
BABY I'M BURNIN'/I WANT TO FALL IN LOVE—Dolly Parton—RCA (disco disc)
CHANGE—Zulema—Le Joint/London (disco disc)
CONTACT—Edwin Starr—20th Century Fox (disco disc)
DANCE—Paradise Express—Fantasy (disco disc)
FEED THE FLAME—Lorraine Johnson—Prelude (lp cut)
HAVEN'T STOPPED DANCING YET—Gonzalez—Capitol (disco disc)
HEART OF GLASS—Blondie—Chrysalis (disco disc)
HOLD YOUR HORSES—First Choice—Gold Mind (disco disc)
I WILL SURVIVE—Gloria Gaynor—Polydor (disco disc)
JE SUIS MUSIC/LOOK FOR LOVE—Cerrone—Corillion (lp cuts)
KEEP ON DANCIN'—Gary's Gang—Sam (disco disc)
LET THE MUSIC PLAY/LOVE AND DESIRE/SPELLBOUND—Arpeggio—Polydor (lp cuts)
SOUVENIRS/LET'S FLY AWAY/GONE WITH THE MUSIC—Voyage—Marlin (lp cuts)
THE CHASE—Giorgio Moroder—Casablanca (lp cut)
WEEKEND TWO STEP/MUSIC IS ALL YOU NEED—THP Orchestra—Butterfly (lp cuts)

RUSH'S "HEMISPHERES" IS A GOLD MIND



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Rush appears on Anthem Records in Canada.



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DISCO

Disco File Top 30

TW LW

- 1 1 **LE FREAK**—CHIC—Atlantic (disco disc)
- 2 2 **SHAKE YOUR GROOVE THING**—PEACHES & HERB—Polydor (disco disc)
- 3 3 **CONTACT**—EDWIN STARR—20th Century Fox (disco disc)
- 4 8 **FLY AWAY**—VOYAGE—Marlin (entire lp)
- 5 12 **I WILL SURVIVE**—Gloria Gaynor—Polydor (disco disc)
- 6 5 **CHAINS/CREAM (ALWAYS RISES TO THE TOP)**—GREGG DIAMOND BIONIC BOOGIE—Polydor (lp cuts)
- 7 6 **YMCA**—VILLAGE PEOPLE—Casablanca (disco disc)
- 8 9 **HOLD YOUR HORSES**—FIRST CHOICE—Gold Mind (disco disc)
- 9 7 **FEED THE FLAME/I'M LEARNING TO DANCE ALL OVER AGAIN**—LORRAINE JOHNSON—Prelude (lp cuts)
- 10 4 **SHOOT ME (WITH YOUR LOVE)**—TASHA THOMAS—Atlantic (disco disc)
- 11 11 **JE SUIS MUSIC/LOOK FOR LOVE**—CERRONE—Cotillion (lp cuts)
- 12 10 **A LITTLE LOVIN'**—THE RAES—A&M (disco disc)
- 13 15 **YOU STEPPED INTO MY LIFE**—MELBA MOORE—Epic (disco disc)
- 14 19 **COUNTDOWN/THIS IS IT**—DAN HARTMAN—Blue Sky (disco disc)
- 15 20 **GET DOWN**—GENE CHANDLER—20th Century Fox (disco disc)
- 16 17 **IF THERE'S LOVE/HAZY SHADES OF LOVE**—AMANT—TK (disco disc)
- 17 23 **WEEKEND TWO STEP/MUSIC IS ALL YOU NEED**—THP ORCHESTRA—Butterfly (lp cuts)
- 18 26 **DANCE**—PARADISE EXPRESS—Fantasy (disco disc)
- 19 29 **KEEP ON DANCIN'**—GARY'S GANG—Sam (disco disc)
- 20 13 **MAC ARTHUR PARK SUITE**—DONNA SUMMER—Casablanca (lp medley)
- 21 14 **SINNER MAN**—SARAH DASH—Kirshner (disco disc)
- 22 18 **MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY**—JAMES WELLS—AVI (disco disc)
- 23 21 **DOIN' THE BEST THAT I CAN**—BETTYE LaVETTE—West End (disco disc)
- 25 22 **WORKIN' & SLAVIN'**—MIDNIGHT RHYTHM—Atlantic (disco disc)
- 26 30 **LET THE MUSIC PLAY/LOVE AND DESIRE**—ARPEGGIO—Polydor (lp cuts)
- 27 25 **I LOVE THE NIGHTLIFE**—ALICIA BRIDGES—Polydor (disco disc)
- 28 24 **GIVING UP, GIVING IN/THE RUNNER**—THREE DEGREES—Ariola (disco disc/lp cut)
- 29 — **GOT TO BE REAL**—CHERYL LYNN—Columbia (disco disc)
- 30 — **I DON'T KNOW IF IT'S RIGHT**—EVELYN "CHAMPAGNE" KING—RCA (disco disc)

Solar Dance Contests To Promo Shalamar

■ LOS ANGELES — Dick Griffey, president of Solar Records, has launched a nationwide dance contest keyed to a cross-country tour by Shalamar in support of the group's new "Disco Gardens" album and single, "Take That To The Bank."

The contest is built around "Tossing, Turning & Swinging," one of the songs in the album, and salutes and celebrates the return to popularity of the swing dance craze of the 1940s.

Radio personalities in all tour

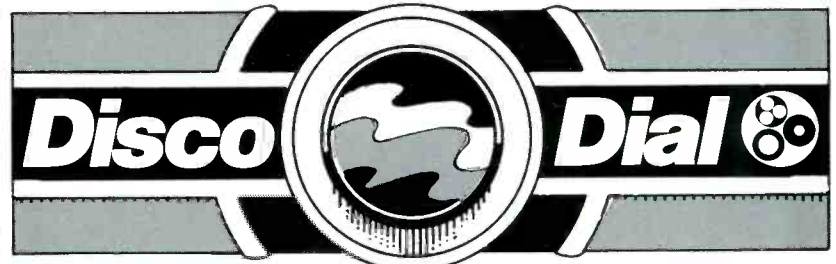
cities are being invited to host each local contest. The members of Shalamar will judge each contest as well as perform songs from their "Disco Gardens" album.

At the end of the tour all state-wide finalists will be flown to New York as guests of Solar Records for the final competition to be held at Studio 54. Grand prizes for the top three Swing dancers will be \$3,000 for first place, \$2,000 for second place and \$1,000 for third place.

Disco File (Continued from page 22)

its album sound: echo is added to Wright's voice and added presence given to harmony and a sax solo. The tempo is positively heart-stopping, and the record will require judicious programming, but it's mentioned here—enthusiastically—because Wright sounds more vibrant than ever and, by God, she's soul-satisfying.

MULTIMEDIA: Music associated with stage and screen includes the disco disc extension of **Giorgio Moroder's** "Chase" from "Midnight Express," now topping thirteen minutes. His own new album includes a side of music from the TV-movie **Battlestar Galactica**, the first time we've heard him work with this type of orchestral pop music. Not surprisingly, it has a bite I generally miss on **Meco Monardo's** various remakes. A vocal passage halfway through the cut, followed by a rhythm break, sounds like a good bet. "Evolution," the album's other side-long cut, is the electronic wizardry we're used to. As in "Chase," textural shifts and contrasts sustain interest through much of the cut. The soundtrack music from "Lord of the Rings" has spawned a disco version by the Aragorn Ballroom Orchestra, produced by Henry Cosby (Fantasy). Full orchestral arrangements are augmented with percussion and an interesting break of drumming and bass vocals is lengthened for the flip, "Helms Deep." **Sarava** is the title of a forthcoming Broadway musical; its title song, performed by the original cast on a Roadshow disco disc, is a smooth, rather elegant affair, leading with a percussion intro highlighted with a sort of caw-caw sound. A jive-talking male lead is answered by lush female harmony; a piano solo precedes the return of the intro as a break. Mixed by Jimmy Simpson and very hustleable.



WBOS/Boston/Jane Duncklee

- #1 **I WILL SURVIVE**—Gloria Gaynor—Polydor
- Prime **GET DOWN**—Gene Chandler—20th Century Fox
- Movers: **COUNTDOWN/THIS IS IT**—Dan Hartman—Blue Sky (lp medley)
GOT TO BE REAL—Cheryl Lynn—Col
- Pick Hits: **KEEP ON DANCIN'**—Gary's Gang—Sam
SUPERMAN—Herbie Mann—Atlantic
SPANK—Jimmy "Bo" Horne—TK

WKTU/New York/Matthew Clenott

- #1 **LE FREAK**—Chic—Atlantic
- Prime **I DON'T KNOW IF IT'S RIGHT**—Evelyn "Champagne" King—RCA
- Movers: **SOUVENIRS**—Voyage—Marlin (lp cut)
THE CHASE—Giorgio Moroder—Casablanca
- Pick Hits: **KEEP ON DANCIN'**—Gary's Gang—Sam
THIS IS IT—Dan Hartman—Blue Sky (lp cut)
AT MIDNIGHT—T-Connection—Dash (lp cut)

KKSS/St. Louis/Walt Sumner

- #1 **LE FREAK**—Chic—Atlantic
- Prime **YOU MAKE ME FEEL (MIGHTY REAL)**—Sylvester—Fantasy
- Movers: **SHAKE YOUR GROOVE THING**—Peaches & Herb—Polydor
JE SUIS MUSIC—Cerrone—Cotillion (lp cut)
- Pick Hits: **I WILL SURVIVE**—Gloria Gaynor—Polydor
AT MIDNIGHT—T-Connection—Dash (lp cut)
BABY I'M BURNIN'—Dolly Parton—RCA

KSET/EI Paso/Chuck Gross

- #1 **LE FREAK**—Chic—Atlantic
- Prime **A LITTLE LOVIN'**—The Raes—A&M
- Movers: **SHOOT ME (WITH YOUR LOVE)**—Tasha Thomas—Atlantic
COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky (lp medley)
- Pick Hits: **I WILL SURVIVE**—Gloria Gaynor—Polydor
KEEP ON DANCIN'—Gary's Gang—Sam
DOIN' THE BEST THAT I CAN—Bettye LaVette—West End

KFMX/Minneapolis/Gary De Maroney

- #1 **LE FREAK**—Chic—Atlantic
- Prime **GOT TO BE REAL**—Cheryl Lynn (lp cut)
- Movers: **CONTACT**—Edwin Starr—20th Century Fox
BABY I'M BURNIN'—Dolly Parton—RCA
- Pick Hits: **KEEP ON DANCIN'**—Gary's Gang—Sam
FEED THE FLAME—Lorraine Johnson—Prelude (lp cut)
SYMPHONY OF LOVE/DO IT—Miquel Brown—Polydor (lp cuts)

KIIS-FM/Los Angeles/Sherman Cohen

- #1 **SOUVENIRS/LET'S FLY AWAY**—Voyage—Marlin (lp cuts)
- Prime **CONTACT**—Edwin Starr—20th Century Fox
- Movers: **GOT TO BE REAL**—Cheryl Lynn—Columbia
COUNTDOWN/THIS IS IT—Dan Hartman—Blue Sky (lp medley)
- Pick Hits: **IF THERE'S LOVE**—Amant—TK
THE CHASE—Giorgio Moroder—Casablanca
I WILL SURVIVE—Gloria Gaynor—Polydor

All records played are 12" discs unless otherwise indicated.

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#1

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Andy Gibb



The Record World 1978 Year End Awards/Albums



TOP ALBUMS (GROUP)

1. **SATURDAY NIGHT FEVER**—BEE GEES & VARIOUS ARTISTS—RSO
2. **Rumours**—Fleetwood Mac—WB
3. **Some Girls**—Rolling Stones—Rolling Stones
3. **Double Vision**—Foreigner—Atlantic
4. **Natural High**—Commodores—Motown
5. **Point Of Know Return**—Kansas—Kirshner
6. **All 'N All**—Earth, Wind & Fire—Columbia
7. **Stranger In Town**—Bob Seger & The Silver Bullet Band—Capitol
8. **News Of The World**—Queen—Elektra
9. **Aja**—Steely Dan—ABC
10. **Don't Look Back**—Boston—Epic
11. **Worlds Away**—Pablo Cruise—A&M
12. **Alive II**—Kiss—Casablanca
13. **London Town**—Wings—Capitol
14. **Showdown**—Isley Bros.—T-Neck
15. **Street Survivors**—Lynyrd Skynyrd—MCA
16. **Grand Illusion**—Styx—A&M
17. **Who Are You**—Who—MCA
18. **Earth**—Jefferson Starship—Grunt
19. **So Full Of Love**—O'Jays—Phila. Intl.
20. **Out Of The Blue**—ELO—Jet



TOP MALE GROUP

1. **BEE GEES**—RSO
2. **Commodores**—Motown
2. **Foreigner**—Atlantic
3. **Rolling Stones**—Rolling Stones
4. **Kansas**—Kirshner
5. **Earth, Wind & Fire**—Columbia
6. **Queen**—Elektra
7. **Bob Seger & The Silver Bullet Band**—Capitol
8. **Steely Dan**—ABC
9. **Styx**—A&M
10. **Kiss**—Casablanca
10. **ELO**—UA
11. **Boston**—Epic
12. **Pablo Cruise**—A&M
13. **Lynyrd Skynyrd**—MCA
14. **Who**—MCA
15. **O'Jays**—Phila. Intl.



TOP ALBUMS (SOLO ARTIST)

1. **THE STRANGER**—BILLY JOEL—Columbia
2. **Simple Dreams**—Linda Ronstadt—Asylum
3. **Running On Empty**—Jackson Browne—Asylum
4. **Foot Loose And Fancy Free**—Rod Stewart—WB
5. **Even Now**—Barry Manilow—Arista
6. **Shaun Cassidy**—Shaun Cassidy—Warner/Curb
7. **Slowhand**—Eric Clapton—RSO
8. **Shadow Dancing**—Andy Gibb—RSO
9. **Feels So Good**—Chuck Mangione—A&M
10. **City To City**—Gerry Rafferty—UA
11. **Born Late**—Shaun Cassidy—Warner/Curb
12. **In Concert**—Elvis Presley—RCA
13. **But Seriously Folks**—Joe Walsh—Asylum
14. **I'm Glad . . . You're Here With Me Tonight**—Neil Diamond—Columbia
15. **Life Is A Song Worth Singing**—Teddy Pendergrass—Phila. Intl.



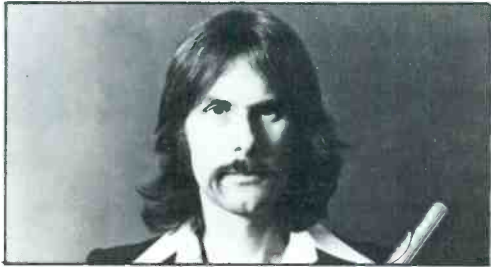
TOP MALE VOCALIST

1. **BILLY JOEL**—Columbia
2. **Shaun Cassidy**—Warner/Curb
3. **Jackson Browne**—Asylum
4. **Rod Stewart**—WB
5. **Barry Manilow**—Arista
6. **Eric Clapton**—RSO
7. **Elvis Presley**—RCA
8. **Andy Gibb**—RSO
9. **Gerry Rafferty**—UA
10. **Joe Walsh**—Asylum



TOP FEMALE VOCALIST

1. **LINDA RONSTADT**—Asylum
1. **DONNA SUMMER**—Casablanca
2. **Debbie Boone**—Warner/Curb
3. **Barbra Streisand**—Columbia
4. **Rita Coolidge**—A&M
5. **Carly Simon**—Elektra



TOP DUO

1. **DAN FOGELBERG/TIM WEISBERG**—Full Moon
2. **Brothers Johnson**—A&M

TOP NEW DUO

1. **DAN FOGELBERG & TIM WEISBERG**—Full Moon



TOP INSTRUMENTALIST

1. **CHUCK MANGIONE**—A&M
2. **Close Encounters**—John Williams—Arista
- Star Wars**—John Williams—20th Century

MOST PROMISING INSTRUMENTALIST

1. **CHUCK MANGIONE**—A&M

TOP CROSSOVER LP

1. **CHUCK MANGIONE**—A&M
2. **Barry White**—20th Century
3. **Johnny Mathis**—Columbia
4. **Rick James**—Gordy

TOP NEW INSTRUMENTALIST

1. **JOHN WILLIAMS**—Arista/20th Century



TOP VOCAL COMBINATION

1. **FLEETWOOD MAC**—WB
2. **Wings**—Capitol
3. **Jefferson Starship**—Grunt
4. **Heart**—Portrait
5. **A Taste Of Honey**—Capitol



TOP NEW VOCAL COMBINATION

1. **A TASTE OF HONEY**—Capitol



MOST PROMISING MALE GROUP

1. **PABLO CRUISE**—A&M



TOP NEW MALE GROUP

1. **EXILE**—Warner/Curb
1. **VILLAGE PEOPLE**—Casablanca



MOST PROMISING MALE VOCALIST

1. **GERRY RAFFERTY**—UA
2. **Joe Walsh**—Elektra
3. **Teddy Pendergrass**—Phila. Intl.
4. **George Benson**—WB
5. **Kenny Loggins**—Columbia
6. **Johnny Mathis**—Columbia



TOP NEW MALE VOCALIST

1. **MEATLOAF**—Cleveland Intl.
2. **Rick James**—Gordy
3. **Warren Zevon**—Elektra
4. **Bob Welch**—Capitol



TOP COMEDY ARTIST

1. **STEVE MARTIN**—WB

TOP MOTION PICTURE SOUNDTRACK

1. **SATURDAY NIGHT FEVER**—RSO
2. **Grease**—RSO
3. **Sgt. Pepper's Lonely Hearts Club Band**—RSO
4. **Star Wars**—20th Century
5. **FM**—MCA
6. **You Light Up My Life**—Arista
7. **TGIF**—Casablanca

SPECIAL ACHIEVEMENT

RSO
BEE GEES
FLEETWOOD MAC

TOP MERCHANDISING CONCEPT

KISS—solo albums

	Date	Record	Artist	Label
January	1	Rumours	Fleetwood Mac	Warner Bros.
	14	Rumours	Fleetwood Mac	Warner Bros.
	21	Saturday Night Fever	Bee Gees & Various Artists	RSO
	28	Saturday Night Fever	Bee Gees & Various Artists	RSO
February	4	Saturday Night Fever	Bee Gees & Various Artists	RSO
	11	Saturday Night Fever	Bee Gees & Various Artists	RSO
	18	Saturday Night Fever	Bee Gees & Various Artists	RSO
	25	Saturday Night Fever	Bee Gees & Various Artists	RSO
March	4	Saturday Night Fever	Bee Gees & Various Artists	RSO
	11	Saturday Night Fever	Bee Gees & Various Artists	RSO
	18	Saturday Night Fever	Bee Gees & Various Artists	RSO
	25	Saturday Night Fever	Bee Gees & Various Artists	RSO
April	1	Saturday Night Fever	Bee Gees & Various Artists	RSO
	8	Saturday Night Fever	Bee Gees & Various Artists	RSO
	15	Saturday Night Fever	Bee Gees & Various Artists	RSO
	22	Saturday Night Fever	Bee Gees & Various Artists	RSO
	29	Saturday Night Fever	Bee Gees & Various Artists	RSO
May	6	Saturday Night Fever	Bee Gees & Various Artists	RSO
	13	Saturday Night Fever	Bee Gees & Various Artists	RSO
	20	Saturday Night Fever	Bee Gees & Various Artists	RSO
	27	Saturday Night Fever	Bee Gees & Various Artists	RSO
June	3	Saturday Night Fever	Bee Gees & Various Artists	RSO
	10	Saturday Night Fever	Bee Gees & Various Artists	RSO
	17	Saturday Night Fever	Bee Gees & Various Artists	RSO
	24	Saturday Night Fever	Bee Gees & Various Artists	RSO
July	1	Saturday Night Fever	Bee Gees & Various Artists	RSO
	8	Saturday Night Fever	Bee Gees & Various Artists	RSO
	15	Some Girls	Rolling Stones	Rolling Stones
	22	Grease	Original Soundtrack	RSO
	29	Grease	Original Soundtrack	RSO
August	5	Grease	Original Soundtrack	RSO
	12	Grease	Original Soundtrack	RSO
	19	Grease	Original Soundtrack	RSO
	26	Grease	Original Soundtrack	RSO
September	2	Grease	Original Soundtrack	RSO
	9	Grease	Original Soundtrack	RSO
	16	Grease	Original Soundtrack	RSO
	23	Grease	Original Soundtrack	RSO
	30	Grease	Original Soundtrack	RSO
October	7	Grease	Original Soundtrack	RSO
	14	Grease	Original Soundtrack	RSO
	21	Grease	Original Soundtrack	RSO
	28	Grease	Original Soundtrack	RSO
November	4	Grease	Original Soundtrack	RSO
	11	52nd Street	Billy Joel	Columbia
	18	52nd Street	Billy Joel	Columbia
	25	52nd Street	Billy Joel	Columbia
December	2	52nd Street	Billy Joel	Columbia
	9	52nd Street	Billy Joel	Columbia
	16	52nd Street	Billy Joel	Columbia
	23	Greatest Hits, Vol. 2	Barbra Streisand	Columbia

PRODUCERS OF THE YEAR

POP SINGLES

BEE GEESTM

KARL RICHARDSON

ALBHY GALUTEN

The Record World 1978 Year End Awards/ Singles

TOP RECORD (GROUP)

1. **STAYIN' ALIVE**—BEE GEES—RSO
2. **Three Times A Lady**—Commodores—Motown
3. **Night Fever**—Bee Gees—RSO
4. **We Are The Champions/We Will Rock You**—Queen—Elektra
5. **Boogie Oogie Oogie**—A Taste Of Honey—Capitol
6. **Baby Come Back**—Player—RSO
7. **Miss You**—Rolling Stones—Rolling Stones
8. **Kiss You All Over**—Exile—Warner/Curb
9. **How Deep Is Your Love**—Bee Gees—RSO
10. **With A Little Luck**—Wings—Capitol
11. **Use Ta Be My Girl**—O'Jays—Phila. Intl.
12. **Hot Blooded**—Foreigner—Atlantic
13. **Boogie Nights**—Heatwave—Epic
14. **Jack & Jill**—Raydio—Arista
15. **Love Will Find A Way**—Pablo Cruise—A&M

TOP RECORD (SOLO ARTIST)

1. **SHADOW DANCING**—ANDY GIBB—RSO
2. **You Light Up My Life**—Debbie Boone—Warner/Curb
3. **Hot Child In The City**—Nick Gilder—Chrysalis
4. **Grease**—Frankie Valli—RSO
5. **Emotion**—Samantha Sang—Private Stock
6. **Sometimes When We Touch**—Dan Hill—20th Century Fox
7. **Baker Street**—Gerry Rafferty—UA
8. **Just The Way You Are**—Billy Joel—Columbia
9. **Don't It Make My Brown Eyes Blue**—Crystal Gayle—UA
10. **Love Is Thicker Than Water**—Andy Gibb—RSO
11. **Can't Smile Without You**—Barry Manilow—Arista
12. **Blue Bayou**—Linda Ronstadt—Asylum
12. **You're In My Heart**—Rod Stewart—WB
13. **Last Dance**—Donna Summer—Casablanca
14. **We're All Alone**—Rita Coolidge—A&M
15. **If I Can't Have You**—Yvonne Elliman—RSO
16. **It's A Heartache**—Bonnie Tyler—RCA
17. **Short People**—Randy Newman—WB
18. **Hopelessly Devoted To You**—Olivia Newton-John—MCA
19. **Feels So Good**—Chuck Mangione—A&M
20. **Two Out Of Three Ain't Bad**—Meatloaf—Cleveland Intl.

TOP INSTRUMENTALS

1. **FEELS SO GOOD**—CHUCK MANGIONE—A&M
2. **Theme From Close Encounters**—John Williams—Arista
3. **Star Wars**—Meco—Millennium



TOP MALE GROUP

1. **BEE GEES**—RSO
2. **Commodores**—Motown
3. **Rolling Stones**—Rolling Stones
4. **Queen**—Elektra
5. **Player**—RSO
6. **Heatwave**—Epic
7. **Foreigner**—Atlantic
8. **Exile**—Warner/Curb
9. **O'Jays**—Phila Intl.
10. **Raydio**—Arista
11. **Bob Seger & The Silver Bullet Band**—Capitol
12. **Pablo Cruise**—A&M
13. **Earth Wind & Fire**—ARC/Columbia
14. **Kansas**—Kirshner
15. **LTD**—A&M



MOST PROMISING MALE GROUP

1. **PLAYER**—RSO
2. **Little River Band**—Harvest
3. **Atlanta Rhythm Section**—Polydor
4. **Sweet**—Capitol
5. **Trammps**—Atlantic



TOP NEW MALE GROUP

1. **EXILE**—Warner/Curb
2. **Raydio**—Arista
3. **Babys**—Chrysalis
4. **Rick James & The Stone City Band**—Gordy



TOP FEMALE GROUP

1. **HIGH INERGY**—Gordy
2. **Emotions**—Columbia



TOP VOCAL COMBINATION

1. **WINGS**—Capitol
2. **Chic**—Atlantic
3. **Abba**—Atlantic
4. **Jefferson Starship**—Grunt
5. **Fleetwood Mac**—WB



TOP NEW VOCAL COMBINATION

1. A TASTE OF HONEY—Capitol
2. Toby Beau—RCA



TOP DUO

1. JOHN TRAVOLTA/OLIVIA NEWTON-JOHN—RSO
2. Roberta Flack & Donny Hathaway—Atlantic
3. Johnny Mathis & Deniece Williams—Columbia
4. Kenny Loggins & Stevie Nicks—Columbia
5. England Dan & John Ford Coley—Big Tree

MOST PROMISING DUO

1. ROBERTA FLACK & DONNY HATHAWAY

TOP NEW DUO

1. JOHN TRAVOLTA & OLIVIA NEWTON-JOHN—RSO
2. Johnny Mathis & Deniece Williams—Columbia
3. Kenny Loggins & Stevie Nicks—Columbia

TOP CROSSOVER DUO

1. ROBERTA FLACK & DONNY HATHAWAY—Atlantic
2. Johnny Mathis & Deniece Williams—Columbia



TOP MALE VOCALIST

1. ANDY GIBB—RSO
2. Barry Manilow—Arista
3. Billy Joel—Columbia
4. Gerry Rafferty—UA
5. Frankie Valli—RSO
6. Dan Hill—20th Century Fox
7. Nick Gilder—Chrysalis
8. Rod Stewart—WB
9. Randy Newman—WB
10. Bob Welch—Capitol



MOST PROMISING MALE VOCALIST

1. GERRY RAFFERTY—UA
2. Randy Newman—WB
3. Bob Welch—Capitol



TOP NEW MALE VOCALIST

1. NICK GILDER—Chrysalis
2. Dan Hill—20th Century Fox



TOP FEMALE VOCALIST

1. DONNA SUMMER—Casablanca
2. Debby Boone—Warner/Curb
3. Samantha Sang—Private Stock
4. Carly Simon—Elektra
5. Crystal Gayle—UA
6. Rita Coolidge—A&M
7. Yvonne Elliman—RSO
8. Linda Ronstadt—Asylum
9. Bonnie Tyler—RCA
10. Olivia Newton-John—MCA
11. Dolly Parton—RCA
12. Natalie Cole—Capitol
13. Anne Murray—Capitol



MOST PROMISING FEMALE VOCALIST

1. YVONNE ELLIMAN—RSO
2. Dolly Parton—RCA



TOP NEW FEMALE VOCALIST

1. SAMANTHA SANG—Private Stock
2. Bonnie Tyler—RCA
3. Evelyn "Champagne" King—RCA

The Record World 1978 Year End Awards/ Singles



TOP INSTRUMENTALIST

1. **CHUCK MANGIONE**—A&M
2. **John Williams**—Arista
3. **Meco**—Millennium

MOST PROMISING INSTRUMENTALIST

1. **CHUCK MANGIONE**—A&M

TOP R&B/JAZZ CROSSOVER ARTIST

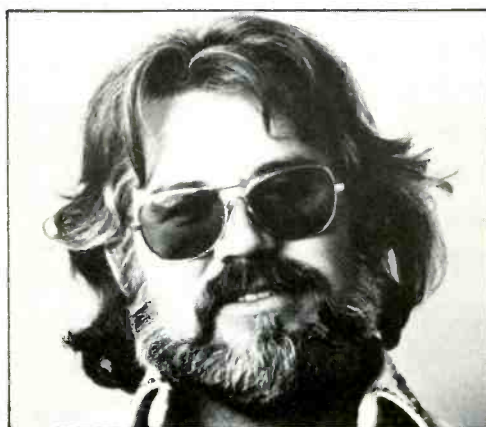
1. **DONNA SUMMER**—Casablanca
2. **Chuck Mangione**—A&M
3. **Natalie Cole**—Capitol



TOP FEMALE COUNTRY CROSSOVER ARTIST

1. **CRYSTAL GAYLE**—UA
2. **Dolly Parton**—RCA

SONGWRITERS OF THE YEAR
BEE GEES



TOP MALE COUNTRY CROSSOVER ARTIST

1. **KENNY ROGERS**—UA



TOP CROSSOVER GROUP

1. **COMMODORES**—Motown
2. **Heatwave**—Epic
3. **A Taste Of Honey**—Capitol
4. **Raydio**—Arista
5. **LTD**—A&M
6. **Chic**—Atlantic

TOP PRODUCER

1. **Bee Gees, Alby Galuten and Karl Richardson**
2. **Michael Lloyd**

PUBLISHER
RSO
Chappell



TOP COMEDY ARTIST

1. **STEVE MARTIN**



ENCORE AWARDS

Anne Murray—Capitol
Captain & Tennille—A&M



SPECIAL ACHIEVEMENT
BEE GEES **RSO**



R&B SINGLES

MOST PROMISING FEMALE GROUP #1 Stargard

TOP FEMALE GROUP #1 Stargard

R&B LPs

MOST PROMISING FEMALE GROUP #1 Stargard

TOP FEMALE GROUP #3 Stargard

Thanks to all the people who
made it possible.

Looking forward to a bigger
and better 1979.

Love,

Stargard

The Record World 1978 Year End Awards/ Disco

TOP MALE VOCALIST

1. PETER BROWN—Drive

TOP NEW MALE VOCALIST

1. LENNY WILLIAMS—ABC

TOP MALE GROUP

1. VILLAGE PEOPLE—Casablanca

TOP INSTRUMENTALIST

1. DENNIS COFFEY—Westbound

TOP FEMALE VOCALIST

1. DONNA SUMMER—Casablanca

TOP NEW FEMALE VOCALIST

1. LINDA CLIFFORD—Curtom

1. PATTIE BROOKS—Casablanca

TOP FEMALE GROUP

1. RITCHIE FAMILY—Marlin

1. SILVER CONVENTION—Midsong

TOP VOCAL COMBINATION

1. CHIC—Atlantic

**TOP VOCAL/INSTRUMENTAL CONCEPT
GROUP**

1. USA EUROPEAN CONNECTION—Marlin

**TOP INSTRUMENTAL GROUP OR
ORCHESTRA**

1. SALSOUL ORCHESTRA—Salsoul

TOP PRODUCER/PERFORMERS

1. CERRONE—Cotillion

1. ALEC COSTANDINOS—Casablanca

**DISCO COMPANY OF THE YEAR
CASABLANCA**

A NEW IMAGE

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LANNY LAMBERT
VICE PRESIDENT

Sherlyn Publishing Co. (BMI) Kimlyn Music Co. (ASCAP)
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CAPITOL'S GOLD AND PLATINUM 1978

LITTLE RIVER BAND

"Diamantina Cocktail" & "Sleeper Catcher"

MAZE

"Golden Time Of The Day"

WINGS

"London Town" & "Wings Greatest"

BOB SEGER

"Stranger In Town"

NATALIE COLE

"Natalie Live" & "Thankful"

A TASTE OF HONEY

"A Taste Of Honey"

PEABO BRYSON

"Reaching For The Sky"

SUN

"Sunburn"

ANNE MURRAY

"Let's Keep It That Way"

LINDA RONSTADT

"A Retrospective"

BOB WELCH

"French Kiss"

DR. HOOK

"Pleasure And Pain"

THE STEVE MILLER BAND

"Greatest Hits 1974-78"

J. GEILS BAND

"Sanctuary"



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New Image and New Goals Highlight Tanya Tucker's Revitalized Career

By SAMUEL GRAHAM

LOS ANGELES—Every Monday morning, it's common to find members of the recording industry, from mail room attendants to label presidents, perusing their copies of the various trade publications. Several weeks ago, however, one was liable to see those people holding their trades at a rather odd angle, their gazes drawn to a fold-out advertisement more than a little reminiscent of the familiar Playboy centerfold.

The object of their rapt attention was 20-year-old singer Tanya Tucker. Decked out in a skin-tight red jumpsuit, with a bundle of dynamite in her hand and her tongue pressed lasciviously between her lips, Tucker was referred to in the ad as "Record-mate of the Year." And along with the raunchy suggestiveness of the ad campaign—a campaign distinguished by not one, but three different versions of a Tucker stand-up display—came her new MCA album, "TNT," a collection of the most out-and-out rock and roll, including versions

of Elvis Presley's "Heartbreak Hotel" and Buddy Holly's "Not Fade Away," that the young singer has ever recorded.

While all of this may seem to be a most radical departure for a performer who has until now been best known—through hits like "Delta Dawn" and "Would You Lay With Me in a Field of Stone"—as a li'l ole country singer, Tanya herself hardly looks at it that way. "It's funny," she confessed in a recent interview, "but people who really know me know that this has always been my image. Onstage, I've always done a lot of raunchy country rock; it's just that now the record fits the image, which hasn't always been the case before."

One of the principal catalysts for the "new" Tucker look and sound has most certainly been Far-Out Productions, with whom she has now been associated for about a year. According to Tucker, her sister was once managed by Far-Out's Steve Gold; and when her father, who is also her personal manager, "decided that

he needed to hire someone familiar with the rock world, he hired Steve for me." In the resulting partnership, Gold is sharing management responsibilities, while Far-Out co-chief Jerry Goldstein is handling Tanya's production chores.

For "TNT," Tucker said, the intention was "to appeal to a wider audience, but keep the country audience as well." She and Goldstein "had it out" over the choice of material, "and we finally got together. I had to convince him sometimes that I could sing a particular song." Yet she insists that there was never a concrete decision to opt for a harder style, via the classic rock songs like "Heartbreak Hotel." "It just happened," she said, "it just evolved—and that's always the best way."

Tucker and MCA have had their problems, as she freely admits—earlier this year, in fact, the two parties were suing each other simultaneously. "The problems were with promotion, basically," Tanya explained. "But now they're doing a wonderful job. We were able to settle our differences without going to court. The main thing is that a record company has to believe in an artist—then they have to put some money into it. I think MCA can be the best. Now we both believe."

Tanya Tucker is a confident young woman—in conversation she reveals traces of brashness, or even arrogance—and she makes no bones about her ambitions. "I want to be a big artist," she said. "Dolly Parton was also very honest about that, and I respect her for it. You know, when I first signed with MCA, I considered Olivia Newton-John to be my competition, which was really stupid. Now I'm my only competition. I just want to strive to be the best I can be. You have to

(Continued on page 76)

CBS Names Betteridge UK Managing Director

By PHILIP PALMER

LONDON—David Betteridge is the new managing director of CBS Records UK and takes up his new post January 15. He succeeds Maurice Oberstein, who becomes chairman and chief executive officer.

Betteridge comes to CBS from the independent Bronze label, where he has been managing director for the past year. He began his career in the record business with the Lugton Company, a wholesale and distribution company, and then went on to co-found Island Records with Chris Blackwell. He participated for over 15 years in the growth of the company, the last six of which he spent as managing director. Betteridge will be joined at CBS by Bronze a&r manager Howard Thompson, who has also left the company. At Bronze, Gerry Bron will now assume control as managing director of the label.

It has also been confirmed that CBS marketing director Tony Woolcott will separate the CBS and Epic labels, giving the two divisions their own identities. Each label will have its own general manager who will have reporting to him the heads of press, product management and promotion.

Jerry Turner, currently CBS pop marketing manager, becomes general manager of the CBS label, while Ian Groves, formerly general manager, group pop repertoire at EMI, becomes general manager of the Epic and associate labels. Groves, a veteran of some ten years with EMI, also spent a five-year term with EMI Electrola in West Germany.

Hook Single Gold

LOS ANGELES — Dr. Hook's current single, "Sharing The Night Together," has been certified gold by the RIAA.

Tanya on Tour



Tanya Tucker recently embarked on a nationwide tour to promote her latest lp on MCA, "TNT." MCA hosted a party in Tanya's honor at NYC's One Fifth Restaurant before her performance at the Bottom Line. Pictured backstage at the Bottom Line after her performance are (from left): Lynn Joy Kellerman, east coast director, artist relations & publicity; Barry Goodman, MCA/N.Y. promotion manager; Tanya Tucker; Steve Gold of Far-Out Productions (Tanya's manager); and Sammy Vargas, regional promotion manager.

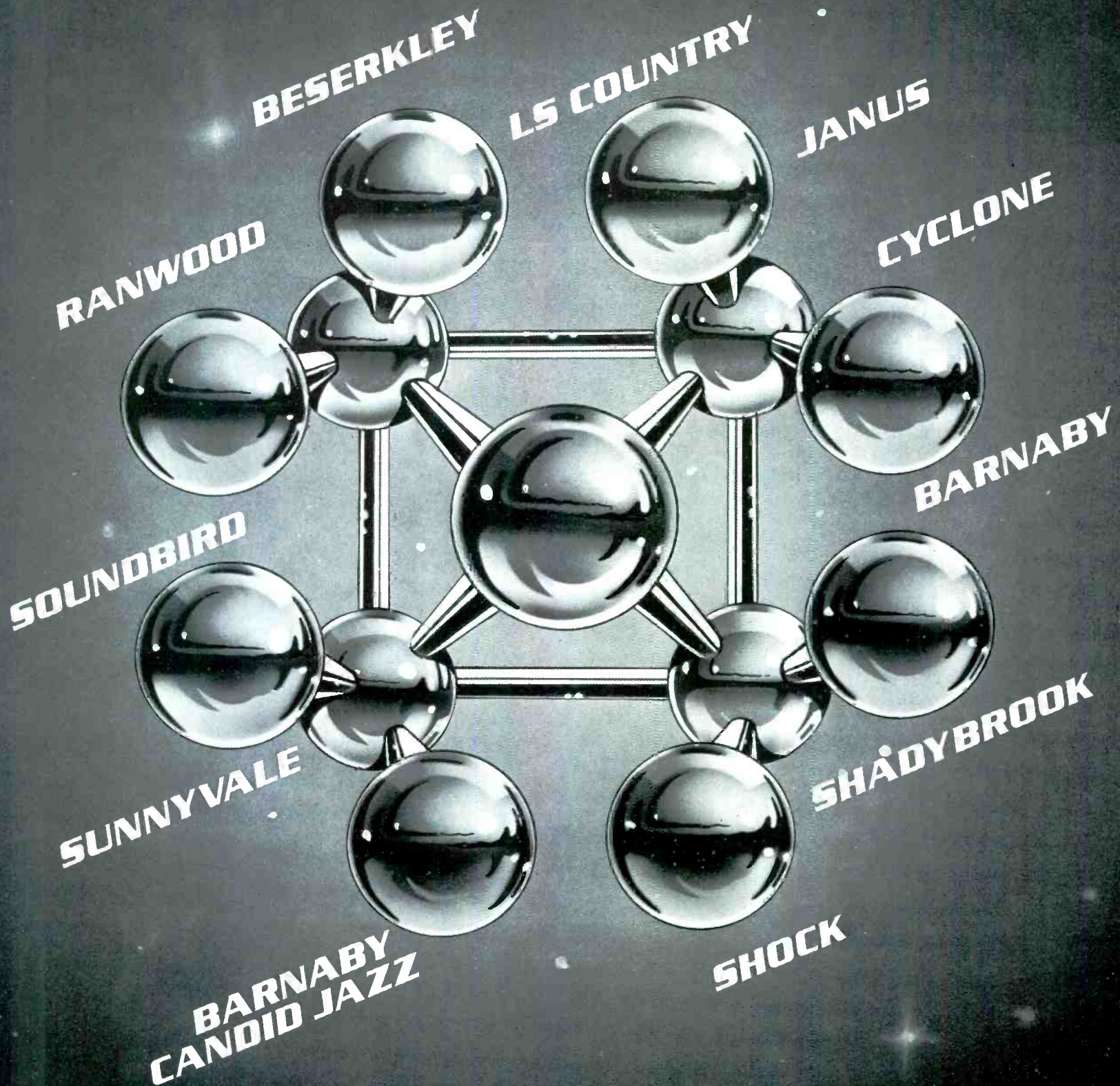
KTEL

**Around the World
Congratulates
Alec Costandinos**

for his selection
as
**Top Disco Producer/Performer
of 1978**

GRT RECORD GROUP

...A NEW SOURCE OF ENTERTAINMENT ENERGY...



A SINGLE MAN

PLATINUM



SHINE ON THROUGH
RETURN TO PARADISE
I DON'T CARE
BIG DIPPER
IT AIN'T GONNA BE EASY

ELTON JOHN



PART-TIME LOVE
GEORGIA
SHOOTING STAR
MADNESS
REVERIE
SONG FOR GUY

MCA-3065

MCA RECORDS

Produced by Elton John and Clive Franks for Frank N. Stein Productions Ltd.

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New York, N.Y.

By DAVID McGEE & BARRY TAYLOR
JANUARY

■ 1978 got off to an inauspicious start with your two columnists beginning their second year at New York, N.Y. providing their insight and foresight into the intricacies of the recording industry with wit and objective reporting. **Steve Martin** was on the New Year cover as **Debby Boone** and **Fleetwood Mac** topped the singles and album charts and the RW staff included folk heroes like **Michael Schanzer**, **Dede Dabney** and **Alan "The Spy" Wolmark**. . . 20th Century announced that its "realignment" was "virtually complete" with top executives **Harvey Cooper**, **Arnie Orleans**, **Lenny Beer** and **Toni Profera**. . . Warners bows its jazz/progressive division with **Ron Goldstein** named as director. . . In their Developing Artists ad, CBS vows to break artists like **Billy Joel**, **Jane Olivior**, **Dave Mason**, **Heatwave**, **George Duke**, **Meat Loaf**, **Wet Willie**, **Kenny Loggins**, **REO Speedwagon** and **Elvis Costello** in the course of 1978. . . **Cliff Burnstein** changes the name of his Dip label to Blank. . . The N.Y., N.Y. First Annual Awards honors **Doctor Teeth** and **the Electric Mayhem** as Best New Band, **Animal** as Personality Of the Year; **Stattler and Waldorf** as Curmudgeons Of the Year (Horrible!), **Sammy Vargas** as Man Of the Year only to have his award revoked, **Ira Mayer** as Sport Of the Year, **Horsebleep** as Word Of the Year, **Jimmy Iovine** and **Michael Schanzer** as Drivers Of the Year and **Howard Levitt** is inducted into the Hall Of Fame for quotes like, "Whatsamatter Sigrid, you suffering from *potato famine*?"

CLOSE ENCOUNTERS: Arista hosts their third anniversary bash at Studio 54 while Columbia fetes **Barbra Streisand**. . . Alan Wolmark reports that the CBGB's 2nd Ave. Theatre (his home away from home) opened on a sour note (most of Wolmark's notes were sour in '78) while **Orly Kroh** (whoever the hell that is) enjoys **Queen** at the Forum and **Sophia** "Do you prefer it sticking in or sticking out" **Midas** breaks into trade journalism with a fine ghost written review of the **Moonlighters** at the Bottom Line. . . **Paul Ackerman** and **Popsie Randolph** die. . . Columbia signs **Ron Wood** and an album is expected by the end of the **Stones** tour. Hmmm. . . D.M. explores the year's first left field hit, the Chartmaker of the Week, **Elvis Costello's** "My Aim Is True". . . Without forewarning or provocation, Everybody's Records' **Michael Reff** unleashes a libelous assault on D.M. for which he is told to expect a Valentine's Day gift from **Michael Corleone**—if you get our drift.

WHATEVER HAPPENED TO? DEPT.: **Jerry Rubinstein** and **Charlie Minor** announce the formation of Xeti, a name derived from Egyptian hieroglyphics.

HIGHLIGHTS: Jem Records' first annual convention, held in scenic Piscataway, New Jersey, spotlights their multi-faceted operation. . . **Robert Stigwood** lodges an angry protest against the Academy of Motion Picture Arts and Sciences for snubbing "Saturday Night Fever" in all music categories. . . **Jeff Wald** takes over the management of **Chicago**. . . **Benny Goodman** returns to Carnegie Hall on the 40th anniversary of his historic concert there and shows he is still in fine form.

WHO IN THE WORLD: **Steve Martin**, **Dolly Parton**, **Player**, **The Babys**.

DIALOGUES: **Maurice White**, **Jim Foglesong**, **Frank Zappa**, **Jeff Lane**.

SPOTLIGHTS: The Sound Seventy Story, Spain, Germany.

FEBRUARY

CONVENTIONS: CBS holds its beginning of the year meeting in New Orleans with the emphasis on artist development. . . MIDEM, in its 12th year, breaks all previous records.

Fotomaker and **Allan Clarke** to Atlantic, **John Miles** to Arista and **Nick Lowe** to Columbia. . . New York, N.Y. prints a guideline for a&r men who ponder whether punk rock has actually made it in this country. You will know that punk rock has made it when: **Henry Stone** and **Steve Alaimo** parade around Florida wearing tattered clothes and safety pins, when **Richard Perry** produces a punk group with songs written by **Vini Poncia**, when **Irv Azoff** makes you book a punk act in order to get the **Eagles** on their next tour, and when **Artie Mogull**, **Jeff Wald** and **Neil Bogart** become partners in a new restaurant with the **Ramones**.

Terry Kath dies of a self-inflicted gunshot wound. . . A&M's **Michael Leon** gets a platinum certification for his American Express card at the Palm Too Restaurant and joins fellow liggers **Rick Dobbis**, **Mark Spector** and later **Neil McIntyre** on the wall in caricature form. . . **Robert Summer** named division VP, RCA—U.S.A. . . .

Arista and Stiff Records announce a distribution pact for the U.S. Stiff's **Dave Robinson** is quick to commend Arista on its good taste: "In a world where courage is at a premium, Arista has given new meaning to the word wreckless by taking Stiff in its hands" . . . RW proudly announces that New York's newest daily, The Trib, will print its charts weekly. . . The Coast column predicts great things for **Root Boy Slim** and the **Sex Change Band** while N.Y., N.Y. gets behind **Cafe Jacques**. Neither group causes any stampedes at the record store counters.

In one of its rare appearances, Softball News reports last year's rookie of the year, **Stan Meises**, has been traded to the Elm Street Owls for a cracked bat. . . **Sophia** "I prefer to sleep on something firm" **Midas** reports on the Headliners Talent Agency. . . Xeti, a name derived from Egyptian hieroglyphics, announces the appointment of **Mark Lindsay** as VP, a&r. . . RSO signs **Alvin Lee**. . . **Alan "Pinhead" Wolmark** reports on Atlantic's crossover success story and later crosses over to Atlantic himself. . . N.Y., N.Y. warns of **Terry Jacks** imposters.

QUOTE OF THE MONTH: **Tom Waits'** comment of disbelief on being told that **Sylvester Stallone** is on the phone offering him a part in his new movie: "F**k a bunch of Sylvester Stallone!"

A&M sets branch distribution in 11 western states. . . Atlantic appoints **Stu Ginsburg** and **Paul Cooper** national publicity directors. . . E/A launches its jazz/fusion department. . . D.M.'s memorable **Jody Uttal**, diligent though she may be, sometimes leaps into the realm of the surreal when discussing Private Stock artists but is right on target when she describes **Robert Gordon's** European tour as "a smashing success."

NOTED: **Melanie's** new album has no photos on the cover. Why? "Music this time, cleavage next time" she says. We're waiting.

Natalie Cole, **Randy Newman**, **Dan Hill** and **Samantha Sang** are on the cover.

The Dialogue is with Australia's **Ron Tudor** and **John McDonald**. Classical music is spotlighted.

MARCH

GUESS WHAT? To no one's surprise, **Fleetwood Mac**, **Barbra Streisand**, **Debby Boone**, the **Eagles** and "Star Wars"/"Close Encounters" composer **John Williams** cop the top honors at the Grammys. . . **Paul Simon** to WB? . . . Atlantic/Scotti Records, later to become Scotti Brothers Records, bows. . . We repeat: Who the hell is **Becky Sue Epstein**? . . . **Fred Haayen** becomes president of Polydor Records. . . **Clive Davis** is honored by the City of Hope, **Dick Asher** is honored by B'nai B'rith, N.Y., N.Y. gets shunned again. . . Columbia's **Dick Wingate** wins the Dinner of the Year Award for his \$14.00 dinner for six at Androids, a greasy spoon around the corner from **Elvis Costello's** Rutger's engagement. . . **Mick Jones** and **Lou Gramm** of **Foreigner** greet station WZOK-FM on the air with a personalized message designed by Atlantic's luscious **Judy Libow**. The first song played by the new station is "Feels Like the First Time." Why not? . . . The **Bee Gees** hold down the top two spots on The Singles Chart with "Stayin' Alive" and "Night Fever," a feat that has not been accomplished since the days of The Beatles. . . **Ringo** to Portrait. . . In one week N.Y., N.Y. talks to **Jane Olivior**, **Eamon Carr** and **Charles O'Connor** of **Horslips** and **Lex Marchessi** of **Fotomaker**. The former three escape without incident. Marchessi leaves Nut Central to find that his car has been towed away. . . RW's own resident screwhead **Alan Wolmark** takes part in NARAS All Star Punk Panel alongside such unsavory types as **Vin Scelsa**, **Dave Marsh**, **Stiv Bators** and **Peter Mensch**.

ALL TALK: **Allen Frey** threatens to personally eat **Elvis Costello's** "This Years Model" album if it does not go gold. "I'll eat 'em all," he shouts in a frenzy. Well, Allen? And what about **John David Kalodner** threatening to shave off his beard if the **Allan Clark** record doesn't turn gold???

ON THE COVER: "Because the Night" and "Werewolves Of London" as sleepers, a new group named **Van Halen** with a debut that the RW staff members believed in.

WHO IN THE WORLD: **Styx**, **Billy Joel**, **England Dan** and **John Ford Coley**, **Parliament**.

DIALOGUES: **Tony Bongiovi**, **George Clinton**, **John Fruin**, **Joe Cohen**.

SPOTLIGHTS: NARM '78, Publishing.

APRIL

Record World sets back trade journalism 23 years with the appointment of **Neil McIntyre** to the editorial staff after finally tracking him down in Madagascar. . . **Robert Summer** is named president of RCA Records and the Rocket Label is pacted by the company. . . **Margie Barnett** on Flying Fish Records? . . . Rumors abound over the sale of UA as negotiations continue between Transamerica and a manage-

(Continued on page 66)

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DIALOGUE

THE VIEWPOINTS OF THE INDUSTRY

ICM's Tom Ross on Concert Audience Shifts in '78

By SAM SUTHERLAND

■ As vice president and co-director of the music division for ICM, Tom Ross is a veteran agent whose career has paralleled the growth of the contemporary pop and rock market during this decade. Ross, whose association with the talent giant stretches back to its inception during the merger between IFA and Creative Management Associates, earlier worked with Associated Booking; at ICM, though, his focal emphasis has been on strengthening the agency's rock roster. In recent years, Ross and his east coast



Tom Ross

counterpart, Shelly Schultz, have extended that growth to broaden ICM's involvement with black-oriented music and contemporary jazz. Now heading up a music staff including Randy Brogna, Doug Isaac, Steve Jensen, Hal Lazaroff and John Marx, Ross discusses not only ICM's current priorities, but his overall perspective on the shifting live audience demography, the special problems posed by larger arena bookings, last summer's checkered festival box office takes, the chronic advantages and pitfalls of the campus concert market, and the prospects for continued growth.

Record World: Given ICM's roster growth from a more conventional pop base to a broader field created by the agency's increasing emphasis on rock and other contemporary styles, how do you perceive the live talent marketplace in terms of its audience demographics? When the industry fretted over the loss of adult buyers some years back, the makeup of the ticket-buying audience was used as one major barometer; since then, we've seen record and tape buyers spread out into a much wider group than had been supposed. Are you seeing a corresponding shift among ticket buyers?

Tom Ross: Yes. It's interesting only in the fact that I think a lot of the trades, as well as the industry at large, went after this big dilemma of how could you get older people to buy records. For years, they said, "Gosh, we can't move Andy Williams records, but look at all these others going platinum."

Lo and behold, three, four, five years later, they started doing research and realized those older people were buying records all along. So it wasn't just people under 18; they'd assumed buyers below 18 were where it's at, but it's beyond that, and heavily so, in the record market. And it's starting to come into it.

RW: Can we infer from that that there was some truth to the original view of a teen concert audience?

Ross: Sure. Basically, when you go into a hall like the Forum or Cobo Hall, those kind of places are indeed going to bring in the rock and roll audience, a teen audience, that has the patience for standing on their chairs for the entire show and being squished up towards the front, where they love it. An older audience just doesn't want to go through that sort of hassle.

But where you're starting to see tremendous numbers of older patrons is in some of the summer venues like Pine Knob in Detroit, or the Merriweather Post Pavilion, or the Greek Theatre. Certainly Linda Ronstadt, for example, provides some reflection; when she did two weeks at the [Universal] Amphitheatre, playing to 5500 people a night, that was somewhere around 65,000 people, which is like doing Anaheim Stadium. There's no way she would have done Anaheim on that tour and sold it out, because those people that came to the Amphitheatre would never sit in that kind of audience you'd see at Anaheim.

By contrast, a place like the Amphitheatre, or Pine Knob, or, say the Santa Barbara County Bowl, where there are no bad seats, really, they love it. They definitely have an older audience, because those places are more comfortable.

RW: Could sheer size be the major difference, given the smaller capacity of most of those other venues you cited?

Ross: Well, Pine Knob is something like 9,000 people. It's not that different in size from a lot of arenas that seem to draw younger rock crowds.

It's really the mood, the atmosphere of the facility, although, for whatever reason, it seems adults don't mind at all going through the traffic and the hassles to see a hockey game or a basketball game at the Forum, but when it gets to a rock show there, you don't see that many older patrons. They just don't want to go through that.

RW: The original demographic group that inspired the teen emphasis was really the baby boom, which is now the core of that older record/tape audience. Given that audience's greater purchasing power, and the shift you're seeing to other venues beside the largest-grossing arenas and stadiums, could those factors impose any kind of limit on the overall market ceiling for the bigger venues?

Ross: No, because I think you can play both in guiding a career. You've got to know when to do one, and when not to. I mean you can go in and play a state fair in someplace like Kansas City and see one audience there, then come back four months later to the arena in the same market. You reach another audience, without overexposing yourself in that marketplace. The same applies to San Francisco: you can certainly play on a bill at Winterland and bring in one audience, then go to the Circle Star in San Carlos, say. Elvin Bishop probably plays the Bay Area once a month; you know, we're always saying don't overplay and abuse a market, yet he plays everywhere without oversaturating it. In that market you can move from the Old Waldorf, which brings in a certain element, to Winterland, which brings in another, to Berkeley, a more collegiate atmosphere, and then go to San Carlos, which is where you get that older patron.

RW: The flip side of that shift toward different types of venues attracting an older audience would have to include the past summer, which saw some larger rock packages, particularly in outdoor festival situations, running into snags. Do you share the overall view that it was a disappointing concert season?

Where you're starting to see tremendous numbers of older patrons is in some of the summer venues . . . because those places are more comfortable.

Ross: Well, I would agree with that at some levels. It was not as big a summer as the industry had projected. However, from ICM's point of view, it was not only our biggest summer, but by all measures our artists did sensationally. We really weren't hit by the bad summer everyone else was talking about. We had our largest grossing summer; our artists' tours were their largest grossing.

In particular, Crosby, Stills and Nash went out without an album and did considerably better business this time than on their last tour, when they toured behind a new release.

God knows, with all the outdoor shows, we certainly put more miles on the agents, because we serviced every one of those dates.

RW: What factors can explain the overall dip in business against projections?

Ross: The key factor was the business was late. During the last weeks of the season, there was a tremendous surge of business, so that everything came out great. It's just that for weeks everyone was saying, "It's not moving, these shows aren't doing what we expected."

Now there were very definitely shows that were weak, but I think, in particular, Fleetwood Mac did well. I think the big packages did, by and large, good business. The biggest problem is that the cost of these outdoor shows is getting so prohibitive that you've got to draw 85 percent of the capacity in order for the promoter and the act to make out with any reasonable profit. It's hard for an act to look at a gross of \$750 thousand and only take out 30 or 35 percent of it.

I think next year many people are going to say, "Look, if you're giving up three days of your life—one day to set up, the day of the

(Continued on page 74)



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Washington '78: Slow Progress on Key Industry Issues

By BILL HOLLAND

■ WASHINGTON—Of all the several dozen major events affecting the record industry this year in Washington certainly the most spectacular broke out of left field—Queens, N.Y. to be exact—with the recent surprise announcement by the FBI at their new Queens office of massive raids of record and tape bootleggers and pirates culminating in the seizure of \$25 million in records, tapes and production hardware.

More than 300 agents were involved in the operation, which resulted in raids on nineteen locations in five states. Even more outstanding was the estimate that the raids wiped out 50 percent of bootlegging / pirating operations nationwide—with other Justice Department probes still to come.

Intimations of the FBI and other government operations to go after bootlegging began in March, when the RIAA's special counsel on piracy, Jules Yarnell, spoke to RW about his team of investigators working with FBI and IRS intelligence units. Yarnell warned then that the nationwide take in illegal production of records and tapes was \$50 million as "a conservative estimate." It now appears that the figures might be much higher—as high as \$550 million, according to the RIAA.

In other aspects of the business, 1978 was a year in which brand new or newly revised offices of government made their presence felt—especially the Copyright Royalty Tribunal and the Copyright Office itself as it sought to implement the changes in the new copyright laws.

Back in January, the Copyright Office delivered to the Hill a massive study which came out in favor of performance royalty rights to be paid to performers by broadcasters for use of their copyrighted recorded work. The final law would be part of the Danielson Bill (H.R. 8065), which Congress is still trying to get into shape.

More recently, in October and then this month, the Copyright Office staff turned to the issue of mechanical royalty payments to composers and music publishers—proposed new regulations governing compulsory licensing and indeed what amount record companies must pay, depending on how much time is allotted in the new rulings for record companies "reserve funding" in their accounting of returns and records said. The Copyright Office will be deciding its course of action, after hearing from both sides in

the matter, sometime in January.

The new Copyright Royalty Tribunal, established by Congress to handle disputed and confusion resulting from the new copyright law, had a very busy year, and showed citizens of all kinds that there is concern in government when dealing with interest groups as diverse as ASCAP members, small, independent jukebox owners and public broadcasting officials.

Federal City bureaucrats had just returned to their offices after the holiday cheer when word came that ASCAP was going to try to convince the fledgling Tribunal that it should get a substantially larger amount of money from a blanket license with public broadcasters than did BMI, SESAC and the Harry Fox Agency in their earlier voluntary agreements.

By March, the ASCAP staff asked for \$5.6 million. Through May they haggled, both ASCAP and the public broadcasters accusing each other, politely of course, of being overachievers or skinflints. In the end, by June, the Tribunal decided on a \$1.25 million fee for the public broadcasters.

Not even a month went by before the Tribunal heard from the country's thousand-strong jukebox association, AMOA, who were quite upset with the so-called "location list" proposed rule that ASCAP and SESAC had proposed as a sampling procedure for monitoring jukebox play to determine copyright owner royalties.

The issue at this date is still not resolved, although it appears there will be a location list to which *only* the Tribunal will have access, according to the results of their last meeting in late Nov.

Also in the background is the disturbing fact that so few jukebox operators have even bothered to register their thousands of boxes with the Copyright Office that the nation's royalty pool in question is made up of \$8-a-year licenses from only 50 operators.

The Supreme Court dealt with several issues of concern to broadcasters and the record industry this year, the most provocative of the cases being the case involving the so-called "Seven Dirty Words."

In July, after more than six months of cross-filings by lawyers representing WBAI-FM, a New York City Pacifica station, and the FCC, which initially heard of the complaint of the George Carlin Ip routine which pokes fun at certain words, the High Court upheld the FCC warning that radio stations may be fined or denied a

new license if the FCC finds any broadcast language "offensive" or "vulgar."

The Court sought to explain that the issue was not one of obscenity—not even the FCC suggested that—but rather that the Nixon-appointed court took a dim view of such language at a time when children might be listening. From that day on, the FCC began to take great pains to somehow change their image as censors.

No less than three separate stories appeared in this magazine from this summer on about the FCC assuring broadcasters they need not worry about "timidity in your coverage of controversial subjects," as FCC Chairman Charles Ferris put it, or explaining that in other matters the FCC did not wish to be the unfortunate regulator it is. A fact, said Commissioner Tyrone Brown, that could lead to a "breakdown in national communications policy."

There were other issues that the Supreme Court decided on as well. In March, the Court handed down a 7-2 vote that stated that record companies—WCI in particular—and broadcast networks may not acquire copies of the famous Nixon "Watergate tapes" for the time being. It is up to the General Services Administration, itself not now in the best shape to handle the title of keeper of the keys, to determine which parts of the tape can be released for public copying or listening, the court said.

The court also handed down a ruling on the question of joint ownership of newspaper and broadcast properties, reversing a 1977 U.S. Court of Appeals ruling requiring joint owners to break up their holdings by 1980. Had the ruling gone the other way, more than 80 TV stations and 150 radio stations would have been involved in frantic sales to other owners.

The Court also said in October that it will hear the CBS complaint of alleged anti-trust activities on the part of ASCAP and BMI and their blanket license agreements with the network. Papers and counter-charges have been filed with the Court all through the autumn, and sources say that the case should come up in January.

At stake is a charge that blanket licenses are a form of price-fixing. ASCAP and BMI deny the charge, saying that a blanket license is the only practical and fair way they can collect royalties for their members from such a large organization.

In comparison with smaller agencies and departments, Congress seemed to have been dragging its feet this year. Initially at stake were four overwhelmingly important issues—tax reform, the new proposed Communications Act, and performance rights—and a few lesser issues as well, including an annual White House Conference on the Arts.

The 1978 tax reform bill did get through Congress, however, and it contained provisions which extended the time record companies can deduct returns from annual sales—four months and 15 days beyond the calendar year, part of a Congressional commitment to ease business taxes.

A major bill of great interest to the record industry and to broadcasters is, of course, the Communications Bill (H.R. 15015) introduced by House communications subcommittee chairman Lionel Van Deerlin (D.-Calif.) and ranking minority member Louis Frey, Jr. (R.-Fla.).

Still in the proposal and hearings stage, the bill is a far-ranging document that seeks to replace the aged and amendment-laden 1934 Federal Communications Act. Throughout the year sponsors of the bill met with various broadcast and intra-governmental agencies to seek out their opinions on the enormous number of sections in the bill, and even went on field trips to elicit remarks from those groups who could not come to Washington.

The overall reaction to the new bill is a wary, positive attitude, although just about each section discussed met with some criticism—other for what the bill does not yet say rather than that it posts.

Congress also got the public broadcasting bill to the full session stage, but the Danielson bill (HR 6063) — the performance-rights-in-sound-recordings bill—is still beleaguered by a great deal of criticism from broadcasters and some even from the Justice Department, especially after Register Barbara Ringer of the Copyright Office sent a massive report to the House Judiciary Subcommittee that favored the bill.

Again, when Congress returns, one can expect the performance-rights-in-sound-recordings bill to continue to be a big story in the new year, and the howl of broadcasting organizations will grow increasingly loud the closer the bill, which asks for cold cash from broadcasters in the form of royalties for the use of copyright owners recorded work, gets to passage.

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Record World CHARTS IN REVIEW

#1 Disco

	Date	Record	Artist	Label
January	7	Give Me Love/Supernature	Cerrone	Cotillion
	14	Give Me Love/Supernature	Cerrone	Cotillion
	21	Give Me Love/Supernature	Cerrone	Cotillion
	28	Give Me Love/Supernature	Cerrone	Cotillion
February	4	Give Me Love/Supernature	Cerrone	Cotillion
	11	Risky Changes/Dance Little Dreamer	Bionic Boogie	Polydor
	18	Risky Changes/Dance Little Dreamer	Bionic Boogie	Polydor
	25	Risky Changes/Dance Little Dreamer	Bionic Boogie	Polydor
March	11	Risky Changes/Dance Little Dreamer	Bionic Boogie	Polydor
	18	Come Into My Heart/Love's Coming	USA-European Connection	Marlin
	25	Come Into My Heart/Love's Coming	USA-European Connection	Marlin
April	1	Come Into My Heart/Love's Coming	USA-European Connection	Marlin
	8	Come Into My Heart/Love's Coming	USA-European Connection	Marlin
	15	Come Into My Heart/Love's Coming	USA-European Connection	Marlin
	22	Come Into My Heart/Love's Coming	USA-European Connection	Marlin
	29	Come Into My Heart/Love's Coming	USA-European Connection	Marlin
May	6	Runaway Love/If My Friends Could See Me Now/Gypsy Lady	Linda Clifford	Curtom
	13	Runaway Love/If My Friends Could See Me Now/Gypsy Lady	Linda Clifford	Curtom
	20	Runaway Love/If My Friends Could See Me Now/Gypsy Lady	Linda Clifford	Curtom
	27	After Dark/Last Dance/Take It To The Zoo/Sevilla Nights/TGIF/With Your Love	Soundtrack	Casablanca
June	3	After Dark/Last Dance/Take It To The Zoo/Sevilla Nights/TGIF/With Your Love	Soundtrack	Casablanca
	10	After Dark/Last Dance/Take It To The Zoo/Sevilla Nights/TGIF/With Your Love	Soundtrack	Casablanca
	17	After Dark/Last Dance/Take It To The Zoo/Sevilla Nights/TGIF/With Your Love	Soundtrack	Casablanca
	24	After Dark/Last Dance/Take It To The Zoo/Sevilla Nights/TGIF/With Your Love	Soundtrack	Casablanca
July	1	After Dark/Last Dance/Take It To The Zoo/Sevilla Nights/TGIF/With Your Love	Soundtrack	Casablanca
	8	After Dark/Last Dance/Take It To The Zoo/Sevilla Nights/TGIF/With Your Love	Soundtrack	Casablanca
	15	Boogie Oogie Oogie	A Taste Of Honey	Capitol
	22	Boogie Oogie Oogie	A Taste Of Honey	Capitol
August	12	Hot Shot	Karen Young	West End
	19	Hot Shot	Karen Young	West End
	26	You Make Me Feel (Mighty Real)/Dance (Disco Heat)	Sylvester	Fantasy
September	2	You Make Me Feel (Mighty Real)/Dance (Disco Heat)	Sylvester	Fantasy
	9	You Make Me Feel (Mighty Real)/Dance (Disco Heat)	Sylvester	Fantasy
	16	You Make Me Feel (Mighty Real)/Dance (Disco Heat)	Sylvester	Fantasy
	23	You Make Me Feel (Mighty Real)/Dance (Disco Heat)	Sylvester	Fantasy
	30	In The Bush/Keep On Jumpin'	Musique	Prelude
October	7	In The Bush/Keep On Jumpin'	Musique	Prelude
	14	In The Bush/Keep On Jumpin'	Musique	Prelude
	21	Instant Replay	Dan Hartman	Blue Sky
	28	MacArthur Park Suite	Donna Summer	Casablanca
November	4	MacArthur Park Suite	Donna Summer	Casablanca
	11	MacArthur Park Suite	Donna Summer	Casablanca
	18	MacArthur Park Suite	Donna Summer	Casablanca
	25	MacArthur Park Suite	Donna Summer	Casablanca
December	2	Le Freak	Chic	Atlantic
	9	Shake Your Groove Thing	Peaches & Herb	Polydor
	16	Le Freak	Chic	Atlantic
	23	Le Freak	Chic	Atlantic

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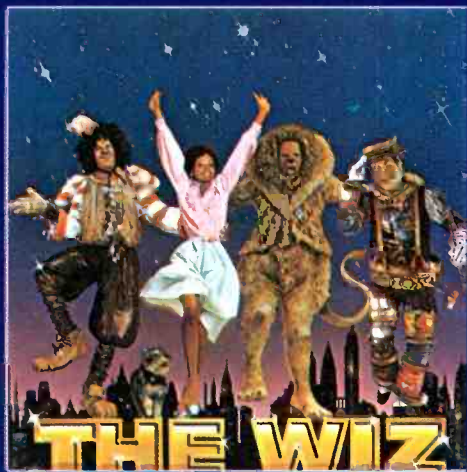
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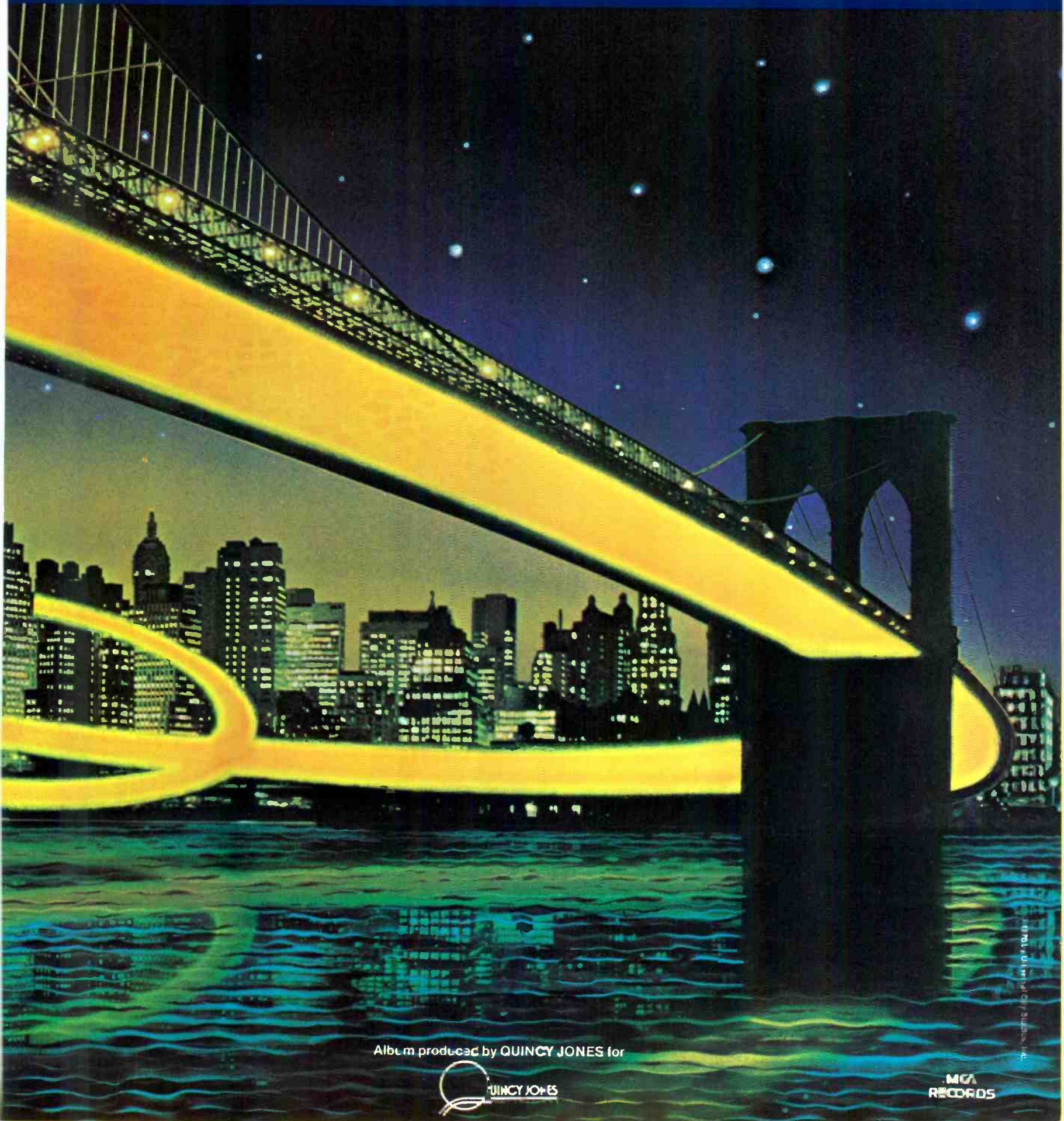
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Radio '78:

Seeking Security in a Risky Business

(Continued from page 5)

an ironic, all-too-poignant instance of life imitating art imitating life:

"WKRP" had been taken off the air by mid-November—"shelved," which in network patois means it might return in a different time slot, or it might not—a victim of circumstance (strong competition from other series, and CBS' disappointing overall rating performance) and sinking ratings, after a promising start.

American commercial radio has had that kind of year.

One might expect that the present "age of research" in radio programming would mean more job security—safety in numbers, as it were. But throughout 1978 in radio heads rolled and rolled again, and programmers who took jobs filled with long-term promise found themselves heading out the door before their coffee could cool.

George Wilson. Bill Garcia. Jim Smith. Michael Spears. Almost the entire staff of WVON in Chicago. Did these veteran programmers, and dozens more like them, suddenly become inept? More likely, they were victims, as Candi Staton puts it, of the very songs they sing, of choosing a career with all the security of log-rolling.

The biggest shake-up came in September at NBC, which has had years of trouble with nearly all of its owned AM and FM stations. NBC shifted radio division president Jack Thayer to a special projects position, and appointed three new executive vice presidents, two from in-house — Robert Mounty, AM Radio, Walter Sabo (the newcomer), FM Radio, and Richard Verne, Radio Network—to oversee the rebuilding process, reporting to Irwin Segelstein, executive vice president, broadcasting. By November NBC Radio's new management had in turn replaced three station general managers.

NBC, it was rumored, even approached Rick Sklar, programming vice president for the ABC stations, for one of the jobs. Sklar, who has as much security and longevity in his post as any programmer in the country, reportedly decided to stay put.

NBC then hired Al Brady, program director of adult-contemporary WHDH in Boston, to be group program director for its FM stations. Brady, borrowing a page from Eddie Stanky, one-day manager of the Texas Rangers, changed his mind and was back at WHDH the next week.

An unusually large number of experienced programmers, faced with the Scylla and Charybdis of job insecurity and relatively low

pay, sought in 1978 the seemingly calmer waters of record promotion positions. Most of the major record labels added to their promotion staffs during the year, and their fondness for nationally-known "names" who speak radio's language is understandable.

The radio jobs those programmers left behind didn't go unfilled. Competition for on-air positions and management posts may indeed have intensified during the year, fueled by graduates of college stations and broadcasting schools and characterized by the virtually non-stop market-hopping that the ambitious radio man or woman must face.

The number of commercial radio stations in this country is no longer growing significantly, and, according to a Nationally Association of Broadcasters study released in February, more than 2000 of those stations now use automation to some degree. The machines are getting better, and seem sure to proliferate.

While these third-phone nomads moved from city to city, the formats in which they work moved closer and closer together. Rock music in its various forms remained the staple diet of about a quarter of the radio audience, according to Arbitron data, with news and talk, beautiful music, middle of the road music, black music and country music also pulling significant shares.

But the descriptive validity of these terms has dwindled steadily. In New York, for instance, the top-ranked contemporary station, WABC, has added more and more black and disco records to its playlist at the same time that WBLS, the leading black station, has been playing more records by white artists.

In many cities, top 40 stations have pared louder, more rock 'n' roll-oriented records from their playlists to attract older, presumably mellower listeners; in those same cities, adult contemporary stations have expanded their play of rock records with softer sounds, in an effort to broaden their appeal to a younger audience.

Even album-rock stations, or AORs, which came into existence as an alternative to top 40, showed a marked increase in 1978 in their reliance on hit singles as greater and greater parts of their playlists, while their top 40 competitors were increasingly featuring the "FM hits"—tracks from best-selling albums — that first made album-rockers successful.

Lee Abrams, the programming consultant who is the man most

responsible for bringing modern research methods to album-rock radio, told an October gathering of New York advertising agency executives—many of whom had only recently gotten used to the idea that a station playing Grateful Dead records might successfully sell their products—that "to a certain extent, we're witnessing the death of AOR." Abrams went on to elaborate, saying that the novelty of the AOR format, in most cases, is over, and that those stations must now adapt to listeners who have less sophisticated tastes, and who are less devoted to progressive or AOR radio over other formats.

Abrams and his partner, top 40 specialist Kent Burkhardt, continued to rank among the most-talked-about personalities in radio in 1978, and it seemed that their influence kept growing as well. But at least one of their projects—the mellow-rock "Soft Superstars" format—seemed sidetracked by year's end. The format's first real test, at New York's WKTU-FM, ended even before it had been through a full ARB rating period. "Maybe people in New York just aren't mellow," Abrams quipped. A few other stations around the country, most notably the CBS-owned KNX-FM in ever-mellow Los Angeles, made money with the soft-rock sound in 1978, but what once looked like the next major radio format now appears to be simply a local phenomenon.

And then there was disco.

The idea of building a radio format around dance music didn't arrive yesterday. Neil McIntyre was programming disco blocks at WPIX-FM in New York in November, 1974, just a few months after "Rock the Boat" and "Rock Your Baby" began the current disco craze, and a half-dozen other stations at least gave disco a try. The idea didn't catch on, however, outside of a few cities.

UGR Names Sepe Production VP

■ LOS ANGELES—Barry White, president of Unlimited Gold Records, has named Tony Sepe vice president in charge of production.

For three years previously Sepe was production manager and tour coordinator for Barry White Productions, Inc., organizing several global tours for White, Love Unlimited, and the Love Unlimited Orchestra.

It took the immense impact of "Saturday Night Fever," as well as the continued strong sales of disco records that received next to no radio airplay, to rekindle dancing fever at many stations in

the second half of 1978.

The most publicized disco format was installed at New York's WKTU-FM July 24. WKTU abruptly dropped the Burkhardt-Abrams soft-rock sound mentioned above in favor of an all-disco playlist also researched by Burkhardt-Abrams. The consulting firm hired Wanda Ramos-Charres, music director at WBLS, to head a new disco division and has since added more disco client stations, including KIIS-FM in Los Angeles. Last week's October-November Arbitron ratings, which gave WKTU a phenomenal 11.3 share for first place in the market, confirmed the disco format's importance.

WKTU's move was not an isolated one. Important, well-known stations, including Nashville top 40 stalwart WMAK-AM, dropped their old formats in favor of disco programming. An even greater number of stations began block-programming disco music on weekends at night.

Why did it take so long for radio to come around to disco music? For most of the four and a half years the current craze has been around, dance-music enthusiasts have heralded discotheques as a significant rival to radio for exposing new artists and new music. In the big cities on the east coast, from Miami to Boston, radio stations have since 1974 been "forced" to play records that were selling strongly solely on the basis of discotheque play.

But until this year, until "Saturday Night Fever," the quick, bass-and-percussion, rhythm and blues sound that a New Yorker would identify as "disco" music wasn't especially popular away from the

(Continued on page 71)

Git Down Prod. Bows

■ NEW YORK — Git Down Productions, a new L.A. based record production company, has been formed by former Motown staff producer Sam Brown III. Brown is currently in the studio producing albums on Al Wilson and St. Luther (Luther Rabb of War). Play It Again, Sam Music (ASCAP), Verena-Virgo Music (ASCAP), and Split Rock Music (BMI), will be publishing affiliates of the new production company. L.A. numbers are (213) 659-5026 or 874-7956.

All Ears Bows

■ LOS ANGELES—With the recent opening of Rene's All Ears Records, 700 Melrose Ave., Hollywood, Ca. 90046, All Ears has announced franchise plans.

Franchised All Ears stores will feature large, comprehensive assortments of import product.

It's fun being a Winner.



Jet Records salutes ELO on their greatest year ever.

COPY WRITES

(A Report on the Music Publishing Scene)

By PAT BAIRD

■ According to several notable radio experts, the latter part of this decade is considered a "lull period" in contemporary music. That is to say creation is at a minimum while innovation is at a maximum.

While this theory might hold true for historians and discophiles, publishers would most certainly debate the issue.

Looking back over 1978 it is obvious that publisher activity has grown considerably both in acquisition of catalogues (and writers) and in the number of cover records on all the singles charts.

The month-by-month breakdown below should illustrate to all that publishing and publishers are more than just sustaining. They're flourishing.

JANUARY

Interworld Music purchases the Sunbury-Dunbar catalogue for an estimated \$1.5 million . . . Film scores keep composers busy with a half dozen named for new projects . . . The Copyright Office comes out in favor of a Performers Royalty . . . **Lester Sills** announces pact between Screen Gems-EMI and Japan's Toshiba-EMI . . . **Robert Stigwood** lodges complaint against the music division of the Academy of Motion Picture Arts and Sciences for a "Saturday Night Fever" freeze-out in the Oscar nominations . . . **Dean Kay** at **Lawrence Welk's** publishing companies acquires catalogues of **Don Williams**, **Percy Faith** and **Mack David** material . . . **Steve Bedell** named vice president of Casablanca's publishing companies . . . Knowledge Industries Publications releases a report on the music publishing business that cites Warner Bros. as the biggest concern and estimates the total industry size at \$490 million in 1976 . . . **Alexander Harvey** moves left of country with his new lp and **Manhattan Transfer** release a potpourri of tunes from American composers . . . **Billy Thorpe** to Arista Music and New Jersey's **Trigger** to Casablanca Records . . . RW's **Marc Kirkeby** does a Page 3 story on the growing number of cover records on the Singles Chart . . . United Artists Music signs co-publishing deal with the dynamic Free Flow Productions.

FEBRUARY

Mario Conti at Southern Music makes the early **Donald Fagen/Walter Becker** film score, "You Gotta Walk It Like You Talk It Or You'll Lose That Beat," available to all **Steely Dan** fans. It's eventually picked up by **Marty Scott** for distribution through Jem Imports . . . **John Brands** upped to vice president of Intersong/Basart Publishing in Holland . . . **Art Garfunkel** records an album of **Jimmy Webb** songs . . . **Jackie DeShannon** records a new album and immediately picks up a slew of covers . . . **Stig Anderson** purchases the standard Reuter & Reuter Forlags AB of Stockholm catalogue . . . MIDEM attendance breaks all previous records with deals listed in the hundreds . . . April/Blackwood U.K.'s **Len Beadle** interviewed in RW on the growth of the catalogue . . . International Federation of Popular Music Publishers (IFPMP) is launched at MIDEM . . . The Songwriters Hall of Fame opens new exhibit titled "A Salute to the Publishers of American Popular Song" . . . **Melanie** picks **Carole Bayer-Sager/Peter Allen's** "I'd Rather Leave While I'm Still In Love" for her new album and that title crops up with other artists for the rest of the year . . . **Freddy Bienstock** acquires **Steve Marriott** material and the Mac Music catalogue for Carlin Music . . . BMI makes licensing agreement with Public Broadcasting.

MARCH

Copyright Royalty Tribunal hears ASCAP argument that the Society deserves higher fees from PBS than those going to BMI and SESAC . . . **Sam Dees** sings with Chappell . . . ATV Music staff puts **Barry Mann** together with **Dan Hill** and the first result is the Top 3 single "Sometimes When We Touch" . . . Interworld's **Lanny Lambert** (now vp at Sherlyn Music) weds Screen Gems' **Laurie Holland** . . . **Spencer Prof-fer** is very busy . . . **John Wonderling** and **Evan Pace** named east and west coast general professional managers at Arista Music . . . **Randy Goodrum**, first writer signed to Chappell after **Irwin Robinson** and **Irwin Schuster** joined up, gets covers of "Before My Heart Finds Out" by **Gene Cotton** and "You Needed Me" by **Anne Murray** and we all know what happened to them . . . **Bill Lazerus** named manager of The Burbank Studio's record recording division that later puts out the scores to "T.G.I.F." and "Youngblood" among others . . . ASCAP reports highest quarter revenues in its history . . . **Joe Brooks'** "You Light Up My Life" shares Grammy "Song of the Year Award" with **Barbra Streisand/Paul Williams'** "Theme From A Star is Born (Evergreen)" . . . **Janis Ian** names **Stan Schnier** to managing director of her Mine Music Ltd. . . . RW salutes "The World of Music Publishing" in its

second yearly Special . . . **Walter** and **Gitte Hofer** open Nashville office of The Copyright Service Bureau . . . **The Bee Gees'** "Stayin' Alive" and "Night Fever" hold #1 and #2 spots on the RW Singles Chart . . . **Rick Smith** named v.p. and general manager of CBS Publishing after much rumor and speculation . . . **Vincent Perrone** named v.p. and general counsel at Screen Gems . . . **Tony Smith**, managing director of Hit and Run Music, U.K., opens N.Y. office of Run It Music and **Walter O'Brien** is named director of artist development . . . **Rich Look** scores at Tramps and **Utah Phillips** donates revenues from his "Green Rolling Hills" (recorded by **Emmylou Harris**) to a derelict home in Spokane . . . April/Blackwood releases 4-record boxed set sampler of their rock catalogue . . . Chappell acquires **Andrew Lloyd Webber's** "Variations" through agreement with Steampower Music . . . **Jay Morgenstern**, already president of ABC/Dunhill Music, named v.p. and general manager of ABC Records International . . . Almo Publications acquire print rights for material by **Donna Summer**, **Earth Wind & Fire** and **Randy Newman** . . . **Gary Osborne** signs with Rocket Publishing and co-writes all the songs on **Elton John's** "A Single Man" lp, eventually released in October.

APRIL

The National Association of Broadcasters dub as "totally unacceptable" the Copyright Office's report in favor of Performers Royalty . . . Arista releases the N.Y.C. family project by **Patti Smith**. "Because the Night" was co-written by Smith and **Bruce Springsteen**, produced by Springsteen's engineer **Jimmy Iovine** and engineered by **Shelly Yakus**. The record later made it to the Top 10 and it was the first "punk" single aired on WABC . . . **Head East** releases **Russ Ballard's** "Since You've Been Gone" and Ballard's name pops up about a dozen times throughout the rest of the year . . . **John Batdorf** to The Entertainment Company . . . Thirteen out of the 24 RW front cover single picks over a three week period were not written by the recording artists . . . Interworld releases a **Randy Newman** sampler . . . Eleven singles on the Top 100 are by duos . . . **Ann Munday** moves from Chrysalis, London to Chrysalis L. A. . . . Casablanca Music to print agreement with Almo Publications . . . **Norm Weiser** named president of SESAC . . . BMI's "Many Worlds of Music" spotlights 67 women songwriters . . . E. B. Marks publishes the long-dormant **Cole Porter** score "Within The Quota" . . . **Quincy Jones** forms Yellow Brick Music to coincide with his work on the feature film of "The Wiz" . . . CAM opens a jingle division . . . 'Ole blue eyes, **Jan Olofsson** of Oloffsongs, London, travels to Houston to produce **Trevor Williams**.

MAY

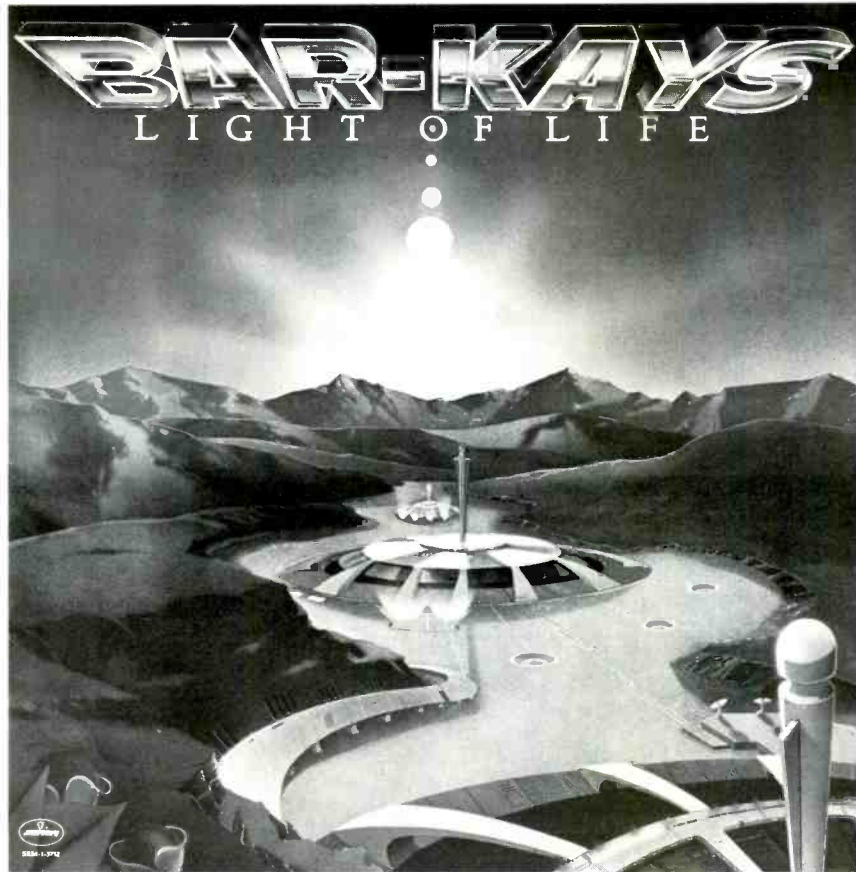
Carole Bayer-Sager re-signs with Chappell and **Marvin Hamlisch** signs up. The two are working together on the score for an upcoming **Neil Simon** Broadway musical . . . Arista/Careers signs a worldwide co-publishing agreement with **Nicky Chinn** and **Mike Chapman's** Chinnichap and by year's end they have the #1 single in the country, "Kiss You All Over" by **Exile** and Chapman, as producer, has two consecutive #1s with Exile and **Nick Gilder's** "Hot Child in the City" . . . Soundtrack albums make big inroads on RW's Album Chart and we present a Special to confirm it . . . **Stanley Adams** re-elected president of ASCAP . . . **Heinz Voight** named executive vice president of Polygram Publishing Division in Hamburg . . . **Irving Berlin** celebrates a hearty 90th birthday . . . Class action suit by Composer and Lyricists Guild of America against motion picture studios heads for court . . . **Aretha Franklin** records an album of all **Curtis Mayfield** material . . . April/Blackwood open a Nashville office . . . **George Lee** named president and chief executive officer of MLO Music and acquires **Neil Sedaka** and **Leba** Music catalogues . . . **Armando Manzanero** of Mexico wins 4th Musical Mallorca Festival . . . **Lester Sill** profiled in RW on Screen Gems-EMI re-structuring . . . **Barry Gibb**, **Albhy Galuten** and **Karl Richardson** Dialogue-d on their astonishing success as a production team . . . **James Brown** signs publishing affiliation contract with SESAC . . . **Bee Gees** donate a copyright (the current "Too Much Heaven") to UNICEF for "The Year of the Child" . . . **Dickie Betts** to Arista . . . **Don Oriolo** named vice president and general manager of Intersong USA and **Ron Solleveld** moves to the London division.

JUNE

Harold Seider named president of United Artists Music . . . **James Mtube** and **Reggie Lucas** to Famous Music . . . **Murray Deutch** named senior vice president of AVI Music Publishing . . . Magnet Music to Interworld for U. S. and Canada . . . ATV re-structures New York office and the staff takes to the air . . . **Bruce Springsteen's** new album is released and RW notices . . . **Jaе Mason**, the ever patient security chief at N. Y.'s Bottom Line, signs a songwriting deal with Free Flow Music via the company's deal with United Artists Music . . . Public Broadcasting agrees to a \$1.25 million yearly fee to ASCAP . . . **Daniel**
(Continued on page 78)

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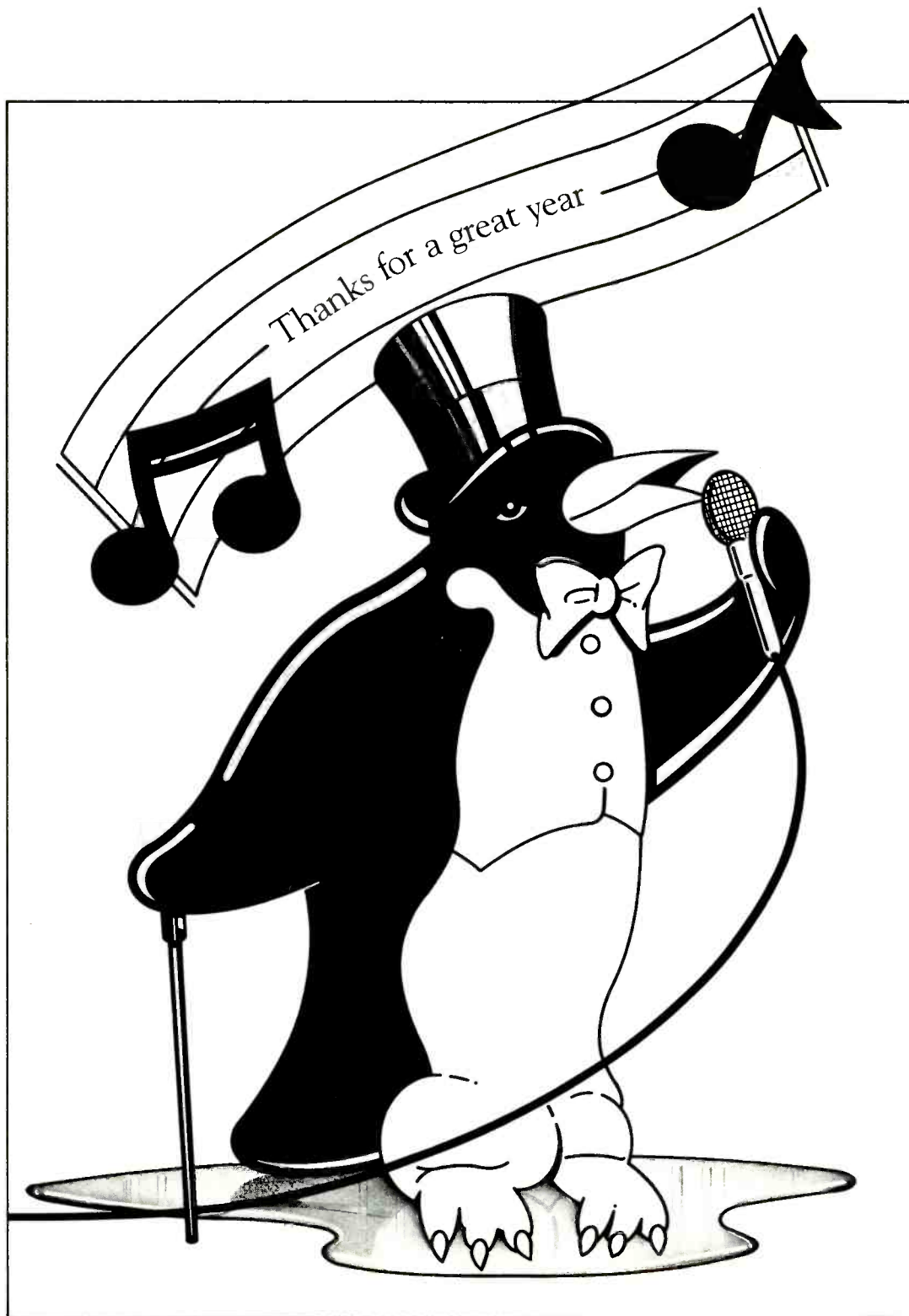
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'Ballroom': A Hit and a Triumph for Loudon

■ NEW YORK—It would be unfair to Michael Bennett's "Ballroom" to dismiss it as "Saturday Night Fever" for the middle-aged, but in this, the year of the disco, the echoes of the film resound eerily through the Broadway musical.

Common themes underlie each story; common mysteries provide much of the interest: What creates the undeniable excitement that exists where people gather to dance? Is it the place, the music, the motion, or a bit of all three? "Ballroom," like "SNF," has some interesting answers.

If advance ticket sales may be taken as proof of the public's eager anticipation of a show, "Ballroom" is the one they've been waiting for. It is Bennett's first Broadway venture since "A Chorus Line," certainly the most critically and commercially successful musical of this decade. It brings Dorothy Loudon, whose "Annie" performance won her the Tony for Best Actress last season, back to the New York stage.

These are formidable talents. If they were any less skilled or inspired, "Ballroom" would fail, brought down by a so-so book and so-what songs. As it is, Ben-

nett probably has a durable hit and Loudon surely has a personal triumph.

"Ballroom" draws on a CBS-TV special of some years back, "The Queen of the Stardust Ballroom." Both were written by Jerome Kass. Both deal with some middle-class, middle aged Bronx residents whose dreary lives brighten for a few hours each week in a local dance hall.

Lonely people, like the widowed character Loudon portrays, can find romance at the ballroom, but those romances don't survive in the outside world. Loudon's affair with a mailman (Vincent Gardenia) proves untransplantable, too, but they seem willing to take what they can get.

None of the other characters emerges from the background, and we learn all too little even about Gardenia's mailman despite the time he spends on stage. Patricia Drylie, who resembles Art Carney and delivers her lines as he might, has some moments, but there's little to distinguish her character as written from Ethel Mertz.

Here, indeed, is "Ballroom's" biggest problem. The play provides so little information about

its characters that we can hardly be expected to care about them.

Loudon, herself a recent widow, brings more to her part. Granted, she has some conflict to respond to on stage—an intruding family, unsympathetic to her new romance, and a lover who's married—but the feeling Loudon puts into her songs and lines transcends these basically unconvincing situations as clearly as it outclasses every other performance on Broadway this season.

Choreography

Bennett's direction and choreography provide nearly all the rest of "Ballroom's" appeal. The effortlessly-shifting sets and mirrors that are becoming his trademarks make it evident that the dance hall is a world apart—"Ballroom's" chief point—while his dancers, all middle-aged here, move with the grace and humor that marked "A Chorus Line." But when they stop to talk, the show stops cold.

I suspect that Bennett would say that dancing is what creates the charm of the dance hall, be it ballroom or disco. The ballroom regulars in his show gather to dance, or to watch dancing. There is no sense of their paying

attention to the music or to each other for any other reason.

Their dancing puts life into the music, but when the music is there just to be danced to, it shuts out the non-dancer. Thus, disco hits of today lose their impact away from the dance floor, and "Ballroom's" repertoire (written by Billy Goldenberg and Alan and Marilyn Bergman) can't please the theater listening audience—who can't dance along—as it does the dancers on stage. Dance tunes are few that outlast the vogue of their particular step. None of "Ballroom's" songs is likely to survive it.

"Ballroom" should take its place alongside "Pippin" and "Chicago" and all the other Broadway musicals that have run for years on production and performance alone. This may be enough for Michael Bennett, but the audience he won with his last production will continue to expect more of him.

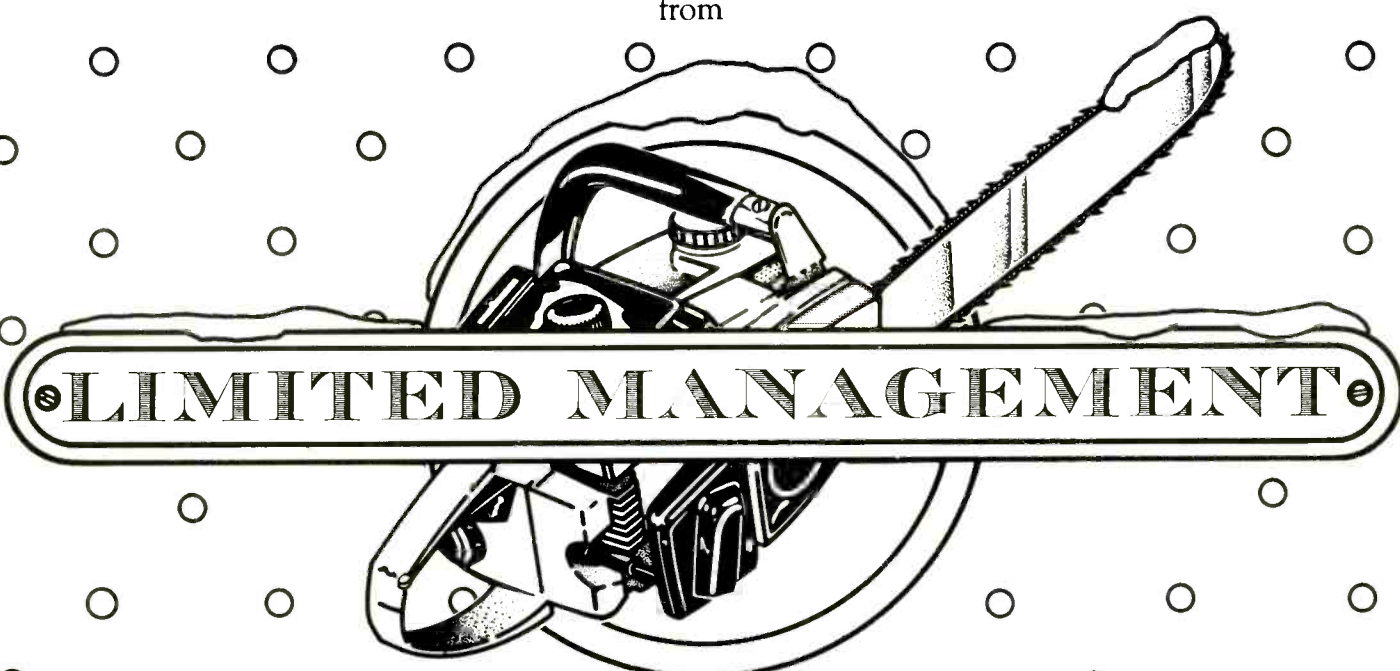
Marc Kirkeby

Disco TV Series Set

■ LOS ANGELES—The syndicated "Dance Fever" television series is scheduled to premiere January 20 on the NBC-owned and operated stations and 50 other outlets.

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#1 TOP FEATURED ARTIST-R&B Singles
"Sounds...And Stuff Like That!!"

CAPTAIN & TENNILLE

Encore Award

New York, N.Y.

(Continued from page 40)

ment team comprised of **Artie Mogull** and **Jerry Rubinstein** of Xeti, a name derived from Egyptian hieroglyphics . . . **Paul Johnson** dies . . . ECM, WB pact . . . Unique Kinda Records signs **J. J. Fontaine** featuring **Neon Russell**, Tomato inks **John Lee Hooker** . . . **Sid Sheinberg** of MCA Inc. announces the formation of a major new record label to be headed by **Ron Alexenburg**. The as yet unnamed label will be based in New York . . . The RIAA reports a 75 percent increase in platinum discs . . . **Elton John** premieres his "Ego."

New Wave News-men seen foaming at the mouth over new British group **Bethnal** despite the overabundance of hype from **David "The Mouth" Bates** of Phonogram U.K. . . . While playing in Toronto, **Pere Ubu's Crocus Behemoth** is besieged by threats by legend in his own mind **Nazi Dog** of the Viletones from the audience. Behemoth, not one to take threats lightly, threatens to make good Dog's prediction that he will be dead by the end of 1978 right then and there. What a month . . . **Don Dempsey** is named Sr. VP/GM, E/P/A. And they call **David McGee** "Slash"? . . . N.Y., N.Y. notes that when **Robert Johnson's** album is released in June, it "should be a knockout" . . . Columbia and Capitol set a joint colored vinyl promo record for the **Elvis Costello/Mink DeVille/Nick Lowe** tour which immediately fetches pieces of around \$25 to collectors before the botton falls out at year's end due to some artistic bootleggers . . . **Ahmet Ertegun** is honored at the Martell Foundation's annual dinner . . . **Rick Sklar** calls for a better relationship between record companies and radio in a guest column he writes for RW's Radio World . . . D.M. reports on the NARAS lunch featuring guest speakers **John Hammond Sr.** and **Bruce Springsteen** and comments intelligently on the latter's artistry and desire to make a great record no matter how long it takes: "So whether Springsteen's album is brilliant, horrible or merely run-of-the-mill is not even in point here: what's important is that the album be the one Springsteen, as a duty to himself and to his fans, is most satisfied with, regardless of the amount of time involved. If **Michelangelo** were alive today, would any of us be so crass as to urge him to quit fooling around with that ceiling and get into some really big bucks painting billboards?"

Stargard, Raydio, Paul Davis, Chuck Mangione and **Warren Zevon** are in four color on the cover.

Robert Gordy and **Jay Lowy**; **Don E. Branker, Sandy Feldman** and **Lenny Stogel**; and **Ralph McDonald** are the subjects of Dialogues.

The Sound Of Philadelphia and the Burkhardt/Abrams Story are spotlighted.

MAY

CLOSE ENCOUNTERS, II: Arista bows the Novus jazz line after phasing out the Freedom series . . . **Sandy Denny** dies . . . **Kate Bush** visits the offices of Nut Central and **Mike "Conehead" Vallone**, for one, is never the same. The 19 year old songstress whose first single, "Wuthering Heights," scaled the charts in several countries around the world, claims that there's no reason why the song shouldn't have an English tone. "It's an English book," she replies . . . Another export, **Gruppo Sportivo** from Holland, is praised in these pages but doesn't find a receptive American label until December . . . "Night Fever" winds up its second month as the number one single in the country . . . Jet Records and CBS pact.

YA, SURE: **Stephen Kling** returns to RW as art director . . . **Andrew Lloyd Webber's** "Variations" is given a press performance at the Public Theatre and justifies the tremendous response it has garnered throughout Europe. Unfortunately, the proposed tour never materializes and the album never receives its just recognition here . . . **Artie Mogull** and **Jerry Rubinstein** realign the UA label squashing rumors of the existence of an Xeti label . . . Atlantic buys the Big Tree label as **Doug Morris** heads up the reactivated Atco label . . . The RW chart department along with ambassador to Madagascar **Neil McIntyre** visits Florida on the pretense of a radio/retail seminar . . . **Fleetwood Mac's** "Rumours" becomes the first million selling album in Canadian history . . . Rolling Stone names **Marty Ostrow** marketing director . . . The Black Music Association bows in Philadelphia . . . 20th Century Fox Records releases "Ulysses: The Greek Suite" which brings with it the end of an era.

A BIRD IN HAND IS WORTH FIVE TO TEN: **Wet Willie** is greeted at its Georgia concert with the theft of microphone's amplifiers and suitcases. The culprit, a student, is later apprehended with an eagle perched on his arm. When questioned, he explains to the group's manager that he is looking for a job as a roadie. No, there is no happy ending. He is turned down for being over-qualified.

ON THE COVER: "King Tut" is a sleeper. **ARS, Stanley Turrentine, Rufus** and **Willie Nelson** are on the cover. **Monti Lueftner; Galuten, Gibb** and **Richardson**; and **Larry Harris** are Dialogue subjects.

JUNE

Ron Alexenburg names **Peter Gidion** a VP to his new and as yet unnamed label . . . RW has the dubious honor of introducing two new staff members, the soft spoken **Jeff Roberts** and **Basil C. Nias** (ask him what the C. stands for) . . . Our good acquaintance despite all the nasty things he says about us, **Samuel Graham**, notes **Chuck Mangione's** "Total Marketability" as the key to his success . . . The new and realigned UA celebrates its first success with **Gerry Rafferty** . . . **Joshua "Elvis" Blardo** is named RCA album promo director . . . "Sapphire" **Midas** reviews **Carly Simon** at the Bottom Line and sends her back into hiding . . . A noted representative of the conservative element, the ubiquitous **Mr. X**, is seen bopping in his seat during **Patti Smith's** Palladium performance. He later denies that he was ever at the show . . . **Stephanie Embrey** reviews **Be Bop Deluxe** at the Shrine. Need we ask: Who the hell is Steph . . . ?

AUTOMATION BLUES: The **Bruce Springsteen** album is leaked to radio as local storeowners claim to have found copies shrinkwrapped inside of the new **Barbra Streisand** album. The Barbra Streisand album promptly streaks up the charts once word gets out.

HEADLINE OF THE MONTH: **Goldfarb** Taps **Goldfarb**.

MORE JOCKEY SHORTS: **Basil C. Nias** reviews **Deodato** and **Stanley Clarke**, noting a "fusion explosion." No one is hurt . . . **Mike Sigman** and **Spence Berland** are named senior vice presidents at RW, according to Mike Sigman and Spence Berland . . . **Hillary Johnson** and **Tom Takayoshi** form the Hilltak label through Atlantic . . . **Olivia Newton-John** and MCA sue each other over an alleged breach of contract . . . RCA to distribute Hologram . . . New Yorker magazine profiles **Ahmet Ertegun** and gives an impressive account of how the music industry has evolved into a \$3 billion a year monster . . . D.M. refrains from praising the **Bruce Springsteen** album in N.Y., N.Y. but turns in an excellent review of his concert in Philadelphia . . . N.Y., N.Y. finds **Lisa Burns** "Burnin'" at her rehearsal studio and looks forward to her taking her group out on the road . . . The **Big Mac** and the Atlantic Heavies chow down on the Flashmakers once again.

A CONE AGAIN, NATURALLY: **Billy Bystander** and a couple of Arista reps are pictured celebrating **Mike "Conehead" Vallone's** 3,174 birthday with a polyester cake sporting a likeness of ol' Conehead himself.

Mike Curb captures the GOP nomination for Lieutenant Governor in California . . . **Marc Kirkeby** takes out his calculator and finds that branch distributed labels maintain 75 percent of lp and singles chart positions . . . RW presents its second annual advertising awards honors . . . **Michael Leon** is named assistant to **Gil Friesen** on the west coast at A&M in a ploy to get him away from the Palm Too . . . Arista to distribute the GRP label . . . **Jane Street** a.k.a. **Roberta Skopp** to Casablanca . . . The **Werewolves** are a howling success at Great Gildersleeves . . . A&M unveils "White Mansions" album . . . Stiff Records czar **Dave Robinson** issues an estinking record, the Akron compilation, and its scratch and sniff cover which emits the fumes of old tires and burnt rubber, guaranteed to make anyone's livingroom reek of an old gas station.

CLOSE ENCOUNTERS, III: Arista begins its videotape program . . . **Jack Craig**, **Paul Smith** are named to CBS senior management team . . . RSO holds its convention in Hawaii . . . New MCA label names **Rick Swig** . . . Marc Kirkeby and Billy Bystander on how WBLS, a "loser," became a winner . . . The **Rolling Stones** tour takes them to the Capitol Theatre in Passaic, New Jersey which brings out even more limos than the RW Christmas party of year before . . . **Robert**

(Continued on page 122)

Curry at KSHE



During a recent press, promotion and concert junket, A&M artist and Rocky Horror Picture Show star **Tim Curry** stopped in to visit the folks at KSHE-Radio in St. Louis and do an on-air interview. Pictured afterward, from left, are: **Steve Pachter**, A&M local promotion manager, St. Louis; **Tim**; **Ted Habick**, KSHE program director, **Shelly Guafman**, KSHE manager, vice president Century Broadcasting, and **Gary Colander**, KSHE air personality.



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The Coast

(Continued from page 56)

ad nauseum... The annual NAIRD convention sounds more like a weird animal husbandry confab, what with labels like Alligator, Flying Fish and Kicking Mule—but kudos to all of these and many more for continuing to issue some fine, if overlooked, product... In one of the truly odd pairings of all time, **Focus** and tight-trousered singer **P.J. Proby** record together; even young guitarist **Philip Catherine** is in on this one... By the middle of this month, what soon becomes a very typical situation has developed on the singles chart: four of the top five spots are **Bee Gee**-related. There's the group's own "Stayin' Alive" and "Night Fever," as well as brother **Andy's** "Love is Thicker Than Water" and **Samantha Sang's** "Emotion," which various Bee Gees wrote and/or produced and/or performed on. We've heard of hot artists, but this is ridiculous... Also in March is a **George Clinton** dialogue, filled with the **P-Funk** master's amazing revelations. His Philosophy? "To intertwine and mingle in all aspects of the human race. To have a clone going in all directions." The Motor Booty Affair? "That's the big Bumpathon that's being held in Atlantis, under the ocean," at the end of which "they'll vibrate Atlantis back up to its righteous place in the oceans, to bridge the continents." Clinton is no fool, that's for sure: Remarking about P-Funk's association with **Leber/Krebs**, he says that "they're able to bring in the muscle they have with **Aerosmith** and Ted Nugent, and they know the halls and the markets better than the black promoters." Oh, and one more thing: Clinton tells us that the **Horny Horns'** lp will be called "Blow Job." Guess we got a head start on that one, heh heh... **Don Arden** announces a re-structuring of Jet Records in the U.S., part of which involves Arden's assumption of the U.S. presidency of the label—but this is nothing compared to the re-structuring that takes place later in the year, when a Jet/UA legal flight starts that's only slightly less acerbic in its trading of allegations than California's November race for lieutenant governor... Famous Amos and his chocolate chip cookie celebrate their third birthday; congrats to a continuing fetish... **Jefferson Starship** debuts their new "Earth" album with a party in San Francisco and a simultaneous hook-up of literally hundreds of radio stations... As the Rutles campaign gathers momentum, **RW** cops an exclusive interview with press agent **Eric "Derek Taylor" Manchester**, who says of the Pre-fab Four: "They had about them that sense of certainty one always recognizes in successful people. In hugely successful people. People like **Elton**, and **Elvis**, **Bootsy**... **Frank Sinatra**. **Hitler**. Those really, really successful people." He also admits that for the Rutles, "it was crucial to have their hair down over their eyes at all times," the suggestion being that the boys appeared less threatening by virtue of their seeming to have little or nothing in the way of foreheads... And here it is, kids, **RW's** annual publishing special, as always a virtual cornucopia of fascinating information. Highlights are far too numerous to detail, but with sample headlines such as "Jingle Successes Keep Karmen Cookin'," you just know that this was some mighty weighty material... Industryites—including **Joe Smith**, **Terry Ellis**, **Paul Drew** and (soon-to-be convicted tax evader) **Michael Roshkind**—visit Cuba to investigate possible trade relations; Ellis reports that **Castro** himself served the best daiquiris... The World Eccentrics Association—whose initials are merely a coincidence, we assure you—name **Kim Fowley** and Johnny Rotten in their yearly accounting of, um, unusual people... With the March 18 start of the NARM convention in New Orleans, bar coding—given the NARM endorsement—again rears its head as an issue. And despite indications that several of the majors have applied for manufacturers' numbers from the UPC council, by December 1 only one label actually has bar codes on any product. Who, you ask? Why, it's **Mike Nesmith's** Pacific Arts label... Writer, flak and all-around fanatic Art Fein reports having nightmares over the prospect of writing a press release detailing the in-studio activities of **Bill Szymczyk**, **Kasey Cisyk** and **Sissy Spacek**, and we can hardly blame him... We learn from **Slash**, a punk fanzine, of the existence of such intriguingly-named bands as **Stinky Toys**, the **Beethovens**, and—we loved this one—the **Barry Manilows**. Then there are the **Residents**. Our idle curiosity—we simply mentioned that an ep called "Duck Stab" is something we'd like to hear—really got us into trouble here 'cause we were bombarded with Residents info and product from their pals at the Cryptic Corporation in San Francisco (where else, you might well ask—there's certainly enough other weirdness in that town). It was all swell, but they forgot to include one simple message of caution: Residents records are healthy for normal minds only in carefully administered—and fairly small—doses... Uh-oh:

Mikey Falcon's writing about Mom&Pop stores again... By the end of this month, Bee Gees-related records don't just comprise four of the top five singles—they nail down the top four places in a row.

APRIL: This month's biggest scam by far had to be the announcement of plans for a giant benefit to protect whales and other cetaceans. Project Interspeak, it was to be called, and lots of big stars—**George Harrison** and **Rod Stewart** for starters, with **Eric Clapton**, **Fleetwood Mac**, **Neil Young** and many, many others also mentioned—were going to be on hand for a May concert at the L.A. Coliseum. What a circus the organizers' press conference proved to be. Lots of shouting, lots of threats, lots of accusations (and denials, of course), lots of red faces—and, ultimately, lots of disappointment for those in attendance whose sole concern was a rumored **Beatles** reunion. In the end, none of it happened—no Beatles, no other stars, in fact, no concert, period. A sad affair for all parties—most especially the whales, whose cause was buried in a lot of Hollywood, rock n' roll bullshit... In the same week as **COAST** covers the bogus Project Interspeak, New York, New York reports on the horrid slaughter of dolphins off the coast of Japan, as well as the resulting actions by **Olivia Newton-John**, **Helen Reddy** and the **Captain and Tennille**, who announced that they were cancelling upcoming Japanese tours in protest... Here's a weird headline: "**Dave Clark:** Back in the Limelight." Seems that Dave's responsible for putting together an lp called "25 Thumping Great Hits," which includes some DC5 tracks from '63-'73; he's also in on a screenplay deal. But Dave allows that he won't be getting back into the rock star biz (phew!)... Watch out: here's Falcon's first NARM convention story, and it's all about the "Creative Merchandising" panel. Love those non-inflatable stand-up displays, Mike... **Etta James** releases her **Jerry Wexler**-produced "Deep in the Night" album, and although it doesn't have quite the impact one might have hoped for, this woman still has some set of pipes—and a remarkably candid, humorous perspective on her up-and-down career... **Lenny Beer's** name appears in **COAST**; don't ask us why... One of **COAST's** best-known items ever to appear comes in April, one that brought, um, considerable response. This is not the time or place to repeat the item, so if you didn't read about local industry figure **Justin Pierce** back then, guess you're outta luck... **Jerry Rubin** and **Artie Mogull** appear ready to buy United Artists Records, with financial backing from EMI—Jet Records will not be part of the deal, says **Don Arden**, and he's not kidding... **COAST** manages to swallow its pride and interviews **Lynda "Wonder Woman" Carter**, who last year heartlessly spurned our offer of personal in-studio assistance on her first Epic album. We still don't get to meet her in person this time, but a lengthy phone call reveals her as an engaging young woman to whom a recording career is not just another ribbon on an already brimming entertainment package. "This (singing) is something I love to do," she says, "something I've been doing a lot longer than acting, and something I feel comfortable with." And sure enough, a summer gig in Las Vegas provides ample indication that Lynda is in fact an assured and most capable singer

(Continued on page 88)

Boney M. Double Platinum



The Hamburg Planetarium provided an appropriate backdrop as Ariola Records and Hansa International presented Boney M. and producer Frank Farian with a double platinum award for their "Nightflight To Venus" album. Shortly after the German award, the album earned platinum status in France. Pictured (from left): Marcia Barrett, Maizie Williams, Bobby Farrell, Frank Farian, Liz Mitchell.

SOMETHING TO CELEBRATE.

1978

ON COLUMBIA RECORDS.



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Radio Replay

By NEIL McINTYRE



■ Going, going, and almost gone, 1978. The reaction by most in radio will be determined as it's always been: if it was a good year, let's have a rerun; if fortune dumped on you instead of shined, then you're glad to have it come to an end.

At a glance, the year for radio saw an increase in album play for top 40 formats combined with more airplay for disco music. There was a greater concentration of specific album cuts with heavier rotation on most music stations, no matter what the format. The ARB still was the gauge for popularity. Black music stations with the FM's leading the way, became mass appeal and began to challenge the radio leaders for top positions. Advertising budgets for promotions were on the increase, but the direction had changed with the lion's share starting to go to television. A number of good radio people segued into careers in the music business, and the secondary radio markets continued to play an important role in starting new music throughout the country.

In last year's annual my picture appeared on page 52 (pd—WPIX); since April of '78, my mug shot has been in every week. The transition from radio to re-writes has been an interesting one for me. As I looked over the year's columns, the printed word is easy to recover; as for the radio days, if you didn't tape it, it's a difficult job to search out those moments and recall them with accuracy. Doing your show in print has its draw backs—when you look at something that was written months ago, that at the time seemed acceptable, you often wonder why you ever said that, I mean wrote that. As the radio director there are obvious benefits in saving what you've written, rather than attempting to Xerox the sound of the radio station and send it to your grandmother.

What to look forward to in 1979—every year some joker tries to predict the future; this year I'm the joker. Popular music stations will be "getting out of the office" more, through personal appearances, live broadcasts for all types of formats, not just album rock stations. Network radio could become a major factor in programming throughout the country, expanding their information and news-oriented services to include music entertainment programs. Live disc jockey shows from coast to coast, live concerts, national contests to tie into local affiliates. The success of many program syndicates hasn't gone unnoticed by the radio networks, and perhaps they will become some of the major suppliers of programming. The network radio will start in the secondary markets and work its way into the majors, since the owned and operated network stations have their own success, and will be called upon for creative ideas to be introduced on a national basis.

This could be the year that the advertising agencies become more a part of programming. At the moment, the influence involves the buying of features that are compatible with the product or help promote the activity that represents the product. I don't think the advertisers will be telling program managers what to play, but their decision to buy advertising might have more to do with the sound of the station rather than how big their ratings are. As ratings have become such a life and death situation for many formats and management personnel, the fact that the advertiser doesn't feel that the commercial fits with the radio station's sound could be a determining factor.

From the positive side, many specialized advertisers, such as those with disco-oriented products or places to go, can use the segmenting or complete programming to a disco crowd that have brought many stations increased revenues.

Lifestyles of listeners have become an increased area of research and will continue in '79, with radio stations trying to be in step with the audience and their lifestyle. Feelings are running high that many radio stations will be involved where the people are, that person to person contact will be the approach that will succeed.

The biggest change in music for programming was the increase in disco music programmed on all types of radio stations, and the conversion to all-disco formats. Asking the music business to continue to

(Continued on page 104)

Country Radio '78:

Ratings, Revenues Continue To Rise

By CINDY KENT

■ NASHVILLE — As in recent years, growth continues to dominate the country radio scene as 1978 nears an end. The main area of growth can be felt in country radio's pocket—yearly revenues are on the increase. The number of stations switching to country formats has generally held its own this year as the overall popularity of country music has increased. Also on the increase is the general "product dilution" from traditional country playlists to more pop and rock records to attract this broader audience.

The million dollar mark in annual sales (and in several cases, the five million dollar mark) is frequently passed by country stations throughout the U.S. According to Al Greenfield, president and general manager of KIKK, Houston, several country stations, depending on the market are taking in several million dollars' worth of yearly revenue, whereas a few years ago there were few if any doing that well. It's not uncommon to find a country station's advertising time sold out

weeks in advance. There is a country station at or near the top in almost every major market, and consequently doing its share of billing. Among stations doing exceptionally well are KIKK; KVOO, Tulsa; WTSO, Madison; and WESC, Greenville.

There are several reasons why these stations are doing so well. Many broadcasters feel management is the key—sophisticated management and good broadcasting, regardless of the format.

Another factor is the current popularity of country music, which is favorably changing the nation's attitude. In a recent survey taken in Chicago, Cincinnati, and Dallas, country music totaled in second place as the listeners' favorite kind of music topped by easy listening (country, 33%; easy listening, 42%; rock, 29%). The August poll, conducted by Nashville's Shockley Research Inc., was commissioned by the Nashville Area Chamber of Commerce. The purpose was to determine music preferences and vacation habits in

(Continued on page 174)



"My show's over . . . now for the 'New Kid in Town.'"

RECORD WORLD DECEMBER 30, 1978

Radio '78:

Seeking Security in a Risky Business

(Continued from page 58)

east coast. In many cities, "discos" thrived, but played little or no black music, stressing instead the same Linda Ronstadt, Eagles and Rolling Stones records that local radio stations were already playing. Even now, in some parts of the nation disco music, like punk rock, is little more than a rumor, and those areas will likely never have a disco radio station.

As for the future of the disco formats already in effect, hardly anyone in the music business would have predicted two or three years ago that disco would be bigger today than ever before, and however long the craze lasts, there seems little chance that it will vanish overnight.

Besides, the station playing only disco music probably has a sound no other station in town can match, and also probably has a broader range of white and black listeners that its competition can boast. In an era of "me-too" radio, distinctiveness counts for a

lot.

Disco fever aside, the dominant mania in American radio in 1978 remained a condition that might be called ratings hysteria. For nearly every station in every market, ratings mean Arbitron Radio, the American Research Bureau's radio rating arm, and in 1978 ARB's predominance in the field showed no signs of waning. The Pulse, Inc., once a real competitor for Arbitron, went out of business during the year, done in by advertising agencies' overwhelming reliance on ARB statistics to the exclusion of all others. Other companies, particularly Hooper, Media Trend and Trac 7, offered interesting alternatives to ARB's diary survey method during the year, but none of them could come near matching ARB's clout with agencies.

Outwitting ARB, therefore, has become a sort of national pastime for radio programmers whose jobs may depend solely on that company's twice-yearly results for

their cities.

The most frequent form this battle of wits took during 1978 was the diary-contest, in which a few stations offered prizes to listeners who jotted down their time spent at the radio, in a style that resembled an ARB diary.

ARB responded in kind, threatening to remove from its market reports the rating totals of any station that ran such a contest. No station was actually "de-listed," but ARB published the totals for several stations in a separate section of the rating book, and went as far as printing the totals of KUPD in Phoenix in a separate supplement.

In some respects 1978 was a quiet year for radio. With the minor exception of Musique's "In the Bush," there were no particularly risqué hit records to concern lyric-conscious program directors. More women won on-air jobs than ever before, but without much fanfare, as the old adage "female voices don't sell prod-

ucts" died the quiet death it deserved.

The pressures and uncertainties of radio broadcasting in large markets and small thus show no sign of abating, if 1978 is any indication. For most programmers, goals and aspirations stayed about the same as well. Perhaps the most treasured of those dreams—and what programmer hasn't dreamed it?—is still owning one's own station: a 5000-watter, let's say, nestled in the Berkshires, where there would be no memos, no Philistine general managers, no Arbitron, just good records, hand-picked staff and time to watch the sunsets. At least two programmers, Michael Spears and Bruce "Cousin Brucie" Morrow, achieved that dream and bought stations in 1978, which should hearten beleaguered radio people everywhere—with one caveat: at last report, Morrow, though enjoying holding the reins at last, was claiming he had never worked harder in his life.

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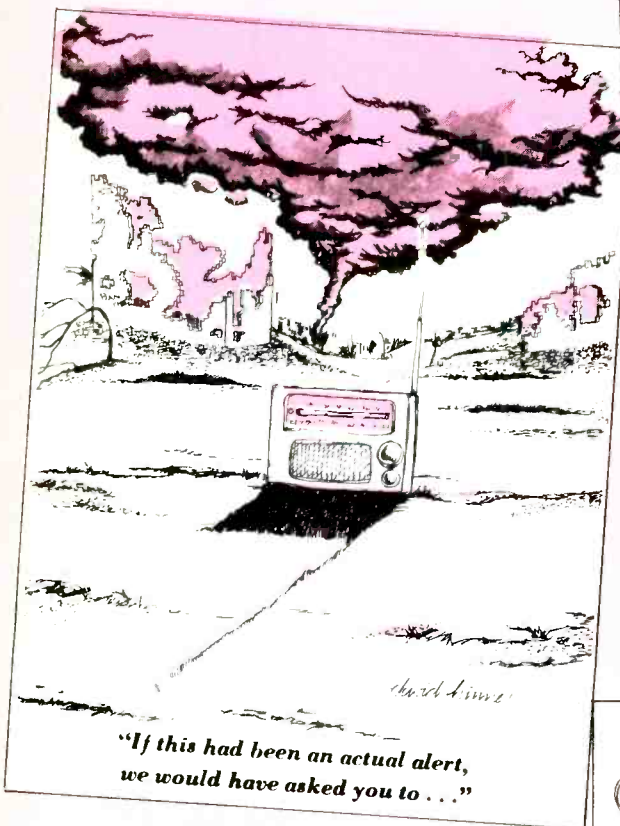
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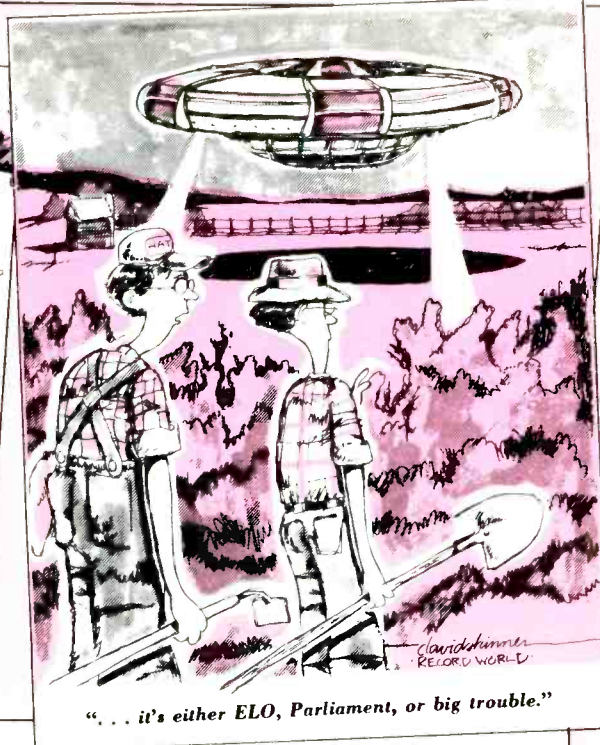
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RADIO WORLD



"If this had been an actual alert, we would have asked you to..."



"... it's either ELO, Parliament, or big trouble."



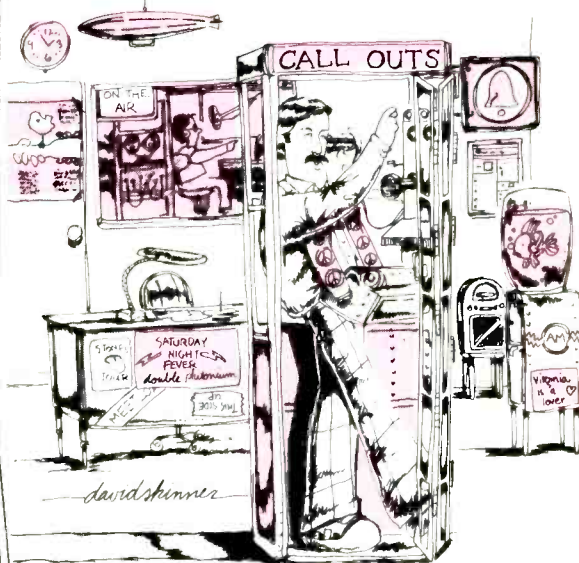
"Sorry Flavius, but we're into the Latin sound."

Cartoon Replay '78

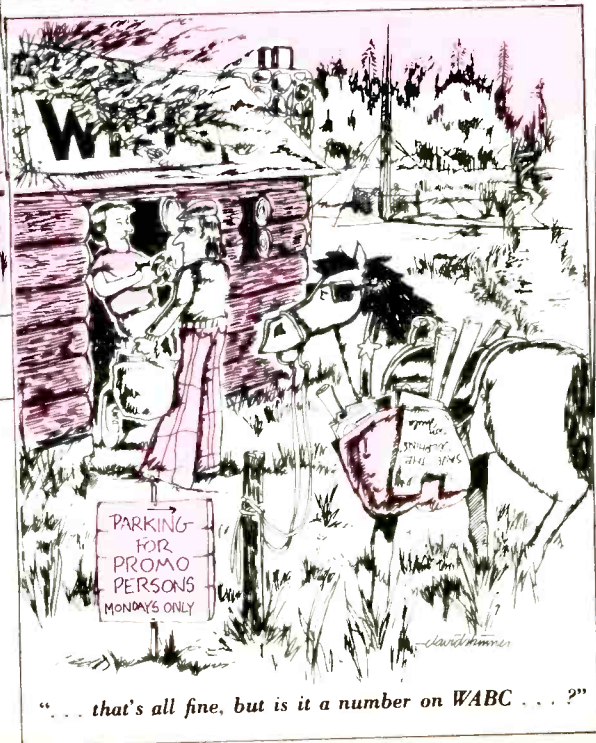
Great Moments in Radio History
number 2 in a series



First Rock Format



"Well, there's no reason passive research has to be expensive..."

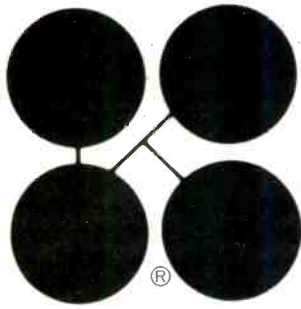


"... that's all fine, but is it a number on WABC...?"



"Test pressing?"

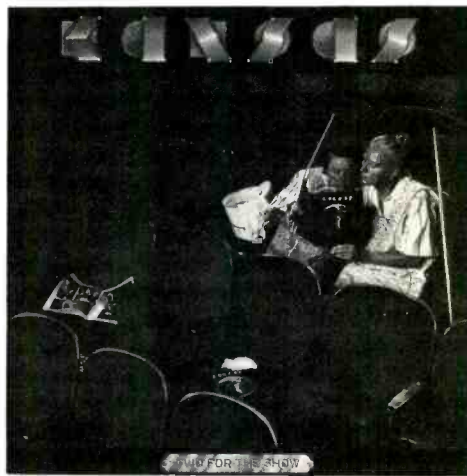
David Shinner
RECORD WORLD '78



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Dialogue

(Continued from page 44)

show, and the day after to tear it down—perhaps you should look at going into a big enclosed site and not have problems with the weather, crowd control and whatever, and you'll come out with the same amount of money." There are maybe half a dozen venues in the country that financially make it profitable to go outdoors.

RW: Do you see any comparable shifts within the smaller range of venues? By that, I mean clubs, which seem to have completed something of a cycle. After the rise of smaller rock and folk clubs, larger, higher-priced nightclubs catering to an older patron seemed on the wane outside a handful of key urban markets and the gaming lounge circuit. Now some of the funkier, smaller clubs seem to be having problems pulling in the same magnitude of acts and proportion of sell-outs they once did, while the clubs that are surviving and thriving seem to be those clubs that have undergone an upgrading to a slicker design, larger capacity and higher ticket prices. It's getting away from the old days of fruit juice and donuts and cramped seating, and more toward a nightclub level.

Ross: Yes and no. That's more or less true in the major markets, although here, for example, you have the Starwood, which is the epitome of the older rock club and does fine.

The more traditional clubs have turned into a classier, two-drink minimum affair. You can sit back, get a little wasted, and have a good atmosphere. There's air conditioning, which there never used to be; it's a prerequisite, because you have to make patrons comfortable.

But what's really healthy is that over the past year or so a club network has really developed. For years, you'd sit there with eight clubs. Some would fall out because they'd gone bankrupt, and then someone else would take a shot at it, but you'd still have essentially the same markets.

Now, though, for the first time there's a club that's opened in Salt Lake City, for example. There's a network extending to cities like Tucson, where Dooley's is bringing in name acts. There's quite a few major clubs like that now developing and doing good business, and I think it's probably because the concert market has outpriced itself for a lot of these kids. They'd rather go in and see a good act in an intimate atmosphere, and have a drink or two; when an artist shares an artistic experience in a more intimate environment, they're more likely to be motivated to buy an album.

So another pattern of venues is there. A club like The Roxy brings in an older audience, one that sees an artist there and then misses them when they play The Forum or Santa Monica Civic, or Long Beach. That same audience will pick up the act again at the Amphitheatre here in L.A.

RW: Another facet of the potential adult market has to be the Nevada main room and lounge circuits, which are featuring an increasing number of adult contemporary recording acts, especially in Tahoe. Artists that once would've avoided Vegas and Tahoe are among the acts making this crossover. How do you explain this shift?

Ross: Part of it, I guess, is that the "revolution" has died down. We've all grown up, and now everybody is making a living in the world that they wanted to just free-load off. Ten years ago, Vegas had a stigma; the attitude was, "Hey, we're not going to cop out and do Vegas."

Now there are several signs of change there. One room in particular, the Aladdin Theatre, has really brought contemporary rock and pop acts to a head there. They had a tremendously active year last year, although this year they've slowed down and lost the volume they had. One of the big problems facing the resorts there is that even though they realize the shows wouldn't fail, they feared the newer acts wouldn't bring in the gamblers. Maybe they found that to be true, and that's why they're cooling it now.

More specifically, though, I think that Tahoe is emerging as a market that can be developed to give some of our softer rock artists, like America, Kenny Loggins or Dave Mason, a profile. It's a very, very active summer market; all of the Bay Area runs to Lake Tahoe on the weekends, and there's a good young audience throughout the year that was really never tapped before.

RW: Is it also an advantage that Lake Tahoe relies more on other sources of tourist income apart from gambling, such as recreation?

Ross: For sure. It's also more of a recreation area in the winter, due to skiing. It's just a nice place to go to get away.

RW: One common denominator often asserted for that circuit is the response, or lack of response, of some club audiences in Vegas. Do you think Tahoe's somewhat younger crowds are more responsive?

Ross: Yes, because there you gamble if you want to gamble, but it's not like the entire basis for the city. I mean, Vegas is just strictly all-out

... what's really healthy is that over the past year or so a club network has really developed.

high rolling, where you throw the chips wherever, and always have big meals. In Tahoe, you can get a condominium, bring in your own food, and just retreat, if you'd rather. It's developing in other ways, too. You've got the University of Nevada in Reno, and that helps.

All those younger audiences coming in on the weekend are making a good market to bring into the Sahara Tahoe, and Harrah's is starting to get into it too.

The Sahara Tahoe was really the forerunner, though. They tried a couple of contemporary weekends, and it worked. They did good business. The first time Loggins & Messina played there, the crowd went wild, and they thought the room was going to fall apart; they'd never heard a reaction like that. But as a result, they found a lot of traffic coming through the hotel, and I guess they were happy with the added income due to people that stuck around after the show to buy drinks and gamble a bit. It also probably brought in people that wouldn't normally be seen as the Vegas casino type. Tahoe's a lot more low-keyed, and it isn't the glitter belt that Vegas has always been.

RW: Even with the hotels' apparent satisfaction with the added revenues contemporary acts can generate, have you found that the operators are still a bit wary of rock performers, and their approach to a show?

Ross: They're still in an educational process, but the buyers there are, I think, pretty much on top of their audience and innovations lead to compromise.

RW: Overall, this growth in adult talent markets is of obvious import to ICM's original roster just following the merger, which you've characterized as spanning a number of softer rock, pop and adult contemporary artists at that time. Even so, the agency has since built up its harder rock acts. How did that process start?

Ross: IFA was perhaps a little more pop and folk-oriented, more folk-rock oriented, while CMA was pop oriented, with their winning clients more in the MOR field when compared with IFA's contemporary base. When those two agencies merged, that, of course, was really the basis for the music department, and it made a very solid foundation. What we didn't have was a straight-out, rip-roaring rock and roll act, and we had a very, very conscious awareness that that's what we had to go after. Talent was where we had to prove our credibility as a new agency, and as the merger got along and we got our Indians and chiefs sorted out, we really went after trying to build rock'n roll acts.

RW: What was the first act you focused on? Did you sign an act to fill that gap?

Ross: Well, we had it already; we just hadn't achieved major success with it yet. The biggest rock act that we had after the merger was Aerosmith, and Aerosmith was really a prime example of our situation

(Continued on page 96)

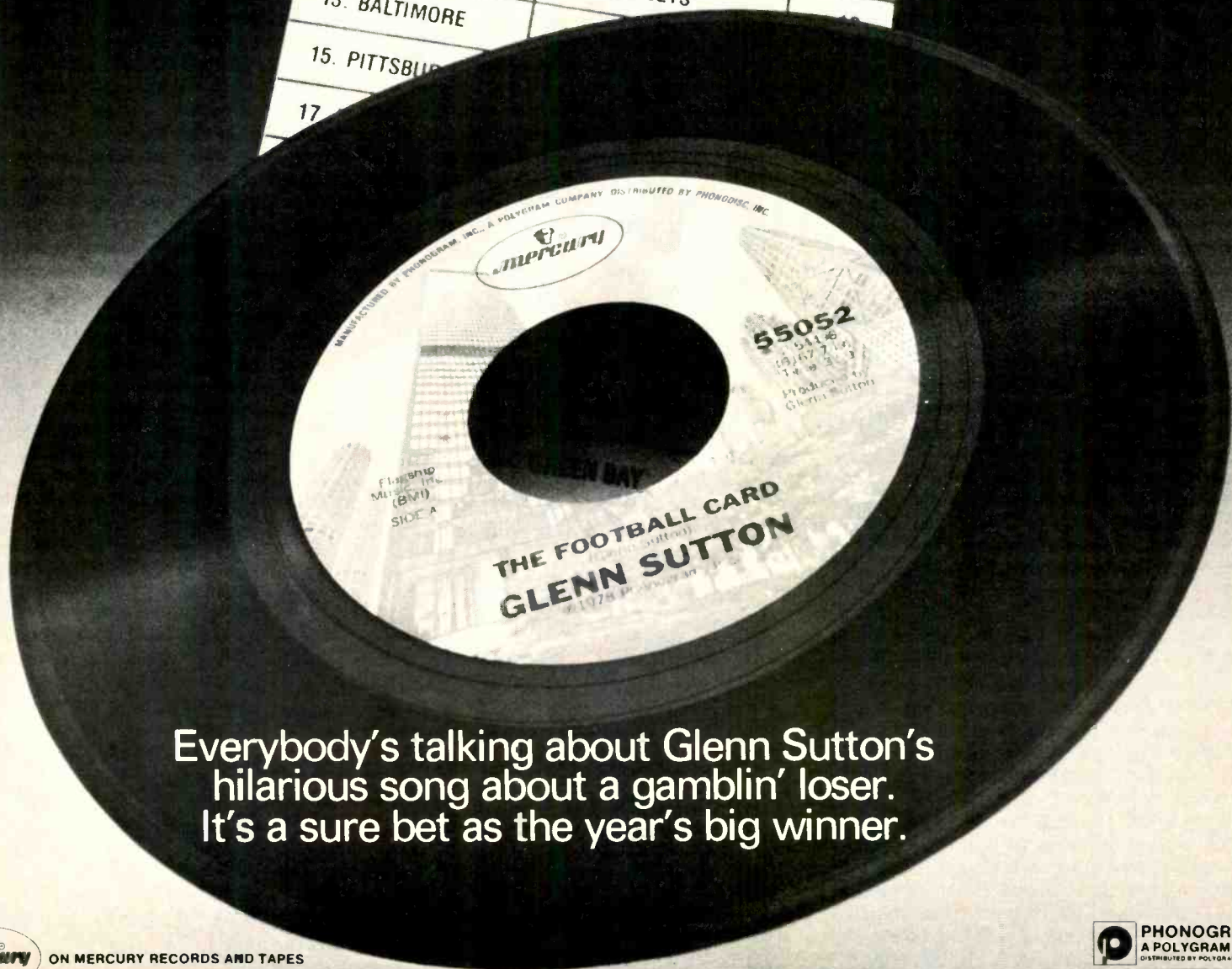
Doin' a Dance



Johnny's Dance Band, Windsong recording artists whose records are manufactured and distributed by RCA Records, celebrated their appearances in the Philadelphia area with a number of media friends. Shown here (back row, from left): Jack Elstrom, WZZO; Dave Mohn of Johnny's Dance Band; Fran Smith of Johnny's Dance Band; Bobby Lenti of Johnny's Dance Band; Harvey, WIOQ; Chris Daraway of Johnny's Dance Band; (front row) Bob Catania, RCA Records promotion; Denny Somach, WYSP; George Hawras, WZZO; Lynn Kratz, WMMR; Marie Sterner, Golden Lion; Jim Harlan, WIOQ; Nan Mancini of Johnny's Dance Band; Anita, WMMR; Paul Scott, WIOQ; and Alex Demers, WIOQ.

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9. NEW ENGLAND	10. BUFFALO	+10
11. MIAMI	12. N. Y. JETS	
13. BALTIMORE		
15. PITTSBURGH		
17.		



Everybody's talking about Glenn Sutton's hilarious song about a gamblin' loser. It's a sure bet as the year's big winner.



ON MERCURY RECORDS AND TAPES



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New Outlook Marks Crazy Horse's Return

By SAMUEL GRAHAM

■ LOS ANGELES—For many veteran bands, releasing new product is only a little more momentous than breaking a guitar string or buying a set of patent leather platform boots. For many bands, that is—but not all. Crazy Horse, whose first record in several years ("Crazy Moon") has recently been released by RCA, is one band that fully appreciates the sweat and toil—not to mention the money—that goes into making an album.

"We went broke doing this record," Crazy Horse bassist Billy Talbot told *RW* recently. "We used all the money RCA had provided us with for studio time, and by the time it was finished, we'd actually gone into debt. When Neil [Young, who has steadily used Crazy Horse as his back-up band since the early '70s] called us to rehearse for his new tour, we had to get our instruments out of hock!"

Debts aside, Talbot, drummer Ralph Molina and guitarist Frank Sampedro are well pleased with "Crazy Moon." "We think it's a great album," Talbot admitted, and we think it will sell. In fact, we're already looking forward to making the next one—we have a huge backlog of material."

The release of "Crazy Moon" follows a long period of what Talbot called "laying low." After the death of original Crazy Horse guitarist Danny Whitten, the group recorded two albums—"Loose" and "Crooked Lake"—with an "interim band," and helped Young with the latter's harrowing "Tonight's the Night." "But Ralph and I weren't that happy with what we were doing," Billy explained. "We were trying to keep the thing going, but we weren't really developing together as one entity. That's why we disbanded for a while."

Following the addition of Sampedro, Crazy Horse recorded three more lps with Young—"Zuma," "American Stars n' Bars" and the recent "Comes a Time"—while creating their own material on the side. "Neil dug Frank the same way we did," Talbot said. "He saw the whole potential in what we were doing, and he helped nurture it." What's more, added Sampedro, "working with Neil was a great way for me to break into the whole scene, because I had never really recorded or toured before."

The name of Neil Young inevitably comes up with some frequency in any conversation with Crazy Horse—he appears prominently on "Crazy Moon," in fact—but the trio is hardly ashamed of the help that he has given them. And if, as some suggest, Young

has been the band's meal ticket, it's also true, as Molina pointed out, that "we've been his meal ticket, too;" and it's worth remembering that Young's solo career did not fully take flight until his second album, "Everybody Knows This is Nowhere," which heavily featured Molina, Talbot and Whitten.

"Working with Neil has been great," Sampedro noted, "but we want people to know that we have our own songs and feelings; we have our own ideas. Basically, there are two parts to the album, one part with Neil and his people, the same people we've always worked with, and one part that we did totally on our own. It was hard—there was lots of pressure. But we didn't compromise on anything." Talbot added that "there are six cuts without Neil, and those tracks are the way we are. On a song like 'Love Don't Come Easy,' for instance, you hear a lot more of Neil."

Crazy Horse now must deal with two matters of considerable importance. "The number one

thing is finding a manager," Sampedro said. "We've been concentrating on the music so hard that when we handed the album in to RCA, we didn't know a single person at the label's west coast offices." "I like it better that way, in some respects," Talbot added, "because it means that the people know us, not just a manager. If the album takes off, we'll be right there with the people at the company. But we're working on finding someone to manage us."

Even more important is locating a fourth member. Sampedro is a real rarity among rock guitarists, insofar as he doesn't claim to be the hottest lead player since Eric Clapton and Jimi Hendrix, and the trio is searching for someone to join them on a permanent basis, for both recording and touring. "We want to get the right person," Talbot said. "We don't take just anyone—it has to be someone who cares about the emotional content of the music, the way we do. No other band sounds like us, and we want to make sure it stays that way."

A Brooklyn Dream



Casablanca recording artists Brooklyn Dreams recently ended their national tour with two weekends of sold-out performances at the Sahara/Tahoe, opening the show for Donna Summer. Brooklyn Dreams' new Casablanca album, "Sleepless Nights," is set for January release. Pictured after the show are: Joe "Bean" Esposito, Dreams; Don Wasley, Casablanca vice president/artist development; Susan Munao, group's manager; Bruce Sudano, Dreams; Bruce Bird, Casablanca executive vice president, and Eddie Hokenson, Dreams.

Tanya Tucker

(Continued from page 36)

have a little ambition; a lot of things would never happen if people didn't try.

"I'm looking for my own little corner in the music world," Tanya continued. "I don't want to be mentioned in the same breath as Dolly, Olivia, Willie Nelson or anyone else. I want to start a whole new type of music."

Ambitious, yes; but Tucker is also virtually concerned with issues other than herself. "Save Me," a 1978 Tucker single co-written with Goldstein, is her protest against the wanton slaughter of young harp seals in Canada, and it remains an ongoing interest. "I'm very against killing any baby animal," she said, "but the way they kill the seals—by clubbing them over the head—is just incredible to me. The slaughter is

very embarrassing to Canadians, or at least it should be, and I'm going to keep at it until we get it stopped. I have a little fund, a non-profit operation, that sends out little press kits and so on, just trying to generate some interest. I'd also like to go to Alaska and check it out, 'cause they're doing the same thing there."

With her new album, Tanya feels that her music is "getting closer" to what it should be. "Now I'd like to make my presentation at a place like the Universal Amphitheater." All in all, not a bad outlook. "I've been really lucky, I think," she said. "It was a real advantage to start at a young age. But you know, even after as many years as I've been in the business, I still don't know nothin'."

CLUB REVIEW

James Cotton Keeps Blues Traditions Alive

■ NEW YORK—James Cotton, one of the blues originals, kept the oral tradition alive at The Other End recently. With his rock-steady back-up of young musicians, he fed the blues-loving audience all the harp-riffs they could swallow and left them howling for more.

Cotton's band warmed up for two up-tempo numbers (to show they could play sophisticated, perhaps), but when the blues harpist made his appearance, stealing through the crowd to hook up his microphone and light into a piercing wail, it was straight-ahead blues all the way. The band proved itself to be much better at this sort of thing, after all. Spurred by the solid r&b drumming of Cotton stalwart Ken Johnson, Cotton's five-piece back-up laid down a grinding 12-bar.

The idea of one of Cotton's performances is for the spotlight to fall on Cotton, and for him to hold it there along with the audience's attention. As the band goes choogling on solidly behind him, Cotton proceeds to amaze with the sheer amount of funky sounds he can get out of one inexpensive little instrument. This he did that night, on such by-now classic Cotton numbers as "Rocket 88" and "One More Mile," and a wide variety tongueing and blowing effects on the amplified blues harmonica that at least a half-dozen earnest blues-harp freaks in the audience would give their eye-teeth to be able to perform with such seeming ease.

Noe Goldwasser

FBI Seizes Tapes

■ NEW YORK—Agents of the FBI conducted searches at four retail outlets in the Bronx and Brooklyn as part of an ongoing investigation into the manufacture and distribution of counterfeit and pirate Spanish-language eight-track tapes and cassettes. The searches December 13 resulted in the seizure of approximately 1800 pirate and counterfeit tapes.

Neil J. Welch, assistant director of the FBI in charge of the New York office, identified the four locations: Casa Borinquen, 100 Moore Street, Brooklyn, New York; Marrero Record and Variety Shop, 4424 Fourth Avenue, Brooklyn, New York; Mary Lou Records, 859 Prospect Avenue, Bronx, New York; San German Record Shop, 89 Moore Street, Brooklyn, New York.

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Copy Writes

(Continued from page 60)

Moore re-signs with ABC/Dunhill . . . New York "young" publishers join forces under NMPA's auspices and Dick James Music's **Arthur Braun** is elected chairman of the group . . . **Seals & Crofts'** Dawn-breaker complex reorganizes . . . **Al Altman** to April/Blackwood and **Lorraine Rebidas** to MCA, both N.Y. . . . ABC's **Rick Shoemaker** (L. A.) and **Diane Petty** (Nashville) stop by . . . **Larry Weiss**, **Bill LaBounty**, **Bob Crewe** and **Bruce Roberts** are very "busy."

JULY

Al Green wins the Grand Prize at the 7th Annual Tokyo Song Festival and **Debby Boone** wins the Gold Award . . . Lyric "Grease Is The Word" from the **Barry Gibb** tune is adopted by Paramount Pictures as the movie's campaign theme . . . **Barry Manilow's** Kamikaze Music signs with Casablanca's Rick's Music for U. S. representation of catalogue for cover records . . . Lyricist **Estelle Levitt** to Warner Bros. . . . Chappell/Intersong expands in Nashville operation and **Pat Rolfe** is named vp . . . NMPA draws 150 publishers to 61st annual meeting in New York . . . Producer **Kyle Lehning** drops by . . . **Art Garfunkel** closes his L. A. concert with a **Jules Shear** (of the Polar Bears) song . . . **Russ Ballard** still gets covered . . . Warner Bros. Publications releases a major **Eric Clapton** folio . . . Rocket Music (and the rest of the company) move to N. Y. . . . **David Wilkes** named general professional manager at MLO Music . . . **George M. Cohan** commemorative stamp is issued by the Post Office . . . **Willie Nelson** opens publishing offices in Nashville . . . **Allen Levy** joins ASCAP as west coast director of publicity.

AUGUST

Resurgence of the ABC/Dunhill catalogue is spotlighted by RW feature on **Jay Morgenstern** . . . **Coen Solleveld**, president of the Polygram Group, credits the success of the Stigwood, Chappell and Intersong catalogues as a major contribution towards the company's \$900 million sales in 1977 . . . **Paul Tannen** moves from Screen Gems-EMI's Nashville office to head the N. Y. operation . . . **Michael Johnson** and **Linda Clifford** pick Broadway show tunes for their new singles . . . Knopf publishes "The Songs of **Bob Dylan**," including 121 tunes written between 1966 and 1975 . . . Actress **Audrey Landers** signs with Epic Records via Songwriters Seminars and Workshops and **Eric Carmen** is in N.Y. producing **The Euclid Beach Band** lp . . . ASCAP initiates first lawsuit against a jukebox owner for failure to comply with the new copyright regulations . . . **Enoch Light** dies at 71 . . . Millennium president **Jimmy Jenner** is surprised on his birthday with a party at Top of the One Club . . . Heath/Levy signs with April/Blackwood . . . **The Who** open Towser Tunes offices in N. Y. . . . **Spencer Proffer** opens Pasha Music House Studios in L. A. and **Billy Thorpe** (WEA Intl.) is one of the first artists to use it . . . **Dude McLean** named director writer/artist development at MCA Music L.A. and Staten Island's **Jimmie Mack** signs with ABC/Dunhill.

SEPTEMBER

Famous Music initiates executive "rotation" policy with L.A., N.Y. and London execs circulating between the three offices . . . **Steve Barri's** Golden Clover Music to Interworld . . . Mayor **Tom Bradley** declares a "Songwriters Weekend" in that city . . . Arc Music's standard rock catalogue gets lots of activity with covers in the plethora of movies about music . . . **Elvis Costello** gets two, count 'em, two cover

Pasha House Opens



Producer Spencer Proffer recently opened the Pasha Music House in Hollywood, which houses two 24-track recording studios and the headquarters of his production company, the Pasha Music Organisation. Current projects include lps by Billy Thorpe and Dave Lambert. Shown at the facility are Proffer and his staff: (top row, from left) Drew Bennett, Duane Baron and Bob Stringer, engineers, Dolly Beam, studio manager, Mike Sanders, chief maintenance and James Simcik, engineer; (middle row) Don Passman, general attorney for the company, Larry Brown, chief engineer and producer, Spencer Proffer, Ann Sumner-Davis, general manager, and Joe Burdett, tax attorney; (bottom row) Tina Nichols, art director, April Schauer, secretary, and Daniel Lazerus, engineer.

records . . . **Rick Joseph** opens Concourse Music and signs up four writers in a flash . . . Screen Gems has an even dozen records on the Singles Chart . . . **Glenn Friedman** to Chappell, **Geri Duryea** to Screen Gems and **Mike Millius** to MCA . . . Warner Brothers Publication releases "Fleetwood Mac—The Authorized History" by RW's ace "Who In The World" writer **Samuel Graham** . . . CAM's **Victor Benedetto** "Dialogue-d" . . . ASCAP concentrates on soundtrack activity, so says **John Mahan** and **Michael Gorfaine** in a RW feature story . . . **Leeds Levy** leaves Rocket Music to become vice president/assistant to the president **Sal Chiantia** at MCA . . . **Sam Trust** at ATV launches a "vigorous" campaign, against all pirated **John Lennon-Paul McCartney** material . . . "Substitute" is released by **Clout**, **Joanne Barnard** and **Gloria Gaynor** and they unfortunately cancel each other out . . . Esquire cover story "The Ballad of the Urban Cowboy: America's Search for True Grit" moves **Irv Azoff** to purchases author **Aaron Latham's** screen rights and plans to feature the **Eagles** in the (**Mickey**) **Gilley's** setting . . . **Barry Oslander** to Interworld, L.A. . . . **Lou Ragusa** named vice president of the new Infinity label's publishing company and **Lanny Lambert** exits Interworld to become vice president at T.K.'s Sherlyn Music.

OCTOBER

Russ Ballard signs with April/Blackwood . . . **Diane Volpe** named international manager at Chappell and **Ray Baker** named vice president and director of the professional department at Acuff-Rose . . . **Leo Sayer** releases the **Bryants** "Raining In My Heart" as his first country-oriented single . . . **Stanley Adams** elected first American president of the International Confereration of Authors and Composers (CISAC) . . . Jobete's **Kenny Stover** scores at least one cover on every song he's submitted to his publisher . . . The new **Southside Johnny & The Asbury Jukes** album gets writing help from fellow Shore dwellers **Bruce Springsteen** and **Miami Steve Van Zandt** . . . **Al Green's** "Take Me to the River" is recorded by **Talking Heads**, **Brian Ferry** and **Levon Helm** and the Head's version bullets onto the Singles Chart by year's end . . . **Percy Sledge's** "When A Man Loves A Woman" is picked for albums by **Mark Farner** and **Burton Cummings** . . . **David Soul** cuts five, count 'em, five tunes by New Yorker **Jack Murphy** and J. F. immediately moves to Malibu to be closer to the action . . . Broadway composer **Cy Coleman** plenty busy doing guest appearance with several American symphony orchestras . . . "Don't It Make My Brown Eyes Blue" by **Richard Leigh** named CMA's Song of the Year . . . Interworld sets publishing agreements with all RCA publishing companies and picks up administration on **Henry Mancini's** companies . . . CBS and **Don Kirshner** enter publishing partnership, the first in Black Rock's history . . . **Wes Farrell** forms two new publishing companies . . . Big Three gets **Disney** print rights . . . Chappell/Stigwood release first **Bee Gees** sampler album containing portions of 50 songs . . . **Barry Kimmelman** exits his post as executive vice president of Screen Gems . . . **Buddy Holly** catalogue (now owned by **Paul McCartney**) gets more covers than anyone can count . . . Intersong has first two singles released under their new production involvements . . . **Pete Brown** wings in from London to play his new material for American record companies . . . **Henry Gaffney's** "Happy End" picked for recording by **Judy Collins** . . . Heath/Levy hot with a number of American and European covers.

NOVEMBER

Lance Freed named executive vice president and **Evan Medow** named vice president at Irving/Almo . . . In a very special Infinity Records Special, **Ron Alexenburg** discusses his decision to start a major publishing company, simultaneous with a major record company . . . Fourth Annual Musexpo convenes in Miami Beach with two thousand plus registrants and a phone system meant for two hundred . . . **Robert Holmes** named vice president of newly formed Columbia Pictures Music Publishing Group . . . **Bobby Bare** and **The Pointer Sisters** seek crossover power with material selection and Bare's album was produced by **Steve Gibson** and **Kyle Lehning**, honest . . . **Kenny Rogers** and Polydor's **Len Epand** collaborate on one of the best Biz primers around . . . ATV moves Nashville offices and **Marv Goodman** leaves Chrysalis to head ATV's New York operation . . . **Rod Argent** signs with Hit & Run Music, **Shawn Phillips** to Cafe Americana and **Mitch Johnson** to MCA . . . NMPA holds L. A. luncheon to start that city's branch of the Music Publishers Forum and, by day's end, **Terri Fricon** of Musicways is named chairperson of the steering committee . . . Famous' **Marvin Cane** speaks on publishing to a B'nai Brith gathering . . . **Donna Sheets** to executive assistant to Chappell . . . **Lucky Carle**, publishing legend, opens two new publishing companies and North America Records . . . **ABBA** manager/publisher **Stig Anderson** asks for U.S. government help in curbing far east record piracy . . . Chappell picks up the print rights to the Robert Stigwood catalogues . . . **Buddy McClusky** of CBS

(Continued on page 128)



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Alphabetical List of Title, Artist, Label, Date Song First Appeared on Singles Chart (Top 100)

A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY), The Raes, A&M, 11/25
 A LITTLE MORE LOVE, Olivia Newton-John, MCA, 11/25
 A LOVER'S QUESTION, Jackie Ward, Mercury, 4/15
 A MAN I'LL NEVER BE, Boston, Epic, 11/18
 A ROCK N' ROLL FANTASY, Kinks, Arista, 7/29
 AIN'T GONNA EAT OUT MY HEART ANYMORE, Angel, Casablanca, 4/8
 AIN'T GONNA HURT NOBODY, Brick Bang, 2/4
 A N'T NOTHIN' GONNA KEEP ME FROM YOU, Teri DeSario, Casablanca, 7/8
 ALIVE AGAIN, Chicago, Columbia, 10/21
 ALL I SEE IS YOUR FACE, Dan Hill, 20th Century-Fox, 8/12
 ALMOST LIKE BEING IN LOVE, Michael Johnson, EMI-America, 8/12
 ALMOST SUMMER, Celebration featuring Mike Love, MCA, 4/22
 ALWAYS AND FOREVER, Heatwave, Epic, 12/31/77
 AM I LOSING YOU, Manhattans, Columbia, 3/4
 AN EVERLASTING LOVE, Andy Gibb, RSO, 7/15
 ANNIE MAE, Natalie Cole, Capitol, 6/24
 ANYTIME, Journey, Columbia, 6/10
 BABY, BABY MY LOVE'S ALL FOR YOU, Deniece Williams, Columbia, 1/28
 BABY HOLD ON, Eddie Money, Columbia, 1/28
 BACK IN MY ARMS AGAIN, Genya Ravan, 20th Century-Fox, 8/5
 BACK IN THE U.S.A., Linda Ronstadt, Asylum, 8/9
 BADLANDS, Bruce Springsteen, Columbia, 9/2
 BAKER STREET, Gerry Rafferty, U.A., 4/15
 BEAST OF BURDEN, Rolling Stones, Rolling Stones, 9/9
 BECAUSE THE NIGHT, Patti Smith Group, Arista, 4/8
 BELLE, Al Green, Hi, 12/31/77
 BICYCLE RACE/FAT BOTTOMED GIRLS, Queen, Elektra, 9/30
 BLAME IT ON THE BOOGIE, Jacksons, Epic, 9/30
 BLAME IT ON THE BOOGIE, Mick Jackson, Atco, 8/26
 BLUE COLLAR MAN (LONG NIGHTS), Styx, A&M, 9/16
 BLUER THAN BLUE, Michael Johnson, EMI-America, 5/6
 BOOGIE OOGIE OOGIE, A Taste of Honey, Capitol, 6/17
 BOOGIE SHOES, K.C. & the Sunshine Band, T.K., 2/4
 BOOTZILLA, Bootsyz's Rubber Band, Warner Bros., 3/4
 BRANDY, O'Jays, Phila. Int'l., 9/9
 BREAK IT TO THEM GENTLY, Burton Cummings, Portrait, 7/22
 BREAKDOWN, Tom Petty & the Heartbreakers, Shelter, 12/10/77
 BROUGHT UP IN NEW YORK (BROUGHT DOWN IN L.A.), Paul Anka, RCA, 9/16
 CALIFORNIA, Debby Boone, Warner/Curb, 2/18
 CALIFORNIA NIGHTS, Sweet, Capitol, 8/12
 CAN WE STILL BE FRIENDS, Todd Rundgren, Bearsville, 6/10
 CAN YOU FOOL, Glen Campbell, Capitol, 10/21
 CARAVAN TO MIDNIGHT, Robin Trower, Chrysalis, 8/26
 CELEBRATE ME HOME, Kenny Loggins, Columbia, 4/1
 CHAMPAGNE JAM, Atlanta Rhythm Section, Polydor, 9/30
 CHANGE OF HEART, Eric Carmen, Arista, 9/16
 CHATTANOOGA CHOO CHOO, Tuxedo Junction, Butterfly, 6/17
 CHEESEBURGER IN PARADISE, Jimmy Buffett, ABC, 4/22
 CLOSE THE DOOR, Teddy Pendergrass, Phila. Int'l., 6/17
 COCOMOTION, El Coco, AVI, 1/14
 COME GO WITH ME, Pockets, Columbia, 1/21
 COME TOGETHER, Aerosmith, Columbia, 8/12
 (AT THE COPA) COPACABANA, Barry Manilow, Arista, 6/10
 COUNT ON ME, Jefferson Starship, Grunt, 3/11
 CRAZY FEELIN', Jefferson Starship, Grunt, 9/23
 CRAZY ON YOU, Heart, Mushroom, 1/21
 CURIOUS MIND (UM, UM, UM, UM, UM), Johnny Rivers, Big Tree, 12/24/77
 CUZ IT'S YOU, James Walsh Gypsy Band, RCA, 11/4
 DANCE ACROSS THE FLOOR, Jimmy "Bo" Horne, Sunshine Sound, 3/18
 DANCE (DISCO HEAT), Sylvester, Fantasy, 8/26
 DANCE WITH ME, Peter Brown, Drive, 3/4
 DARLIN', Paul Davis, Bang, 5/20
 DAYLIGHT AND DARKNESS, Smokey Robinson, Tamla, 5/27
 DEACON BLUES, Steely Dan, ABC, 4/8
 DESIREE, Neil Diamond, Columbia, 12/3/77
 DEVOTED TO YOU, Carly Simon & James Taylor, Elektra, 8/19
 DISCO INFERNO, Trammps, Atlantic, 2/18
 DISCO TO GO, Brides of Funkenstein, Atlantic, 11/11
 DO YOU BELIEVE IN MAGIC, Shaun Cassidy, Warner-Curb, 4/8
 DO YOU FEEL ALRIGHT, K.C. & the Sunshine Band, T.K., 10/21
 DO YOU LOVE SOMEBODY, Luther Ingram, Koko, 4/8
 DON'T COST YOU NOTHING, Ashford & Simpson, Warner Bros., 2/25

DON'T CRY OUT LOUD, Melissa Manchester, Arista, 11/18
 DON'T HOLD BACK, Chanson, Ariola, 11/11
 DON'T LET IT SHOW, Alan Parsons, Arista, 12/3/77
 DON'T LET THE FLAME BURN OUT, Jackie DeShannon, Amherst, 12/3/77
 DON'T LOOK BACK, Boston, Epic, 8/19
 DON'T PITY ME, Faith, Hope & Charity, 20th Century-Fox, 7/22
 DON'T STOP, GET OFF, Sylvers, Casablanca, 10/14
 DON'T WANT TO LIVE WITHOUT IT, Pablo Cruise, A&M, 9/23
 DOUBLE VISION, Foreigner, Atlantic, 9/23
 DREADLOCK HOLIDAY, 10 cc, Polydor, 9/30
 DREAM LOVER, Marshall Tucker Band, Capricorn, 6/24
 DRIFTWOOD, Moody Blues, London, 11/18
 DUKEY STICK PT. I, George Duke, Epic, 5/27
 DUST IN THE WIND, Kansas, Kirshner, 1/28
 EASE ON DOWN THE ROAD, Diana Ross & Michael Jackson, MCA, 9/2
 EASY COME, EASY GO, Spinners, Atlantic, 2/18
 EASY TO LOVE, Leo Sayer, Warner Bros., 12/3/77
 EBONY EYES, Bob Welch, Capitol, 1/28
 EGO, Elton John, Rocket, 4/15
 EVEN NOW, Barry Manilow, Arista, 5/6
 EVERY KINDA PEOPLE, Robert Palmer, Island, 4/1
 EVERYBODY DANCE, Chic, Atlantic, 5/13
 EVERYBODY LOVES A RAIN SONG, B. J. Thomas, MCA, 1/21
 EVERYBODY NEEDS LOVE, Stephen Bishop, ABC, 9/23
 EVERY 1'S A WINNER, Hot Chocolate, Infinity, 11/18
 FM (NO STATIC AT ALL), Steely Dan, MCA, 6/3
 FALLING, LeBlanc & Carr, Big Tree, 12/3/77
 FANTASY, Earth, Wind & Fire, Columbia, 2/25
 FEEL THE FIRE, Peabo Bryson, Capitol, 6/24
 FEELS SO GOOD, Chuck Mangione, A&M, 1/28
 FIRE, Pointer Sisters, Planet, 11/18
 FLYING HIGH, Commodores, Motown, 9/30
 5.7.0.5, City Boy, Mercury, 7/29
 FLASH LIGHT, Parliament, Casablanca, 2/4
 FLYIN', Prism, Ariola, 8/12
 FLYING WITH BROKEN WINGS (WITHOUT YOU), Angel, Casablanca, 4/1
 FOLLOW YOU FOLLOW ME, Genesis, Atlantic, 4/29
 FOOL (IF YOU THINK IT'S OVER), Chris Rea, U.A., 7/8
 FOOLING YOURSELF, Styx, A&M, 2/18
 FOREVER AUTUMN, Justin Hayward, Columbia, 10/7
 FUN TIME, Joe Cocker, Asylum, 10/21
 FUNK 'N' ROLL (DANCIN' IN THE FUNKSHINE), Quazar, Arista 11/25
 GALAXY, War, MCA, 12/17/77
 GEORGIA ON MY MIND, Willie Nelson, Columbia, 6/3
 GET OFF, Foxy, Dash, 7/1
 GET ON UP, Tyrone Davis, Columbia, 4/22
 GOOD-BYE GIRL, David Gates, Elektra, 12/17/77
 GOT TO BE REAL, Cheryl Lynn, Columbia, 11/11
 GOT TO GET YOU INTO MY LIFE, Earth, Wind & Fire, Columbia, 7/29
 GOT TO HAVE LOVING, Don Ray, Polydor, 9/2
 GREASE, Frankie Valli, RSO, 6/3
 GREASED LIGHTNIN', John Travolta, RSO, 9/30
 HAPPY ANNIVERSARY, Little River Band, Harvest, 12/31/77
 HEARTBREAKER, Dolly Parton, RCA, 9/2
 HEARTLESS, Heart, Mushroom, 4/8
 HERE COMES THE NIGHT, Nick Gilder, Chrysalis, 10/28
 HE'S SO FINE, Kristy & Jimmy McNichol, RCA, 8/5
 HE'S SO FINE, Jane Oliver, Columbia, 6/3
 HOLD ME, TOUCH ME, Paul Stanley, Casablanca, 11/4
 HOLD THE LINE, Toto, Columbia, 10/7
 HOLDING ON (WHEN LOVE IS GONE), LTD, A&M, 7/29
 HOLLYWOOD, Boz Scaggs, Columbia, 2/18
 HOLLYWOOD NIGHTS, Bob Seger, Capitol, 8/12
 HONEY DON'T LEAVE L.A., James Taylor, Columbia, 3/11
 HONEY I'M RICH, Raydio, Arista, 9/2
 HOPELESSLY DEVOTED TO YOU, Olivia Newton-John, RSO, 7/8
 HOT BLOODED, Foreigner, Atlantic, 7/1
 HOT CHILD IN THE CITY, Nick Gilder, Chrysalis, 6/24
 HOT LEGS, Rod Stewart, Warner Bros., 2/18
 HOT LOVE COLD WORLD, Bob Welch, Capitol, 6/10
 HOT SHOT, Karen Young, West End, 8/26
 HOT SUMMER NIGHTS, Walter Egan, Columbia, 10/21
 HOW CAN I LEAVE YOU AGAIN, John Denver, RCA, 12/3/77
 HOW MUCH I FEEL, Ambrosia, Warner Bros., 9/2
 HOW YOU GONNA SEE ME NOW, Alice Cooper, Warner Bros., 10/21

This Cumulative Index, © copyright 1978, Music Business Reference Inc., 1501 Broadway, N.Y.C., N.Y., has been prepared expressly for Record World by M.B.R.I., publishers of "New On The Charts" (a music business information service). This Index includes listings for every single that appeared on The Singles Chart during 1978. Title, artist, label and date of first appearance on the chart are given.

*EPA-logue to a great year.



Photographed at Celebration Recording Inc. New York.

Boston
Meat Loaf
The Isley Brothers
KansasSM
The O'Jays
Teddy Pendergrass
Dan Fogelberg/Tim Weisberg
Heart
Heatwave
George Duke
Lou Rawls
Patti LaBelle
The McCrarys

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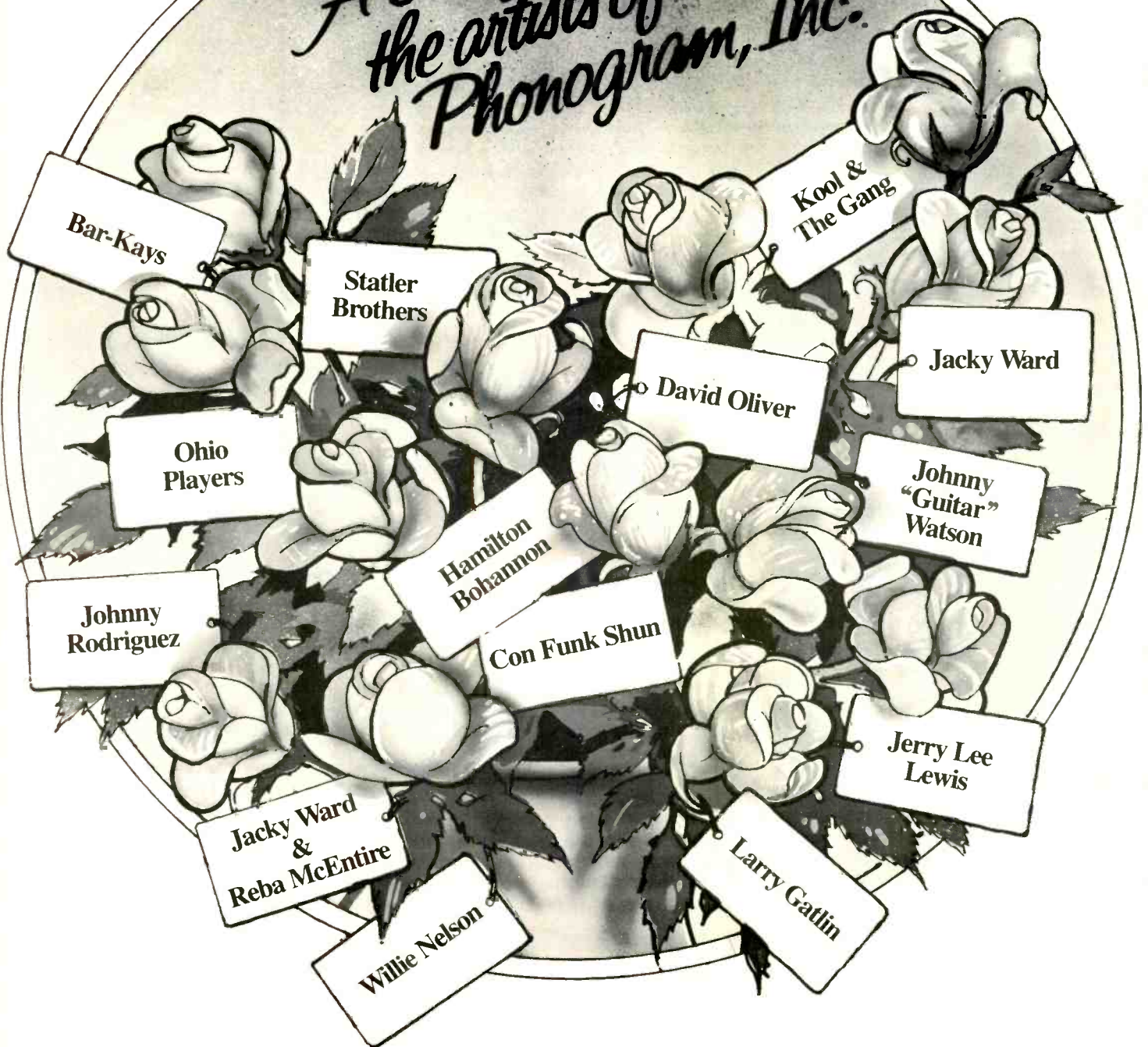
**Alphabetical List of Title, Artist, Label, Date
 Song First Appeared on Singles Chart (Top 100)**

I CAN'T HOLD ON, Karla Bonoff, Columbia, 2/4
 I CAN'T SMILE WITHOUT YOU, Barry Manilow, Arista, 2/4
 I CAN'T STAND THE RAIN, Eruption, Ariola, 3/18
 I COULD HAVE LOVED YOU, Moments, Stang, 4/8
 I DON'T WANNA GO, Joey Travolta, Millennium, 6/10
 I JUST WANNA STOP, Gino Vannelli, A&M, 9/9
 I LIKE GIRLS, Fatback Band, Spring, 7/29
 I LOVE MY MUSIC, Wild Cherry, Sweet City, 3/18
 I LOVE THE NIGHT LIFE (DISCO ROUND), Alicia Bridges, Polydor, 7/22
 I LOVE YOU, Donna Summer, Casablanca, 12/17/77
 I NEED TO KNOW, Tom Petty & the Heartbreakers, Shelter, 7/1
 I WANT TO LIVE, John Denver, RCA, 5/6
 I WANT YOU TO BE MINE, Kayak, Janus, 5/6
 I WAS MADE FOR DANCING, Leif Garrett, Scotti Bros., 11/4
 I WAS ONLY JOKING, Rod Stewart, Warner Bros., 4/29
 I WILL BE IN LOVE WITH YOU, Livingston Taylor, Epic, 10/14
 (I WILL BE YOUR) SHADOW IN THE STREET, Allan Clark, Atlantic, 3/25
 I WILL STILL LOVE YOU, Stonebolt, Parachute, 8/5
 IF EVER I SEE YOU AGAIN, Roberta Flack, Atlantic, 6/3
 IF I CAN'T HAVE YOU, Yvonne Elliman, RSO, 2/18
 IF MY FRIENDS COULD SEE ME NOW, Linda Clifford, Curtom, 8/26
 IF YOU WANNA DO A DANCE, Spinners, Atlantic, 7/22
 IF YOU'RE READY (HERE IT COMES), Enchantment, Roadshow, 7/15
 I'M EVERY WOMAN, Chaka Khan, Warner Bros., 10/7
 I'M GONNA TAKE CARE OF EVERYTHING, Rubicon, 20th Century Fox, 2/25
 I'M IN LOVE (AND I LOVE THE FEELING), Rose Royce, Whitfield, 9/9
 I'M NOT GONNA LET IT BOTHER ME TONIGHT, Atlanta Rhythm Section, Polydor, 6/10
 IMAGINARY LOVER, Atlanta Rhythm Section, Polydor, 2/25
 IN THE BUSH, Musique, Prelude, 10/7
 INSTANT REPLAY, Dan Hartman, Blue Sky, 10/14
 IT AMAZES ME, John Denver, RCA, 3/11
 IT'S A BETTER THAN GOOD TIME, Gladys Knight & the Pips, Buddah, 8/12
 IT'S A HEARTACHE, Bonnie Tyler, RCA, 3/25
 IT'S A LAUGH, Daryl Hall & John Oates, RCA, 8/26
 IT'S LATE, Queen, Elektra, 6/3
 IT'S OVER, Electric Light Orch., Jet, 11/11
 IT'S SERIOUS, Cameo, Chocolate City, 5/13
 IT'S THE SAME OLD SONG, K.C. & the Sunshine Band, T.K., 5/13
 IT'S YOU THAT I NEED, Enchantment, Roadshow, 1/21
 I'VE HAD ENOUGH, Wings, Capitol, 6/24
 JACK AND JILL, Raydio, Arista, 12/17/77
 JOSIE, Steely Dan, ABC, 8/26
 JUST WHAT I NEEDED, Cars, Elektra, 7/8
 KING TUT, Steve Martin, Warner Bros., 5/20
 KINGS & QUEENS, Aerosmith, Columbia, 3/18
 KISS YOU ALL OVER, Exile, Warner/Curb, 3/18
 LADY LOVE, Lou Rawls, Phila. Intl., 12/24/77
 LAST DANCE, Donna Summer, Casablanca, 5/20
 LAY DOWN SALLY, Eric Clapton, RSO, 12/31/77
 LE FREAK, Chic, Atlantic, 10/28
 LET IT GO, LET IT FLOW, Dave Mason, Columbia, 1/14
 LET ME PARTY WITH YOU, Bunny Sigler, Gold Mind, 3/18
 LET'S ALL CHANT, Michael Zager Band, Private Stock, 3/4
 LET'S FOOL AROUND, General Johnson, Arista, 12/24/77
 LET'S GET CRAZY TONIGHT, Rupert Holmes, Private Stock, 9/16
 (LET'S GO) ALL THE WAY, Whispers, Solar, 5/27
 LET'S START THE DANCE, Bohannon, Mercury, 9/2
 LIFE'S BEEN GOOD, Joe Walsh, Asylum, 6/10
 LIGHTS, Journey, Columbia, 8/26
 LIKE A SUNDAY IN SALEM, Gene Cotton, Ariola, 10/21
 LISTEN TO HER HEART, Tom Petty & the Heartbreakers, Shelter, 9/30
 LITTLE ONE, Chicago, Columbia, 3/11
 LIVINGSTON SATURDAY NIGHT, Jimmy Buffett, ABC, 8/19
 LONDON TOWN, Wings, Capitol, 9/9
 LONG HOT SUMMER NIGHTS, Wendy Waldman, Warner Bros., 9/2
 LONG, LONG WAY FROM HOME, Foreigner, Atlantic, 12/17/77
 LONG STROKE, ADC Band, Cotillion, 11/25
 LOTTA LOVE, Nicolette Larson, Warner Bros., 11/25
 LOUIE, LOUIE, John Belushi, MCA, 10/7
 LOVE BROUGHT ME BACK, D. J. Rogers, Columbia, 9/2
 LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield, 11/11

LOVE IS IN THE AIR, John Paul Young, Scotti Bros., 7/15
 LOVE IS LIKE OXYGEN, Sweet, Capitol, 2/25
 LOVE ME RIGHT, Denise LaSalle, ABC, 1/28
 LOVE OR SOMETHING LIKE IT, Kenny Rogers, U.A., 6/3
 LOVE WILL FIND A WAY, Pablo Cruise, A&M, 6/3
 LOVE THEME FROM EYES OF LAURA MARS, Barbra Streisand, Columbia, 7/29
 MacARTHUR PARK, Donna Summer, Casablanca, 9/9
 MACHO MAN, Village People, Casablanca, 6/24
 MAGNET & STEEL, Walter Egan, Columbia, 6/3
 MAKE YOU FEEL LOVE AGAIN, Wet Willie, Epic, 4/1
 MAMA LET HIM PLAY, Doucette, Mushroom, 4/8
 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS, Waylon Jennings & Willie Nelson, RCA, 2/18
 MARTHA (YOUR LOVERS COME AND GO), Gabriel, Epic/Sweet City, 9/30
 MARY JANE, Rick James Stone City Band, Gordy, 10/28
 MELLOW LOVIN', Judy Cheeks, Salsoul, 9/30
 MIND BENDER, Stillwater, Capricorn, 12/10/77
 MISS YOU, Rolling Stones, Rolling Stones, 5/27
 MORE THAN A WOMAN, Tavares, Capitol, 2/11
 MOVIN' OUT (ANTHONY'S SONG), Billy Joel, Columbia, 3/18
 MR. BLUE SKY, Electric Light Orch., Jet, 6/24
 MS., David Oliver, Mercury, 5/13
 MUSIC HARMONY & RHYTHM, Brooklyn Dreams, Millennium, 3/25
 MY ANGEL BABY, Toby Beau, RCA, 5/13
 MY LIFE, Billy Joel, Columbia, 11/4
 NEVER GET ENOUGH OF YOUR LOVE, LTD, A&M, 3/11
 NEVER HAD A LOVE, Pablo Cruise, A&M, 1/28
 NEVER LET HER SLIP AWAY, Andrew Gold, Asylum, 6/17
 NEW ORLEANS LADIES, Louisiana's LeRoux, Capitol, 6/17
 NEW YORK CITY, Zwol, EMI-America, 10/21
 NEW YORK GROOVE, Ace Frehley, Casablanca, 10/21
 NIGHT FEVER, Bee Gees, RSO, 2/4
 #1 DJ, Goody Goody, Atlantic, 10/28
 OH DARLIN', Robin Gibb, RSO, 8/19
 OH HOW HAPPY, Skyliners, Tortise Int'l., 4/15
 OH WHAT A NIGHT FOR DANCING, Barry White, 20th Century-Fox, 4/22
 OLIVIA (LOST & TURNED OUT), Whispers, Solar, 10/14
 ON BROADWAY, George Benson, Warner Bros., 3/11
 ON THE SHELF, Donny & Marie Osmond, Polydor, 11/4
 ON THE WRONG TRACK, Kevin Lamb, Arista, 6/24
 ONE LAST KISS, J. Geils, EMI-America, 11/18
 ONE NATION UNDER A GROOVE, Funkadelic, Warner Bros., 9/2
 ONLY ONE LOVE IN MY LIFE, Ronnie Milsap, RCA, 7/8
 ONLY THE GOOD DIE YOUNG, Billy Joel, Columbia, 5/20
 OOH BABY BABY, Linda Ronstadt, Asylum, 11/11
 OUR LOVE, Natalie Cole, Capitol, 12/24/77
 OUR LOVE (DON'T THROW IT AWAY), Andy Gibb, RSO, 10/14
 PARADISE BY DASHBOARD LIGHT, Meatloaf, Epic/Cleveland Intl., 8/19
 PART TIME LOVE, Elton John, MCA, 11/4
 PEGGY SUE, Beach Boys, Brother-Reprise, 9/9
 PLAYING YOUR GAME, BABY, Barry White, 20th Century Fox, 2/4
 POOR, POOR PITIFUL ME, Linda Ronstadt, Elektra, 1/28
 PORTRAIT, Kansas, Kirshner, 6/3
 PRISONER IF YOUR LOVE, Player, RSO, 9/16
 PROMISES, Eric Clapton, RSO, 10/21
 PROVE IT ALL NIGHT, Bruce Springsteen, Columbia, 6/17
 PUT YOUR HEAD ON MY SHOULDER, Leif Garrett, Atlantic, 2/25
 RAINING IN MY HEART, Leo Sayer, Warner Bros., 9/30
 RAISE A LITTLE HELL, Trooper, MCA, 8/5
 REACHING FOR THE SKY, Peabo Bryson, Capitol, 2/25
 READY FOR THE TIMES TO GET BETTER, Crystal Gayle, U.A., 3/25
 READY OR NOT, Helen Reddy, Capitol, 7/15
 READY TO TAKE A CHANCE AGAIN, Barry Manilow, Arista, 9/16
 REMINISCING, Little River Band, Harvest, 7/29
 RIDING HIGH, Faze-O, SHE, 4/29
 RIGHT DOWN THE LINE, Gerry Rafferty, U.A., 8/12
 RIVERS OF BABYLON, Boney M, Sire, 6/17
 ROCKET RIDE, Kiss, Casablanca, 3/4
 ROLL WITH THE CHANGES, REO Speedwagon, Epic, 5/13
 RUN FOR HOME, Lindisfarne, Atco, 10/14
 RUNAWAY, Jefferson Starship, Grunt, 5/27
 RUNAWAY LOVE, Linda Clifford, Curtom, 6/3
 RUNNING ON EMPTY, Jackson Browne, Asylum, 2/11

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A bouquet to the artists of Phonogram, Inc.



Bar-Kays (Mercury) *Billboard*: Top Soul Albums (#26)/*Cash Box*: Top Soul Groups—Albums (#16)/Top Black Contemporary Albums (#29)/*Record World*: Most Promising Male Soul Group—Albums (#1)/Top Male Soul Group—Albums (#13)/Top Soul Album—Group (#18).

Hamilton Bohannon (Mercury) *Billboard*: Top Disco Audience Response (#36)/Top Disco Artist of the Year (#40)/*Cash Box*: Male Soul Vocalists—Singles (#18)/Top Soul Male Vocalists—Albums (#13)/Top R&B Singles (#83).

ConFunkShun (Mercury) *Billboard*: Top Soul Singles (#10, #11, #35)/Top Soul Albums (#29, #39)/Top Pop Albums (#58)/*Cash Box*: Top Soul Groups—Singles (#2)/Top Soul Groups—Albums (#7)/R&B Debuts—Top Groups (#8)/Top Black Contemporary Singles (#13, #16)/Top Black Contemporary Albums (#26, #40)/*Record World*: Top Soul Albums—Group (#20)/Top Soul Record Group—Singles (#20).

Larry Gatlin (Monument) *Billboard*: Country Artist of the Year (#11)/Top Country Albums (#15, #37)/Top Country Singles (#25, #27, #28, #29, #30, #38)/*Cash Box*: Most Weeks on Album Chart—Male Vocalist (55 wks.).

Kool & The Gang (De-Lite) *Billboard*: Top Pop Albums (#43).

Jerry Lee Lewis (Mercury) *Billboard*: Top Country Singles (#20)/Country Artist of the Year (#29)/*Cash Box*: Most Weeks on Singles Chart—Male Vocalist (17 wks.).

Willie Nelson (Lone Star) *Billboard*: Country Artist of the Year

(#2)/Top Country Singles (#16)/Top Country Albums (#21)/*Cash Box*: Country Male Crossover (#2).

Ohio Players (Mercury) *Cash Box*: Top Groups—Albums (#29).

David Oliver (Mercury) *Cash Box*: Top New Male Soul Vocalists—Albums (#3)/Top New Male Soul Vocalists—Singles (#4)/Male Soul Vocalists—Singles (#13)/Top Male Soul Vocalists—Albums (#16)/Top R&B Singles (#51)/*Record World*: Top Featured Soul Artists—Singles (#4)/Top Male Soul Vocalists—Singles (#9).

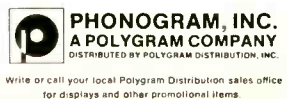
Johnny Rodriguez (Mercury) *Billboard*: Country Artist of the Year (#35).

Statler Brothers (Mercury) *Billboard*: Country Artist of the Year (#7)/Top Country Singles (#2)/Top Country Albums (#13, #20)/Top Country Singles (#34, #35, #36, #41)/*Cash Box*: Country Group Crossover (#4)/Highest Debuting Singles—Vocal Group (#70, #82)/Most Weeks on Singles Chart—Group (16, 13 wks.)/Most Weeks on Album Chart—Group (52, 36 wks.).

Jacky Ward (Mercury) *Billboard*: Top Country Singles (#42)/*Cash Box*: Country Male Crossover (#2).

Jacky Ward & Reba McEntire (Mercury) *Billboard*: Top Country Singles (#10)/*Cash Box*: Highest Debuting Singles—New Duets (#76)/Most Weeks on Singles Chart—New Duets (13 wks.).

Johnny "Guitar" Watson (DJM) *Cash Box*: Top Male Vocalists—Albums (#20).



Write or call your local Polygram Distribution sales office for displays and other promotional items.

Alphabetical List of Title, Artist, Label, Date Song First Appeared on Singles Chart (Top 100)

SATURDAY, Norma Jean, Bearsville, 7/29
 SEARCHING FOR A THRILL, Starbuck, U.A., 9/30
 SECOND AVENUE, Tim Moore, Asylum, 1/14
 SEPTEMBER, Earth, Wind & Fire, ARC/Columbia, 11/18
 SET THE WORLD ON FIRE, Liar, Bearsville, 8/19
 SHADOW DANCING, Andy Gibb, RSO, 4/15
 SHAKE AND DANCE WITH ME, Con Funk Shun, Mercury, 8/5
 SHAKE IT, Ian Matthews, Mushroom, 11/25
 SHAME, Evelyn "Champagne" King, RCA, 6/3
 SHARING THE NIGHT TOGETHER, Dr. Hook, Capitol, 9/16
 SHE LOVES TO BE IN LOVE, Charlie, Janus, 8/5
 SHE'S ALWAYS A WOMAN, Billy Joel, Columbia, 8/12
 SHOUT IT OUT LOUD, Kiss, Casablanca, 12/31/77
 SILVER DREAMS, The Babys, Chrysalis, 2/4
 SINCE YOU BEEN GONE, Head East, A&M, 4/29
 SITTING IN LIMBO, Don Brown, First American, 4/1
 SMILE, Emotions, Columbia, 8/26
 SO HARD LIVING WITHOUT YOU, Airwaves, A&M, 5/13
 SO LONG, Firefall, Atlantic, 2/4
 SO YOUNG, SO BAD, Starz, Capitol, 10/28
 SOFT AND WET, Prince, Warner Bros., 9/30
 SOMEONE TO LAY DOWN BESIDE ME, Karla Bonoff, Columbia, 6/3
 SOMEWHERE OVER THE RAINBOW, Gary Tanner, 20th Century-Fox, 5/27
 SONGBIRD, Barbra Streisand, Columbia, 6/10
 STAND UP, Atlantic Starr, A&M, 9/30
 STAY, Jackson Browne, Asylum, 6/3
 STAY, Rufus featuring Chaka Khan, ABC, 4/15
 STAY AWHILE, Continental Miniatures, London, 5/13
 STAYIN' ALIVE, Bee Gees, RSO, 12/10/77
 STILL THE SAME, Bob Seger & the Silver Bullet Band, Capitol, 5/13
 STEPPIN' IN A SLIDE ZONE, Moody Blues, London, 7/29
 STONE BLUE, Foghat, Bearsville, 5/20
 STORYBOOK CHILDREN, Bette Midler, Atlantic, 2/4
 STRAIGHT ON, Heart, Portrait, 9/16
 STRANGE WAY, Firefall, Atlantic, 9/30
 STUFF LIKE THAT, Quincy Jones, A&M, 6/10
 SUBSTITUTE, Clout, Epic, 9/9
 SUMMER NIGHTS, John Travolta & Olivia Newton-John, RSO, 8/5
 SURRENDER, Cheap Trick, Epic, 7/22
 SWEET LIFE, Paul Davis, Bang, 8/12
 SWEET MUSIC MAN, Kenny Rogers, U.A., 12/31/77
 SWEET, SWEET SMILE, Carpenters, A&M, 2/11
 SWEET TALKING WOMAN, Electric Light Orch., Jet, 2/18
 TAKE A CHANCE ON ME, Abba, Atlantic, 4/22
 TAKE ME BACK TO CHICAGO, Chicago, Columbia, 5/20
 TAKE ME I'M YOURS, Michael Henderson, Buddah, 8/5
 TAKE ME TO THE KAPTIN, Prism, Ariola, 1/21
 TAKE ME TO THE NEXT PHASE (PT. 1), Isley Bros., T-Neck, 4/29
 TAKIN' IT EASY, Seals & Croft, Warner Bros., 8/26
 TALKING IN YOUR SLEEP, Crystal Gayle, U.A., 7/22
 THANK GOD IT'S FRIDAY, Love & Kisses, Casablanca, 5/20
 THANK YOU FOR BEING A FRIEND, Andrew Gold, Asylum, 2/11
 THAT ONCE IN A LIFETIME, Demis Roussos, Mercury, 6/3
 THAT'S YOUR SECRET, Sea Level, Capricorn, 3/11
 THE CIRCLE IS SMALL, Gordon Lightfoot, Warner Bros., 2/11
 THE CLOSER I GET TO YOU, Roberta Flack & D. Hathaway, Atlantic, 2/18
 THE DREAM NEVER DIES, The Cooper Bros., Capricorn, 11/18
 THE GAMBLER, Kenny Rogers, U.A., 11/25
 THE GROOVE LINE, Heatwave, Epic, 4/29
 THE HOUSE OF THE RISING SUN, Santa Esmeralda, Casablanca, 3/11
 THE NAME OF THE GAME, Abba, Atlantic, 1/14
 THE NEXT HUNDRED YEARS, Al Martino, Capitol, 12/3/77
 THE POWER OF GOLD, Dan Fogelberg & Tim Weisberg, Full Moon, 10/14
 THE WANDERER, Leif Garrett, Atlantic, 4/22
 THE WAY YOU DO THE THINGS YOU DO, Rita Coolidge, A&M, 1/21
 THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND, Meco, Millennium, 12/31/77
 THEME FROM CLOSE ENCOUNTERS OF THE THIRD KIND, John Williams (Original Soundtrack), Arista, 12/24/77
 THEMES FROM THE WIZARD OF OZ, Meco, Millennium, 9/16
 THERE'LL NEVER BE, Switch, Gordy, 9/16
 THERE'S NO SURF IN CLEVELAND, Euclid Beach Band, Cleveland Int'l., 8/12

THINK IT OVER, Cheryl Ladd, Capitol, 7/22
 THIS IS LOVE, Paul Anka, RCA, 10/14
 THIS TIME I'M IN IT FOR LOVE, Player, RSO, 3/11
 THREE TIMES A LADY, Commodores, Motown, 6/24
 THUNDER ISLAND, Jay Ferguson, Asylum, 12/17/77
 TIME FOR ME TO FLY, REO Speedwagon, Epic, 7/15
 TIME PASSAGES, Al Stewart, Arista, 10/7
 TOO HOT TO TROT, Commodores, Motown, 12/24/77
 TOO MUCH HEAVEN, Bee Gees, RSO, 11/18
 TOO MUCH, TOO LITTLE, TOO LATE, Johnny Mathis & Deniece Williams, Columbia, 3/18
 TOOK THE LAST TRAIN, David Gates, Elektra, 8/26
 TRANS-EUROPE EXPRESS, Kraftwerk, Capitol, 6/3
 TIRED OF LOVE, Peter Dinklage, A&M, 12/10/77
 TUMBLIN' DICE, Linda Ronstadt, Asylum, 5/6
 TWO DOORS DOWN, Dolly Parton, RCA, 3/18
 TWO OUT OF THREE AIN'T BAD, Meatloaf, Epic/Cleveland Int'l., 3/18
 TWO TICKETS TO PARADISE, Eddie Money, Columbia, 7/1
 UNDER THE BOARDWALK, Billy Joe Royal, Private Stock, 5/27
 USE TA BE MY GIRL, O'Jays, Phila. Int'l., 4/22
 VICTIM, Candi Staton, Warner Bros., 7/29
 WARM RIDE, Rare Earth, Prodigal, 5/20
 WATCHING THE DETECTIVES, Elvis Costello, Columbia, 3/11
 WAVELENGTH, Van Morrison, Warner Bros., 9/23
 WEEKEND LOVER, Odyssey, RCA, 5/13
 WE'LL NEVER HAVE TO SAY GOODBYE, England Dan & John Ford Coley, Big Tree, 2/25
 WEREWOLVES OF LONDON, Warren Zevon, Asylum, 3/25
 WE'VE GOT TONIGHT, Bob Seger, Capitol, 11/4
 (WHAT A) WONDERFUL WORLD, Art Garfunkel with James Taylor & Paul Simon, Columbia, 1/28
 WHAT EVER HAPPENED TO BENNY SANTINI, Chris Rea, U.A./Magnet, 11/11
 WHAT YOU WAITIN' FOR, Stargard, MCA, 8/26
 WHEEL IN THE SKY, Journey, Columbia, 4/1
 WHENEVER I CALLED YOU FRIEND, Kenny Loggins, Columbia, 7/29
 WHERE HAVE YOU BEEN ALL MY LIFE, Fotomaker, Atlantic, 5/6
 WHICH WAY IS UP, Stargard, MCA, 1/21
 WHO ARE YOU, Who, MCA, 8/26
 WILL YOU STILL LOVE ME TOMORROW, Dave Mason, Columbia, 6/3
 WITH A LITTLE LUCK, Wings, Capitol, 4/1
 WITH PEN IN HAND, Dorothy Moore, Malaco, 1/21
 WITHOUT YOU, Heart, Mushroom, 8/12
 WONDERFUL TONIGHT, Eric Clapton, RSO, 5/13
 Y.M.C.A., Village People, Casablanca, 10/21
 YANK ME, CRANK ME, Ted Nugent, Epic, 4/1
 YOU, Rita Coolidge, A&M, 7/1
 YOU, McCrarys, Portrait, 7/15
 YOU & I, Rick James Stone City Band, Gordy, 6/24
 YOU AND I, PT. I, Living Proof, Ju-Par, 2/11
 YOU BELONG TO ME, Carly Simon, Elektra, 4/22
 YOU CAN'T DANCE, England Dan & John Ford Coley, Big Tree, 6/3
 YOU CRIED WOLF, Todd Rundgren, Bearsville, 10/28
 YOU DON'T BRING ME FLOWERS, Barbra Streisand & Neil Diamond, Columbia, 10/28
 YOU DON'T LOVE ME ANYMORE, Eddie Rabbitt, Elektra, 6/17
 YOU GOT IT, Diana Ross, Motown, 5/13
 YOU KEEP ME DANCING, Samantha Sang, Private Stock, 5/13
 YOU MAKE ME CRAZY, Sammy Hager, Capitol, 12/31/77
 YOU NEEDED ME, Anne Murray, Capitol, 7/8
 YOU NEVER DONE IT LIKE THAT, Captain & Tennille, A&M, 8/19
 YOU REALLY GOT ME, Van Halen, Warner Bros., 2/4
 YOU SHOULD DO IT, Peter Brown, Drive, 9/2
 YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (HOT SUMMER NIGHT), Meatloaf, Epic/Cleveland Int'l., 11/5/77, 11/18/78
 YOU'LL LOVE AGAIN, Hotel, Mercury, 4/22
 YOUR SWEETNESS IS MY WEAKNESS, Barry White, 20th Century-Fox, 10/28
 YOU'RE A PART OF ME, Gene Cotton with Kim Carnes, Ariola, 6/24
 YOU'RE ALL I NEED TO GET BY, Johnny Mathis & Deniece Williams, Columbia, 7/29
 YOU'RE LOVE IS GOOD TO ME, Diana Ross, Motown, 3/25
 YOU'RE THE LOVE, Seals & Croft, Warner Bros., 5/6
 YOU'RE THE ONE THAT I WANT, John Travolta & Olivia Newton-John, RSO, 4/1

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LINDA

#1 Top Female Vocalist

Asylum Records and Tapes 

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Retail Year in Review

(Continued from page 5)

they think are the important developments (both within their operations and nationwide) of the past year. Additionally, some have commented about they see developing in 1979:

Evan Lasky, president, Budget Records and Tapes: "The major things in 1978, from my point of view, were defectives and pricing, both of which made me overlook the good things that happened. I don't feel the manufacturers are fully in touch with the retail community as far as defectives and returns are concerned, because they don't have to deal with the customers. The attitude now is that both of these problems seem to be accepted by the labels.

"Within the chain, we're up to about 90 stores now, with 10 more planned soon. Other developments here in 1978 include a strong push towards institutional advertising, the renovation of many of our older stores (which means they're expanding their business), and television ad placements on a larger scale than before.

Al Franklin, president, Al Franklin's Musical World: "Our main problem, the thing we see as being the biggest impediment to our continued progress, is the Columbia pricing structure for single-location retailers. It's never been resolved and it's unfair. We have to pay about 10 percent more than some chains that don't do as much business as our one location. Certainly, a full catalogue store should have some compensation in this regard. The price increase also hurts, and it hurts everyone. It takes someone off of the sell-through list each time a customer decides he can't cough up the money for an \$8.98 album twice, which kills the multiple sale. We may be getting more customers, but we're going to be losing multiple sales.

"The monopolistic situation, in which three major labels dominate the market, is also something that further developed in 1978. And Pickwick, with their expansion into virtually every area of the business, is going to hurt a lot of independent operations. Even if your store is better set up, in a better location, and has better personnel, they can afford to take just a portion of your business and wait you out.

"Another problem for retailers is the rise of short playlists on radio stations . . . it stagnates the growth of new acts. In-store exposure helps, but it'll take some work from the manufacturers, who may have to buy time to

get the exposure, to clear this up.

"As far as 1979 goes, we're taking a close look at video-discs, and hoping that another hassle, like the one we saw with quad, won't appear."

Jim Rose, general manager, Rose Records: "This year we've seen tremendous growth, spurred by albums like 'Saturday Night Fever' and 'Grease.' I'm wondering what the industry can do next year to sustain that growth. I'm seeing that, from the retailers I've talked to this Christmas season, business is okay, but not what it could be or might have been. The big albums this year sparked a lot of growth, and pulled many buyers into the stores. At Christmas, there are not any albums that can duplicate that feat, with the possible exception of Barbra Streisand.

"As far as next year is concerned, I think that most people are taking a careful look at the recession that's expected. We used to think that the record industry was exempt from recession, but that's now been disproved; as the nation faces tougher times, we'll face tougher times too."

Jim Bonk, executive vice president, Stark Record and Tape Service (winner of NARM's Retailer of the Year Award): "We're concerned about the \$8.98 album, as it may have come into existence too quickly. We're concerned what that may do around the first of the year, and we're approaching 1979 conservatively. The industry is looking at a 10 percent inflationary factor."

"As far as our stores go, we're looking at eight to 12 new stores, as well as a new superstore Grapevine, in the next year. Our warehouse expansion is continuing, with 15,000 square feet planned, as well as a 25 per-

cent increase in the staff. Our manager-in-training program has come along well, and we've doubled our accounting department, as well as added a full-time accessory buyer and real estate specialist.

"The first half of this year was exceptionally strong, with a mild lull in August through October. That was caused by a difficulty in reproducing the figures that the demise of Elvis spurred last year. Christmas has been excellent for us, but it could be even better."

Stu Schwartz, chairman of the board, Schwartz Brothers / Harmony Hut: "In 1978 the full impact of the \$8.98 has not yet begun to be felt fully. What we have seen is the full impact of our last price hike, from \$6.98 to \$7.98. In our full catalogue stores we've noted the lessening of the percentage of record-related revenues compared to other items we sell in the stores. We lost multiple sales and secondary sales. Normally, at Christmas the multiple sales are commonplace, but it's been down this year. By the time a person spends an additional dollar or two dollars, the go-along lp is too expensive. Eight tracks are selling though, and cassettes seem to be continuing their climb.

"Disco was a big attention-getter in 1978, although the attention and effect seem to be fragmented. There doesn't seem to be sales oriented by artist, and there's no easy way to merchandise it. The names of artists, their albums, and their tunes, are largely unknown. Hopefully, something will happen in 1979 to redefine and refine this process.

"Record quality is a big concern in 1978. The trend downward is becoming worrisome. At the retail level it's getting hard to satisfy customers, who view retailers as the culprits.

"For 1979, I expect that business will continue at about the same rate as 1978. It'll be tougher to do it, but in a recession records are still a great entertainment value. It'll also be a time to exert tighter inventory and cost controls."

"As far as our own store development goes, we've had five stores open between August 1977 and September 1978. In 1979 we're planning one more, but these plans are more dependent on available mall locations than other factors. There should be more development in our areas of operation in 1979."

Jim Grimes, vice president, National Record Mart: "In 1978 'Saturday Night Fever' and, to a lesser extent, 'Grease,' woke up the industry as to what might happen in the marketplace. It takes something like this to show the available potential.

"In 1979, I see more digital recordings on the market, which should make an impact. The \$8.98's aren't affecting us right now, and I don't think the recession will hurt a lot, because records are still an inexpensive form of entertainment. If people start staying home, it might even boost sales. The new minimum wage, in January, could help us out, because many people on the low end of the economic spectrum are sometimes big record buyers. To us, it looks like a good Christmas this year."

Harold Okinow, Lieberman Enterprises (NARM's Rack Jobber of the Year): "Record retailing is a reflection of the economy, so first of all, you wonder if the pricing has had an effect. Many people have mentioned that a number of higher list price albums have sold very well, but does that mean these people are foregoing other purchases? We just don't know: catalogue has been slow, although the hit product has been moving out. But 'Grease,' for example, has developed many buyers, new buyers, in the secondary and tertiary markets, and has tremendous longevity and strength.

"It's hard for us to tell exactly how 1978 differs because of our ABC acquisitions, but, as of this moment, catalogue is not selling particularly well, and the stand-alone stores are not doing particularly well.

"As for 1979, the one thing that we are hearing from our partners, the stores, is that inventory levels will be brought way down in all departments, down to the bare walls, in early 1979, right after the first of the year. All the labels should take notice of this.

(Continued on page 164)

James Gets Platinum



Rick James smiles after receiving two platinum records from Motown president, Barney Ales. James received a platinum single for "You and I," and a platinum album for his debut effort "Come Get It." Pictured from left: Skip Miller, national promoter director, Ales, James, and Art Stewart, James' co-producer.

Best Wishes In 1979 To All Who Made 1978 So Great For Me



Exclusively with Mike Curb Productions, Inc.

The Coast

(Continued from page 68)

and stage performer... Cal Jam II comes to the Ontario Motor Speedway (in March, actually); attendance later estimated at an incredible 300,000 heavy metal mongers... Uh-oh, **Warren Zevon's** on the cover of *RW*, and that means that the "Who in the World" feature undergoes its yearly triple expansion at the hands of our head west coast editorial slug... COAST dredges up that old Irish seven-course dinner gag—the dinner, of course, consists of a six pack and a baked potato... The **Band's** "The Last Waltz" film is released; while the visual and aural aspects are both very superior to those in any other rock-related film, we fail to see why everyone else is labeling it a masterpiece... **Charlie Finley**, maverick owner of the Oakland A's (he's the guy who wanted to use day-glo baseballs in the majors for better night visibility—and that's only one of his moves), gives the team's broadcast rights to KALX-FM, non-commercial voice of U. California at Berkeley... **Van Dyke Parks**—for those of you don't know him from his obscure-but swell solo career, Van Dyke's the fellow who co-wrote such **Beach Boys** classics as "Surf's Up" and "Heroes and Villains" with **Brian Wilson**—reportedly set to score **Jack Nicholson's** "Goin' South"... Fleetwood Mac's **John McVie** marries **Julie Rubens** in L.A.; yes, his divorce from **Christine McVie** was amicably finalized... United Artists' **Danny Chrystal** denies that he plans to marry **Crystal Gayle**, thereby making her Crystal Chrystal; **Olivia Newton-John** similarly nixes rumors linking her with **Sir Laurence Olivier**—too bad, 'cause that would have made her Olivia Olivier... **Willie Nelson's** "Stardust" is released, and what a pleasure it is... RCA and Pablo extend their distribution agreement... **Irv Azoff**, unbowed despite the "FM" debacle, somehow seems willing to explore more music-oriented film possibilities.

MAY—The news is decidedly bullish, with **CBS** confirming plans for a \$50 million disc/tape manufacturing facility in Georgia, **RSO** launching its second movie/pop blockbuster, "Grease," and more shifts in label financing and management, beginning with **Jet's** new CBS pact. Since NARM, reports of a new **United Artists** regime had proliferated, and now are confirmed by **Artie Mogull**, **Jerry Rubinstein**, and **EMI**, which has acquired overseas rights and will now distribute the label through its Capitol Records distribution net.

Meanwhile, new research showing a revised demographic portrait of record and tape buyers continues, with the second phase of the RIAA's market expansion report, like the Warner Communications survey unveiled weeks earlier at NARM, focusing on the adult market as the prime target for enhanced sales... And on a larger front, record executives become part of a traveling group of execs visiting Red China, as organized by **Harold Leventhal** (with **Joe Smith**, **Mo Ostin** and **Jac Holzman** among those tapped for the journey).

At home, performers are pursuing a broadening range of social issues, leading to an *RW* survey of how concert monies, merchandising rights, songwriting royalties and publicity were donated to environmental issues.

In England, sad news arrives of the death of vocalist **Sandy Denny**, whose wine-dark singing sparked **Fairport Convention's** best efforts, and, shaped to her moody original songs, paced some gorgeous solo efforts largely overlooked on these shores. Denny's accidental death, following a fall down the staircase of her home, would prove especially ironic in a year when several of her former Fairport partners—notably **Ian Matthews** and **Richard Thompson**, the latter now recording with wife **Linda**, an old friend of Sandy's—were to turn in attention-grabbing efforts.

Amid these larger issues, how does COAST chronicle the passing weeks? By kicking off the month with some of the hoariest old jokes in human memory and making tasteless filler out of **Wayne County's** reported sex change. In a spring dominated by Travoltas, Gibbs, McNichols and the galloping inevitability of disco, *RW's* Lotusland columnists prove their grasp of commercial trends through plugs for **Moby Grape**, **The Alpha Band**, **Ray Campi and His Rockabilly Rebels**, and other shoo-ins.

COAST notes the ongoing contradictions behind "FM," and the unwillingness of principals at Universal and Front Line Management to assume paternity. Among those least perturbed by the bad taste left by that widescreen turkey: **Joe Walsh**, whose "Life's Been Good" is already percolating in advance of his first solo longplayer for Asylum.

On the vinyl front, the rockers of the world seem spurred by a new urgency, and a bumper crop of strong rock'n'roll, harvested on both sides of the Atlantic, belies any nervousness over the continued advance of disco. May sees new albums from **Bob Seger**, **The Kinks**, **Tom Petty and The Heartbreakers**, **David Johansen** and

Dion keeping the faith, while other peaks mark the latest from **John Prine**, **Keith Jarrett** (who shines with both his New York ensemble partners and **Jan Garbarek's** quartet with **Bobo Stenson**, sans Stenson himself, on two ensemble elpees), **Ry Cooder** and **Rank Strangers**. And with "The Buddy Holly Story" looming as a new box office hit, one of the best new records of the season isn't new at all—"20 Golden Greats," a Buddy Holly package from MCA that boasts quickie packaging and garbled liner notes and still proves indispensable.

JUNE—Did we say bumper crop? Try mutant abundance, at least in the realm of rock. Now come albums from the **Stones**, **Bruce Springsteen**, **Cheap Trick**, **The Cars'** triumphant debut, a new **Flamin' Groovies** and **The Motors**. And—gasp—an entire generation of male rock writers is brought to its knees by the release of **Carlene Carter's** debut, which could have made it on singing, playing or lineage alone. Instead, Carlene makes it with all three—as well as the most photogenic pop presence of the spring, as witnessed by the various shrines in *RW's* two main bureaus.

As for **Record World**, the movers and shakers this month are **Mike Sigman** and **Spence Berland**, both named senior vice presidents. Sigman apparently mistakes this as a new gesture toward solidarity with Third World cultures, calling himself Señor Vice President. And so it goes... Meanwhile, back at the lawyers' office, MCA and **Olivia Newton-John** enter a legal tussle that will last nearly five months, and do so in classic fashion—both parties sue simultaneously, with Olivia seeking contractual freedom, MCA an injunction against any new contracts between Olivia and another label.

On the political front, **Mike Curb** captures the G.O.P. nomination for lieutenant governor of California... And on the corporate front, an *RW* analysis indicates 75 percent of the album and single chart activity is dominated by branch-distributed majors... As for COAST, we manage to multiply **Jerry Moss'** enthusiasm and generosity by a sizeable factor when reporting on campaign pledges to California's governor, **Jerry Brown**, as listed by **Richard Reeves** in *Esquire*. Of course, we apologize.

Around the corner, **Retail Rap** is making room for glossies depicting the columnist's then-girlfriend (a similar occurrence will mark the final quarter, although we won't let it happen a second time) on the flimsy pretext that the photos in question are of the backstage variety. COAST is too busy to notice at this juncture, though, as we recover from the cataclysmic aftermath of the **Elvis Costello/Mink DeVille/Nick Lowe/Rockpile** tour, which climaxes with Lowe and Rockpile's frenetic Whisky stand (**Campi** and his Rebels open, another cause for partisan cheer).

Which is not to suggest that COAST's guardians are too busy to waste more ink on collegiate humor (this month, a wearisome list of clone puns that almost leads to an entire column of same, until Señor Sigman sagely elects to wield his red pencil) or predict **Roger McGuinn**, **Gene Clark** and **Chris Hillman** will sign with Capitol (they will, but the Tower won't make it official until December). In an effort to flex our intellectual credentials, we nonchalantly mention our reaction to The New Yorker's profile on **Ahmet Ertegun**, just to prove we do read something other than press releases.

One of the year's costlier mini-trends also gets underway this month, as the industry takes another look at concept albums—a look that leads to some half dozen titles, on about as many labels, that will recast novels, poems and other non-musical dramatic fare as rock narratives. First out: "The Greek Suite," a retelling of The Odyssey released by 20th Century-Fox.

Less lavish but ultimately more commercially viable is the steady growth for fusion jazz, which *RW* notes as experiencing a bullish spring season, accounting for a tenth of *RW's* pop album chart activity for much of the quarter.

JULY—As the month begins, COAST reports on problems raised by the cover of the **Stones'** "Some Girls," which apparently doesn't amuse **Raquel Welch**, **Lucille Ball** and **Farrar Fawcett-Majors**. When the group and Atlantic Records, which distributes, agree to modify the design, the problems seem over... until **Jesse Jackson** enters the scene a few weeks down the line.

Another early item likewise anticipates a later conflict, this one considerably less amusing: **Grace Slick** is advised by her physician not to perform at a June 17 festival in Frankfurt, with the crowd reaction less than ecstatic. The damage to the group's touring equipment will later be eclipsed by a greater loss, as Slick, apparently traumatized by those final dates, subsequently announces her retirement from the band.

Since good taste knows no bounds, COAST finds it easier to work in bad taste. Hence, we report on Indianapolis burlesque queen **Connie Lingus**, and her propensity for having her clothes blown off

(Continued on page 112)

1 Top New Male Vocalist/R&B Albums

1 Top New Male Vocalist/R&B Singles

5 Top Male Vocalist/R&B Singles

9 Top Male Vocalist/R&B Albums

18 Top LP (Solo Artist)/"Step II"

You make me
feel mighty real

Sylvester



Produced by Harvey Fuqua and Sylvester for Honey Records Productions

Management—Nancy C. Pitts

Booking—ICM



New Year's

Thanks to all our artists, the people working with them,

United

Artists

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Brass Construction
Cindy Bullens
Bill Conti
Coverdale's Whitesnake
The Dirt Band
Ferrante & Teicher
Crystal Gayle
Earl Klugh
Ronnie Laws

Richie Lecea
Joanne Mackell
Bill Medley
Harry Nilsson
Noel Pointer
Gerry Rafferty
Chris Rea
Vivian Reed
Charlie Rich

Kenny Rogers
Horace Silver
Billie Jo Spears
Dusty Springfield
Starbuck
Tina Turner
Ventures
Doc & Merle Watson
Dottie West

At the New UA the future

Revolutions

Sir John Read, Bhaskar Menon, and everyone at Capitol/EMI.



Records

Danny Alvino
George Boyle
David Bridger
David Budge
Bill Burks
Larry Cohen
Eddie Levine
Mark Levinson
Mark Lindsay
Charlie Minor

Pat Pipolo
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Jerry Seabolt
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...from Artie Mogull and Jerry Rubinstein

sounds better than ever. 

1978's Near Hits: Almost Only Counts in Horseshoes

By BARRY TAYLOR

■ How many times during the course of a year does a label take dead aim for the top of the charts with a record that sounds like a "sure hit" only to find it has been shot down on the radio level because:

- it is the middle of a rating period and only superstar acts will be added
- it is a passive record
- it isn't a female record
- it isn't a male record
- the audience thinks the group is punk
- it isn't a ballad
- reggae is for Jamaicans
- the format has been changed to disco

Not all good or even great records can be hits. Some are never heard outside of a small circle within the music industry. Some regional hits may inch their way into the top 100 only to die for lack of sufficient national exposure. A record may be said to "have it in the grooves," but is that enough?

The following records were released during the past twelve months. Some of them only attained a mid-chart listing while others did not even make it to the top 100. Through the fault of no one, these records were "almost" hits but, almost only counts in horse shoes.

SINGLES:

"Substitute" Clout (Epic). A seductive pop record with a faultless production and immaculate execution that sent it to the top of the charts in Britain and various countries around the world. In the U.S., however, the song was covered twice before Epic obtained the rights to the original hit which put a crimp in its momentum. It peaked on the *RW* chart in the 60s, a major disappointment, but unlike in the rest of the world's markets, Clout's most obvious selling point, the image of the five sultry women that comprise the group was totally overlooked.

"Fire" Robert Gordon w/Link Wray (Private Stock). With "Because the Night," Bruce Springsteen's other songwriting contribution to the top 100 near the top of the chart, Private Stock released this classic styled rock song written especially for Gordon. The record had the feel of a hit in its sweetened single version, yet programmers seemed to have an aversion to Gordon because of his new wave following. As of this writing, the song is bulleting up the chart through another cover version, this time by the Pointer Sisters.

"Dreadlock Holiday" 10cc (Polydor). Truly one of rock's premier groups with an undeniable instinct for hit singles. This track from the "Bloody Tourists" album was a major hit for them in the U.K. and other world markets where its playful sarcasm was not lost on its audience. Here the record peaked mid-chart, once again proving that reggae, or even a commercial permutation of it, remains an unacceptable music form for most top 40 programmers.

"Raise A Little Hell" Trooper (MCA). The song's strong acapella opening, a lively backbeat, and an infectious hook comprise some of the most important ingredients for any hit record. In the case of Trooper, a Randy Bachman produced group, a disappointing track record and a tour that failed to materialize helped to prevent it from repeating its Canadian success. The record did not go unnoticed, however, with its inherent strengths taking it into the 50s.

"(I Will Be Your) Shadow In the Street" Allan Clarke (Atlantic). The recognition factor was on the side of the then former lead singer for the Hollies who teamed with hit tunesmith Gary Benson for this ballad in the mold of some of the Hollies' biggest hits. The song made a splash upon its chart entry and crawled up to a high in the 40s before falling off. Criticisms of the record included the fact that the title was not prominent in the lyric.

"Never Together But Close Sometimes" Carlene Carter (Warner Bros.). For her debut, the songstress recorded with some highly regarded British musicians for a cross cultural exchange that promised a wide following. This fine single had a rich quality and a pure pop hook but went overlooked despite a strong label push.

"Heartbreaker" Nantucket (Epic). The quintet bowed simultaneously with the Cars and like that fellow Massachusetts based band enjoyed vocal and production strengths, yet apparently only one of the two groups proved to be just what was needed.

"5.7.0.5." City Boy (Mercury). City Boy flirted with the top 20 for several weeks, but the record lost its momentum and ultimately the bottom fell out. While the song had "H-I-T" written all over it once the lyrics were changed from "Turn On To Jesus," it finally

fell victim to tight AM playlists.

"Surrender" Cheap Trick (Epic). Cheap Trick is one of the country's brightest young rock groups but has yet to make its presence felt on the charts. Despite near unanimous critical approval for its lps and the superstar status achieved in Japan, they have not broken through here. "Surrender" is by far the group's most commercial single, an irresistible anthem about growing up with a solid melody to go along with the lyrics. Only AM radio's hesistance to listen to rock prevented it from going anywhere near the top 40 on the charts. Don't be surprised to find this song coming back to haunt programmers in a couple of years.

"(You Gotta Walk and) Don't Look Back" Peter Tosh (Rolling Stones). It may be too premature to write it off as an "almost made it" but it's surprising that this single was not an automatic hit. The combination of Tosh, Mick Jagger and the Temptations song has resulted in one of the most infectious singles of the year, even if it is reggae.

"Rivers Of Babylon" Boney M (Sire). It's not just that this was the single of the year in almost every major music market outside of the U.S., this traditional tune was given a diligent interpretation by a group that has already established a track record for itself. Perhaps the slightly exotic sound made programmers feel uneasy. It was, however, a mid-chart.

"Now That We Found Love" Third World (Island) This single was a slow starter and as of this writing only shows strength on the disco circuit, but should have made a better showing for what could be the perfect synthesis of r&b and reggae.

"Think It Over" Cissy Houston (Private Stock)

"Victim" Candi Staton (Warner Bros.)

"If My Friends Could See Me Now" Linda Clifford (Curton). The classic Cy Coleman show tune, the Michael Zager penned Cissy Houston song and the Candi Staton original were certified hits on the disco level before their eventual release. Already familiar to programmers as very popular and much requested album tracks, all three songs suffered from a lack of freshness and maybe a bit of confusion by the time they were available commercially.

"Wuthering Heights" Kate Bush (EMI America). After it went on to become one of the biggest singles of the year in the U.K., this record was released here by Capitol and was eventually re-released by EMI America. The haunting melody and the songstress' unique voice fell twice on deaf ears in this country and was criticized for being "too English." "Why not?" Bush responded. "It's an English book."

"Run For Home" Lindisfarne (Atco). The reunion of the British group known by some in this country for its early '70s hit, "Lady Eleanor" was not cause for much fanfare, but this first single, produced by Gus Dudgeon, was one of those quality songs that usually has no problem winding its way up the charts. It entered the top 100 easily, then struggled, regained its bullet but never managed to get past the 50s. An unfortunate reminder that quality does not always win out.

ALBUMS:

"New Day" Airwaves (A&M). This English trio is truly a studio group, achieving the clarity of sound of groups like 10cc and the rich vocal textures of the Beach Boys through multiple overdubs and the talent of producer Pat Moran. Songs like "So Hard Living Without You," "Nobody Is," "Love Stop" and the acapella "New Day" are full of top 40 potential with that elusive thread of progressive credibility which should have made it one of the staples of FM radio in 1978.

"In the Middle Of the Night" Aerial (Capitol). The first album from a group that was once known as Liverpool, a Beatles sound-alike band from Canada, took the shortcut to obscurity despite some extraordinary musical moments and a vibrant production. The cover art made the lp easy to overlook but the group brims with promise if it can continue to come up with material like "All Right," "Easy Love" and "If Only I Were Older."

"After the Third Stroke" Russ Ballard (Epic); "Jimmie Mack" (Big Tree); "Shots From A Cold Nightmare" Moon Martin (Capitol). All three artists are known basically for their songwriting credentials, with Ballard the author of at least a dozen hit singles (he is now represented on the top 100 with Ace Frehley's "New York Groove"). Like Jimmie Mack and Moon Martin he has failed to achieve prominence as an artist despite some consistently fine albums. "At the

(Continued on page 148)

**ABC RECORDS CONGRATULATES ITS
1978 RECORD WORLD AWARD WINNERS.**

THANKS FOR A GREAT YEAR!

TOP NEW MALE VOCALIST
LENNY WILLIAMS

TOP RECORD FEATURED VOCALIST—R&B SINGLES
CHAKA KHAN/RUFUS

TOP FEATURED VOCALIST—R&B LPs
CHAKA KHAN/RUFUS

TOP VOCAL GROUP—COUNTRY SINGLES
OAK RIDGE BOYS

TOP NEW VOCAL GROUP—COUNTRY ALBUMS
OAK RIDGE BOYS



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REVIEW

Dialogue

(Continued from page 74)

at that point: here's this heavy metal rock and roll act we need to build tours for, and we couldn't package any of the rest of our attractions with them, because they were all too soft. So for the first six months to a year after the merger, I'd say, every Aerosmith tour we did we had to package from outside. We had to go to other agencies to find that support act.

So that's where we went to work, and we went out and got Styx. We had Kansas already, and the Jefferson Starship, as well as The Kinks. The Starship was a major act, Kansas wasn't. I think we did two tours with the Starship and Kansas, which was the start for that act, and then we did a tour with The Kinks and Kansas.

From there, it started to build. Heart came in, and we packaged them with everyone. Obviously, we had enough clout to trade tours, and we would use someone from some other agency, offering to trade a spot on one of our tours to find acts for ours. In that respect, I think the Bad Company tour for Kansas really helped break the band wide open, even though Bad Company wasn't our act.

RW: Before turning to the largest dates for that rock roster, I'd like to turn to a more modest talent area that applies to both your softer rock acts and the rock and rollers, and that's the college market. In recent years, we've seen record company involvement in college promotion tail off, while some agencies and promoters also seem to be backing off from student promotions in favor of finding outside professionals to put shows together. How strong is the college market at this point?

Ross: It's still a strong area, but not as strong as it had been, or again should be. Unequivocally, the colleges themselves have lost some of their buying power due to the economics they face, as well as the reapportionment of their budgets. There's less money, and the athletic departments nearly always win out because sports bring in bigger income to the school. And that's where the alumni come in; they could care less whether the school has a good homecoming show. They care instead whether the basketball or football team is on top.

RW: Certainly most college funding during this decade has reflected a lot of cutbacks, and less essential student activities are often the first target.

Ross: Definitely. The NEC was the most important regional gathering when I first got into the business, though; that was always your moment: you went to the national conference and could pick up a block of Ohio colleges, giving you a whole month just in Ohio. Michigan was another key block you went after, and if you got them, you were set for a month or a month and a half. Those dates provided excellent income with no routing problems: you could get a little bus, and away you'd go.

Now, though, at the conference, they come there with a very sharp pencil, and they are all master reviewers as they sit there and grade each act. But they don't buy them, nearly as they once did, apart from a few schools, and part of the problem is that most of the schools don't have professional buyers buying for them in the first place.

RW: That's a familiar complaint. Most agents stress that the turnover in student committees and the lack of sophistication are the

Shooting The Moon



During Capitol recording artist Moon Martin's recent concert visit to Philadelphia he stopped by WIOQ. Pictured from left: (standing) Alex Demers, PD; Harvey, air personality; Helen Leight, MD; Moon; Michael Lissner, Capitol's Phila. promotion manager, and Phil Brody, WIOQ jock; (front) Irwin Sirota, Capitol's eastern AOR promotion manager.

most frequent points of friction between agencies and campus buyers. Do you see that as just a general lack of professionalism?

Ross: Well, not less professionalism, because they can't be expected to have that. It's more a question of being unable to accumulate all those experiences to the point where they know the essentials of our business well enough to know the mentality of the artist and how that affects each given booking.

RW: While you've shifted your emphasis to regional NEC gatherings aren't you also collaborating with record companies on selected college concert promotions?

Ross: What we were attempting to do is point out to the business at large where a particularly large number of artists attempting to build concert markets can expand their base outside major markets, as well as generate sizeable record sales.

The Texas market in particular is a very, very valid sales market as well as a good tour market. And, normally, in a big tour you go through and play Dallas, Houston and then Austin or San Antonio, and that's it. But there are 13 or 14 other markets out there where an act can do 15,000 seat facilities, make 15 grand a night, and do good business, assuming the act itself is right. You've got Lubbock, Waco, Corpus Christi; and it goes on and on. We felt this was a perfect opportunity to join forces with a record company and plug them into some of the key buyers in that area, the college buyers, and make a network where you could run a new act through those various cities and break an entire region open for that act.

No one is breaking out across the country without the advantage of a major hit record, yet you could take this network of colleges, go through the south, and create 100,000 units out of a territory where you could come back and make money just driving from city to city. It's a very valid concept.

RW: At the other extreme, the addition of a major hit can also be maximized through such a touring base.

Ross: Absolutely. For an act that's capable of working hard. A lot of acts go out and try to get the hit first and then worry about their stage act. I've always been more interested in the act that works as entertainers first, and are recording artists as well. Fleetwood Mac, I think, is the classic example: they were the ultimate troupers, playing every major and secondary market in the country, and when they happened, the record sales were so outstanding. No one really recognized that they could have gone to every market in the world, practically, and sell out the biggest venues because they had already spent years laying down that all-important foundation.

RW: They also kept that touring profile up after the initial success, didn't they? And on the secondary level as well?

Ross: I totally believe that that's the essence of their existence. They have unequivocally paid more attention to the minor markets than most acts, though not in order to avoid the major markets. But I think they escaped a rut that the industry was in about three years ago. That was when all these giant English acts would come in and play the same 30 or 40 markets again and again and again. When, all of a sudden, the records would go soft, those acts would acknowledge a secondary market for the first time; they were markets they'd never been to, where they had no track record, and they'd stiff.

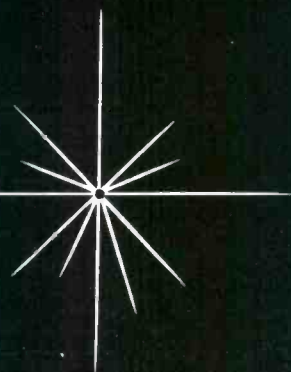
Everyone was scratching their head, wondering "why can't we make \$15,000 a night in Fresno?" Well, you can, if you build it up like any other market. That's where Fleetwood realizes its green when you go to the bank: if a smaller market that gives you x amount of dollars is as good as Houston, that's where record companies can have real problems with agencies, because the labels take their tracking sheets and say, "Well, here are the 20 major record markets" or "the 20 major radio markets." If they don't see those 20 markets, they don't want us to do the tour, but what they don't realize in L. A. is that markets like Fresno, Phoenix, Bakersfield, Santa Barbara and others are just as valid as L. A. itself. The population center may be Los Angeles, of course, but all those other markets can sell as many records proportionately.

RW: Moving from types of venue to musical styles, one area that is undergoing renewed record sales is the jazz field. As a musical tradition rooted in live performing, is that an area where ICM is developing additional interests?

Ross: Very definitely. It's an area which, in the last two years, has really exploded. We are finally seeing jazz artists achieve platinum record status, and here at ICM we have been working for at least three years with such artists as Chick Corea and Stanley Clarke. They

(Continued on page 126)

151 WAYS TO MAKE A WINNING YEAR



TK KC and The Sunshine Band • The Sunshine Band • George McCrae **Marlin** Michal Urbaniak • Voyage • Ralph MacDonald • The Ritchie Family • Bill Salter • John Tropea • Phil Upchurch • USA / European Connection • Eddie Daniels • Queen Samantha • Beautiful Bend • Gregg Diamond • Jo Bisso • Quartz • Star City • Partners • Walter Murphy • **Amant Drive** Peter Brown • Miami • Funk Machine • Rocky Mizell • Harry Deal & The Galaxies • Wild Honey • Gypsy Lane • Jimmy Castor **Dash** Foxy • T-Connection • Obatala • Ricky Collins • Rice & Beans Orchestra • John McArthur • Wildflower • Leno Wright • Asha Puthli • Ish Ledesma **Alston** Betty Wright • Herman Kelly & Life • Clarence Reid • Milton Wright • Cosa Rica Band • Ronnie Spector • Lew Kirton **Malaco** Dorothy Moore • Synthesis • Freedom **Sunshine Sound Inc.** Michelle White • Jimmy 'Bo' Horne • Fire • Ron Louis Smith **Clouds** Bobby Caldwell • Wild Oats • Horrell McGann • Tiger, Tiger **Cat** Chocolate Clay • Gwen McCrae • Little Beaver **Blue Candle** Joey Gilmore **Bold** Leon DeBouse • Reid, Inc. • F.A.T.S. **Amazon** Fantasia • Alice Street Gang **Glades** Latimore • Timmy Thomas • Seven Seas • Universal Love • Stony Island **The Roots** Jimmy Reed • Gene Barge • Wild Child Butler • Lee Shot Williams **Reid's World** Willie & Barbara • James T • DC 3 • Regina James **Welrd World** Blow Fly • Wildman Steve **Gospel Roots** Jean Austin & Company • Mama Lou & The Avant Singers • Rev. T.L. Barrett • Brooklyn All Stars • Nancy Caree • The Cherubims • Mitty Collier • Liz Dargan & The Gospellettes • Fantastic Family Aires • Rev. C.L. Franklin • Rev. Edna Isaac & Greene Sisters • The Jackson Singers of Wash. DC • The Jordan Singers • Howard Lemon Singers • The Phillpians • Andrew Jackson & The Youth Community Choir • Helen Lewis • Walter Ponder • Roscoe Robinson • Earnestine Rundless & The Meditation Singers • Singing Sons of Wash. DC • Rev. Marvin Yancy & The Fountain of Life Joy Choir • Gloster Williams and The King James Version **A.P.A.** Celi Bee **Chlmneyville** Lady Love • Willie Cobbs • McKinley Mitchell • Joe Shamwill **Contempo** Bobby Patterson **Good Sounds** Laura Taylor • Spats • Billion Dollar Band • Cheese **Juana** Anita Ward • Frederick Knight • The Controllers • C.L. Blast • Black Haze Express **Kayvette** The Facts of Life • The Meadow Brothers • Brandye **Konduko** Phillip & Lloyd • King Sporty **LRC** B. Baker's Chocolate Co. • O'Donel Levy • Joe Thomas • Jimmy McGriff • Lonnie Smith • Jimmy Ponder • John Macey **Dial** Joe Tex **Royal Flush** Barbara Jean English • Tony Middleton • Big Apple Brass **Shield** A.D. • Special Delivery **SRI** Midnite Flight **Wolf** Kenny Barron • Harold Vick **Wanderlick** Jimmy Brisco & The Beavers **Brownstone** The J.B.'s International **Simetone** Beverly Johnson **Inphaslon** Rick Rydell • Lu Janus • Daddy Dewdrop **Sound Plus** Eddie Mobley • Joe Simon **Arth** Sneakers & Lace **Silver Blue** Eli's Second Coming **Muscle Shoals** The Dealers **And special thanks to everyone else who helped make '78 our best year ever!**

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RECORD WORLD SINGLES CHART

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

DEC. 30	DEC. 23		WKS. ON CHART	
1	1	LE FREAK CHIC Atlantic 3519 (3rd Week)	10	
2	2	TOO MUCH HEAVEN BEE GEES /RSO 913	7	
3	4	MY LIFE BILLY JOEL /Columbia 3 10853	9	
4	3	YOU DON'T BRING ME FLOWERS BARBRA STREISAND & NEIL DIAMOND /Columbia 3 10840	10	
5	5	YMCA VILLAGE PEOPLE /Casablanca 945	11	
6	6	SHARING THE NIGHT TOGETHER DR. HOOK /Capitol 4621	16	
7	10	SEPTEMBER EARTH, WIND & FIRE /ARC/Columbia 3 10854	7	
8	11	HOLD THE LINE TOTO /Columbia 3 10830	13	
9	9	OUR LOVE (DON'T THROW IT ALL AWAY) ANDY GIBB /RSO 911	12	
10	7	I LOVE THE NIGHT LIFE (DISCO ROUND) ALICIA BRIDGES /Polydor 14483	24	
11	8	MAC ARTHUR PARK DONNA SUMMER /Casablanca 939	17	
12	12	TIME PASSAGES AL STEWART /Arista 0362	13	
13	21	GOT TO BE REAL CHERYL LYNN /Columbia 3 10808	8	
14	18	WE'VE GOT TONITE BOB SEGER AND THE SILVER BULLET BAND /Capitol 4653	9	
15	16	SWEET LIFE PAUL DAVIS /Bang 738	21	
16	19	OOH BABY BABY LINDA RONSTADT /Asylum 45546	8	
17	13	STRANGE WAY FIREFALL /Atlantic 3518	14	
18	20	PROMISES ERIC CLAPTON & HIS BAND /RSO 910	11	
19	28	EVERY 1'S A WINNER HOT CHOCOLATE /Infinity 50002 (MCA)	7	
20	24	LOTTA LOVE NICOLETTE LARSON /Warner Bros. 8664	6	
21	25	FIRE POINTER SISTERS /Planet 45901 (Elektra/Asylum)	7	
22	22	HOW YOU GONNA SEE ME NOW ALICE COOPER /Warner Bros. 8695	11	
23	26	NEW YORK GROOVE ACE FREHLEY /Casablanca 941	11	
24	27	A LITTLE MORE LOVE OLIVIA NEWTON-JOHN /MCA 40975	6	
25	32	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE /Whitfield 8712 (WB)	8	
26	17	I'M EVERY WOMAN CHAKA KHAN /Warner Bros. 8683	13	
27	30	SHAKE IT IAN MATTHEWS /Mushroom 7039	6	
28	23	PART-TIME LOVE ELTON JOHN /MCA 40973	9	
29	34	DON'T HOLD BACK CHANSON /Ariola 7717	8	
30	41	DA YA THINK I'M SEXY? ROD STEWART /Warner Bros. 8724	3	
31	31	BICYCLE RACE/FAT BOTTOMED GIRLS QUEEN /Elektra 45541	8	
32	45	PLEASE COME HOME FOR CHRISTMAS EAGLES /Asylum 45555	3	
33	48	SOUL MAN BLUES BROTHERS /Atlantic 3545	4	
34	38	I WAS MADE FOR DANCIN' LEIF GARRETT /Scotti Bros. 403 (Atl)	9	
35	40	DON'T CRY OUT LOUD MELISSA MANCHESTER /Arista 0373	7	
36	29	INSTANT REPLAY DAN HARTMAN /Blue Sky 2772 (CBS)	12	
37	43	HOME AND DRY GERRY RAFFERTY /United Artists 1266	4	
38	14	I JUST WANNA STOP GINO VANNELLI /A&M 2072	17	
39	15	YOU NEEDED ME ANNE MURRAY /Capitol 4574	26	
40	37	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE /20th Century Fox 2380	10	
41	44	A MAN I'LL NEVER BE BOSTON /Epic 8 50638	7	
42	42	HOLD ME, TOUCH ME PAUL STANLEY /Casablanca 940	9	
43	57	SCOMEWHERE IN THE NIGHT BARRY MANILOW /Arista 0382	3	
44	58	SHATTERED ROLLING STONES /Rolling Stones 19310 (Atl)	3	
45	53	TAKE ME TO THE RIVER TALKING HEADS /Sire 1032 (WB)	5	
46	51	THE GAMBLER KENNY ROGERS /United Artists 1250	6	
47	47	MARY JANE RICK JAMES STONE CITY BAND /Gordy 7162 (Motown)	10	
48	35	I WILL BE IN LOVE WITH YOU LIVINGSTON TAYLOR /Epic 8 50604	12	
49	46	CHANGE OF HEART ERIC CARMEN /Arista 0354	16	
50	55	RADIOACTIVE GENE SIMMONS /Casablanca 951	5	
51	36	HOW MUCH I FEEL AMBROSIA /Warner Bros. 8640	18	
52	33	HOT CHILD IN THE CITY NICK GILDER /Chrysalis 2226	28	
53	54	RUN FOR HOME LINDISFARNE /Atco 7093	12	
54	64	ONE LAST KISS THE J. GEILS BAND /EMI-America 8007	7	
55	39	MY BEST FRIEND'S GIRL THE CARS /Elektra 45537	9	
56	50	ALIVE AGAIN CHICAGO /Columbia 3 10845	11	
57	65	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH MEATLOAF /Epic/Cleveland Intl. 8 50634	7	
58	70	SHAKE YOUR GROOVE THING PEACHES & HERB /Polydor 14514	3	
59	66	DANCIN' SHOES NIGEL OLSSON /Bang 740	3	
60	69	I DON'T WANNA LOSE YOU DARYL HALL & JOHN OATES /RCA 11424	3	
61	56	DOUBLE VISION FOREIGNER /Atlantic 3514	15	
62	59	READY TO TAKE A CHANCE AGAIN BARRY MANILOW /Arista 0357	16	
63	75	NO TELL LOVER CHICAGO /Columbia 3 10879	2	
64	49	CAN YOU FOOL GLEN CAMPBELL /Capitol 5638	11	
65	82	BLUE MORNING, BLUE DAY FOREIGNER /Atlantic 3543	2	
66	71	LOVE IS HERE RONNIE LAWS /United Artists 1264	4	
67	77	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" /KING/RCA 11386	4	
68	72	THE DREAM NEVER DIES COOPER BROS. /Capricorn 8308	7	
CHARTMAKER OF THE WEEK				
69	—	BABY I'M BURNIN' DOLLY PARTON RCA 11420	1	
70	74	LIGHT THE SKY ON FIRE JEFFERSON STARSHIP /Grunt 11426 (RCA)	4	
71	81	ANIMAL HOUSE STEPHEN BISHOP /ABC 12435	3	
72	80	EASY DRIVER KENNY LOGGINS /Columbia 3 10866	4	
73	79	YOU STEPPED INTO MY LIFE MELBA MOORE /Epic 8 50600	3	
74	83	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL /Clouds 11 (TK)	5	
75	76	YOU'VE REALLY GOT A HOLD ON ME EDDIE MONEY /Columbia 3 10842	5	
76	—	THE FOOTBALL CARD GLEN SUTTON /Mercury 55052	1	
77	78	YOU THRILL ME EXILE /Warner/Curb 8711	4	
78	84	A LITTLE LOVIN' (KEEPS THE DOCTOR AWAY) THE RAES /A&M 2091	6	
79	96	YOU NEED A WOMAN TONIGHT CAPTAIN & TENNILLE /A&M 2106	2	
80	95	DANCING IN THE CITY MARSHALL HAIN /Harvest 4648 (Capitol)	2	
81	92	GET DOWN GENE CHANDLER /20th Century Fox/Chi Sound 2386	5	
82	—	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER /Fantasy 846	1	
83	—	EVERY TIME I THINK OF YOU THE BABYS /Chrysalis 2279	1	
84	86	LONG STROKE ADC BAND /Cotillion 44243 (Atl)	6	
85	93	TAKE THAT TO THE BANK SHALAMAR /Solar 11379 (RCA)	4	
86	88	MANANA JIMMY BUFFETT /ABC 12428	4	
87	89	NOW THAT WE FOUND LOVE THIRD WORLD /Island 8663 (WB)	2	
88	90	I BELIEVE YOU CARPENTERS /A&M 2097	5	
89	—	LOST IN YOUR LOVE JOHN PAUL YOUNG /Scotti Bros. 405 (Atlantic)	1	
90	91	WHO DO YA LOVE KC & THE SUNSHINE BAND /TK 1031	3	
91	94	I'M SO INTO YOU PEABO BRYSON /Capitol 4656	2	
92	—	I WILL SURVIVE GLORIA GAYNOR /Polydor 14508	1	
93	52	FOREVER AUTUMN JUSTIN HAYWARD /Columbia 3 10799	13	
94	—	GOOD LOVIN' GRATEFUL DEAD /Arista 0383	1	
95	97	WE BOTH DESERVE EACH OTHER'S LOVE LTD /A&M 2095	3	
96	—	NOT FADE AWAY TANYA TUCKER /MCA 40976	1	
97	99	ANGEL DUST GIL SCOTT-HERON /Arista 0366	3	
98	—	DON'T YOU LET ME DOWN PETER CRISS /Casablanca 952	1	
99	—	AQUA BOOGIE PARLIAMENT /Casablanca 950	1	
100	—	FREE ME FROM MY FREEDOM BONNIE POINTER /Motown 1451	1	

RECORD WORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in descending order except where otherwise noted.

FLASHMAKER OF THE YEAR



SOME GIRLS
ROLLING STONES
Rolling Stones

TOP FM PICKS OF '78

SOME GIRLS—Rolling Stones—
Rolling Stones
THE STRANGER—Billy Joel—Col
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
DOUBLE VISION—Foreigner—Atlantic
RUNNING ON EMPTY—Jackson
Browne—Asylum
STRANGER IN TOWN—Bob Seger—
Capitol
WHO ARE YOU—The Who—MCA
AJA—Steely Dan—ABC
CITY TO CITY—Gerry Rafferty—UA
INFINITY—Journey—Col

WNEW-FM/NEW YORK

TOM MORRERA
SOME GIRLS—Rolling Stones—
Rolling Stones
THIS YEAR'S MODEL—Elvis Costello
—Col
PURE POP FOR NOW PEOPLE—Nick
Lowe—Col
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
EXCITABLE BOY—Warren Zevon—
Asylum

WBCN-FM/BOSTON

TONY BERARDINI
THE CARS—Elektra
SOME GIRLS—Rolling Stones—
Rolling Stones
STRANGER IN TOWN—Bob Seger—
Capitol
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
YOU'RE GONNA GET IT—Tom Petty
—Shelter

WLIR-FM/LONG ISLAND

DENIS McNAMARA /
LARRY KLEINMAN
(in alphabetical order):
BAT OUT OF HELL—Meatloaf—Epic/
Cleve-Int'l.
52ND STREET—Billy Joel—Col
RUNNING ON EMPTY—Jackson
Browne—Asylum
SOME GIRLS—Rolling Stones—
Rolling Stones
WHO ARE YOU—The Who—MCA

WBAB-FM/LONG ISLAND

BERNIE BERNARD
THE STRANGER—Billy Joel—Col
BAT OUT OF HELL—Meatloaf—Epic/
Cleve-Int'l.
BLOODY TOURISTS—10cc—Polydor
WHO ARE YOU—The Who—MCA
NIGHTWATCH—Kenny Loggins—Col

WCOZ-FM/BOSTON

BOB SLAVIN
THE STRANGER—Billy Joel—Col
STRANGER IN TOWN—Bob Seger—
Capitol
SOME GIRLS—Rolling Stones—
Rolling Stones
RUNNING ON EMPTY—Jackson
Browne—Asylum
THE CARS—Elektra

WPLR-FM/NEW HAVEN

ED MICHAELSON
SOME GIRLS—Rolling Stones—
Rolling Stones
RUNNING ON EMPTY—Jackson
Browne—Asylum
DOUBLE VISION—Foreigner—Atlantic
THE STRANGER—Billy Joel—Col
AJA—Steely Dan—ABC

WAAF-FM/WORCESTER

JOHN DUNCAN
SOME GIRLS—Rolling Stones—
Rolling Stones
THE CARS—Elektra
BAT OUT OF HELL—Meat Loaf—Epic/
Cleve-Int'l.
THE STRANGER—Billy Joel—Col
DOUBLE VISION—Foreigner—Atlantic

WBLM-FM/MAINE

JOSE DIAZ
RUNNING ON EMPTY—Jackson
Browne—Asylum
THE CARS—Elektra
SOME GIRLS—Rolling Stones—
Rolling Stones
WHO ARE YOU—The Who—MCA
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col

WCMF-FM/ROCHESTER

GARY WHIPPLE
DOUBLE VISION—Foreigner—Atlantic
AND THEN THERE WERE THREE—
Genesis—Atlantic
PIECES OF EIGHT—Styx—A&M
THE STRANGER—Billy Joel—Col
SOME GIRLS—Rolling Stones—
Rolling Stones

WOUR-FM/UTICA

TOM STARR /
JEFF CHARD
SOME GIRLS—Rolling Stones—
Rolling Stones
THE CARS—Elektra
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
COMES A TIME—Neil Young—Reprise
MOVE IT ON OVER—George
Thorogood—Rounder

WIOQ-FM/PHILADELPHIA

HELEN LEICHT
CITY TO CITY—Gerry Rafferty—UA
SOME GIRLS—Rolling Stones—
Rolling Stones
DOUBLE VISION—Foreigner—Atlantic
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville

WSAN-AM/ALLENTOWN

KEVIN GRAFF
52ND STREET—Billy Joel—Col
THE STRANGER—Billy Joel—Col
CITY TO CITY—Gerry Rafferty—UA
OUT OF THE BLUE—ELO—Jet
TIME PASSAGES—Al Stewart—Arista

WHFS-FM/WASHINGTON, D.C.

DAVID EINSTEIN
MOVE IT ON OVER—George
Thorogood—Rounder
SOME GIRLS—Rolling Stones—
Rolling Stones
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
WAITING FOR COLUMBUS—Little
Feat—WB
TRACKS ON WAX 4—Dave Edmunds—
Swan Song

WQDR-FM/RALEIGH

CHRIS MILLER
THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson
Browne—Asylum
AJA—Steely Dan—ABC
STRANGER IN TOWN—Bob Seger—
Capitol
SOME GIRLS—Rolling Stones—
Rolling Stones

WKLS-FM/ATLANTA

DEBBIE GARNER
THE STRANGER—Billy Joel—Col
SOME GIRLS—Rolling Stones—
Rolling Stones
RUNNING ON EMPTY—Jackson
Browne—Asylum
AJA—Steely Dan—ABC
STRANGER IN TOWN—Bob Seger
—Capitol

WORJ-FM/ORLANDO

GARY BROWN
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
DOUBLE VISION—Foreigner—Atlantic
RUNNING ON EMPTY—Jackson
Browne—Asylum
STRANGER IN TOWN—Bob Seger
—Capitol
SOME GIRLS—Rolling Stones—
Rolling Stones

WQSR-FM/TAMPA

STEVE HUNTINGTON
NIGHTWATCH—Kenny Loggins—Col
52ND STREET—Billy Joel—Col
DARKNESS ON THE EDGE OF TOWN—
Bruce Springsteen—Col
SON OF A SON OF A SAILOR—
Jimmy Buffett—ABC
JOHN HALL—Elektra

WMMS-FM/CLEVELAND

JOHN GORMAN
SOME GIRLS—Rolling Stones—
Rolling Stones
DOUBLE VISION—Foreigner—Atlantic
HERMIT OF MINK HOLLOW—Todd
Rundgren—Bearsville
THE STRANGER—Billy Joel—Col
THE CARS—Elektra

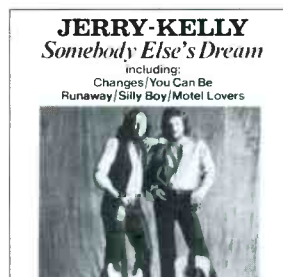
WABX-FM/DETROIT

JOE KRAUSE
STRANGER IN TOWN—Bob Seger
—Capitol
INFINITY—Journey—Col
THE CARS—Elektra
DON'T LOOK BACK—Boston—Epic
DOUBLE VISION—Foreigner—Atlantic



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 KCBC, WOUR,
 WAVA.



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RECORD WORLD FM AIRPLAY REPORT

All listings from key progressive stations around the country are in descending order except where otherwise noted.

WXRT-FM/CHICAGO

BOB GELMS

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
SOME GIRLS—Rolling Stones—Rolling Stones
PAT METHENY GROUP—ECM
HERMIT OF MINK HOLLOW—Todd Rundgren—Bearsville
THIS YEAR'S MODEL—Elvis Costello—Col

KSHE-FM/ST. LOUIS

TED HABECK

INFINITY—Journey—Col
STRANGER IN TOWN—Bob Seger—Capitol
DON'T LOOK BACK—Boston—Epic
THE STRANGER—Billy Joel—Col
WHO ARE YOU—The Who—MCA

WKDF-FM/NASHVILLE

ALAN SNEED

DOUBLE VISION—Foreigner—Atlantic
THE STRANGER—Billy Joel—Col
SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
RUNNING ON EMPTY—Jackson Browne—Asylum

WWW-FM/DETROIT

JOE URBIEL

SOME GIRLS—Rolling Stones—Rolling Stones
DOUBLE VISION—Foreigner—Atlantic
THE CARS—Elektra
INFINITY—Journey—Col
STRANGER IN TOWN—Bob Seger—Capitol

WZMF-MILWAUKEE

MIKE WOLF

SOME GIRLS—Rolling Stones—Rolling Stones
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
WHO ARE YOU—The Who—MCA
THE STRANGER—Billy Joel—Col
PIECES OF EIGHT—Styx—A&M

WQFM-FM/MILWAUKEE

JIM ROBERTS

THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
SOME GIRLS—Rolling Stones—Rolling Stones
BAT OUT OF HELL—Meatloaf—Epic/Cleve. Intl.
PIECES OF EIGHT—Styx—A&M

KQRS-FM/MINNEAPOLIS

TACK HAMMER

THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum
SOME GIRLS—Rolling Stones—Rolling Stones
DOUBLE VISION—Foreigner—Atlantic
BAT OUT OF HELL—Meat Loaf—Epic/Cleve-Intl.

KZEW-FM/DALLAS

DORIS MILLER

SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
DOUBLE VISION—Foreigner—Atlantic
RUNNING ON EMPTY—Jackson Browne—Asylum
FM (soundtrack)—MCA

KHFI-FM/AUSTIN

JACK STARR

SOME GIRLS—Rolling Stones—Rolling Stones
DOUBLE VISION—Foreigner—Atlantic
STRANGER IN TOWN—Bob Seger—Capitol
THE STRANGER—Billy Joel—Col
RUNNING ON EMPTY—Jackson Browne—Asylum

KLOL-FM/HOUSTON

LUCIA HERRERA

SOME GIRLS—Rolling Stones—Rolling Stones
WHO ARE YOU—The Who—MCA
THE CARS—Elektra
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

KFML-AM/DENVER

LARRY BRUCE

DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
TIME PASSAGES—Al Stewart—Arista
RUNNING ON EMPTY—Jackson Browne—Asylum
52ND STREET—Billy Joel—Col
GERRY RAFFERTY—City To City—UA

KBPI-FM/DENVER

CONNIE RODRIGUEZ

SOME GIRLS—Rolling Stones—Rolling Stones
THE STRANGER—Billy Joel—Col
LIVING IN THE USA—Linda Ronstadt—Asylum
WHO ARE YOU—The Who—MCA
AJA—Steely Dan—ABC

KAWY-FM/WYOMING

FRED MOORE

AJA—Steely Dan—ABC
ON THE EDGE—Sea Level—Capricorn
RAINBOW SEEKER—Joe Sample—ABC
LINES—Charlie—Janus
MULTIPLE FLASH—Pete Carr—Big Tree

KGB-FM/SAN DIEGO

VALERIE McINTOSH

HOMEGROWN SIX—KGB
VAN HALEN—WB
SOME GIRLS—Rolling Stones—Rolling Stones
DOUBLE VISION—Foreigner—Atlantic
AJA—Steely Dan—ABC

KNAC-FM/LONG BEACH

PAUL FUHR

SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
DON'T LOOK BACK—Boston—Epic
THE CARS—Elektra
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col

KWST-FM/LOS ANGELES

PAM MAY

SOME GIRLS—Rolling Stones—Rolling Stones
WHO ARE YOU—The Who—MCA

DOUBLE VISION—Foreigner—Atlantic

THE STRANGER—Billy Joel—Col

LIVING IN THE USA—Linda Ronstadt—Asylum

KSJO-FM/SAN JOSE

PAUL WELLS

SOME GIRLS—Rolling Stones—Rolling Stones
WHO ARE YOU—The Who—MCA
INFINITY—Journey—Col
THE CARS—Elektra
VAN HALEN—WB

KZAP-FM/SACRAMENTO

CYNDE SLATER

SOME GIRLS—Rolling Stones—Rolling Stones
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
WAVELENGTH—Van Morrison—WB
EXCITABLE BOY—Warren Zevon—Asylum
THIS YEAR'S MODEL—Elvis Costello—Col

KSAN-FM/SAN FRANCISCO

KATE INGRAM

SOME GIRLS—Rolling Stones—Rolling Stones
STRANGER IN TOWN—Bob Seger—Capitol
THE CARS—Elektra
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
HEAVEN TONIGHT—Cheap Trick—Epic

KZEL-FM/EUGENE

STAN GARRETT

SOME GIRLS—Rolling Stones—Rolling Stones
DARKNESS ON THE EDGE OF TOWN—Bruce Springsteen—Col
WHO ARE YOU—The Who—MCA
THIS YEAR'S MODEL—Elvis Costello—Col
VAN HALEN—WB

KZAM-FM/SEATTLE

MARION SEYMOUR

PAT METHENY GROUP—ECM
AJA—Steely Dan—ABC
RUNNING ON EMPTY—Jackson Browne—Asylum
THE STRANGER—Billy Joel—Col
CITY TO CITY—Gerry Rafferty—UA

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**Blues Brothers
Briefcase Full of Blues**



Radio Replay

(Continued from page 70)

feed the formats with "Saturday Night Fever"-caliber product that catches the imagination of the entire world could be too much, but hopefully others will discover the disco beat and arrangements as part of their performance. If that happens, I could be writing about the subject next year declaring that the giant disco machine hasn't slowed down.

Disco is not just the music, it's an indoor sport that will grow as the availability of the outlets for dancing continues. Like rock 'n' roll at its beginning, there isn't much of an oldie catalogue to play on, disco memories of the past, when the music's national popularity has just arrived. If the music progresses as it should, the form will take different shapes and sizes depending upon who is creating the music.

As jazz has made a comeback as part of radio programming on the scale of the popular song, disco music can have the same effect, as part of the overall popular music scene, not as a comeback in programming but as the beginning of musical trend. The presentation of disco programming will undergo the biggest change, since most of the presentation of the music is done by re-tread top 40 disc jockeys in formats like those for any other type of music. They only have the past to rely on for guidance in an area that's so new.

The disco spinners have the expertise from in-person viewing of the dance scene, have developed the music sets that please the dancers and will try to convert that skill into assisting the radio disco programmers. The transition will be difficult, because the rhythm will be lost at times in the world of commercial radio. The dance and its music will continue to grow, and we might see a swing into the rock 'n' roll dances like the record hop, if the cool and classy are pushed aside by the rockers.

THE CLONIE REPORT . . . This was the year that brought cloning into more of a spotlight, naturally the radio and music people contributed their fair share of cloners. I have put together a list of top songs that made the clone hit parade. Kodaclone . . . Send In The Clones . . . Like a Rolling Clone . . . A Clone Again Naturally . . . Disco Incloneo . . . Bang-A-Clone . . . Let's Go Get Cloned . . . I Started a Clone . . . Clone Soul Picnic . . . Celebrate Me Clone . . . We're All A Clone . . . Excitable Clone . . . Green, Green Grass of Clone. And the names of performers and products caught a little cloning, as the search was on for those with the right name to fit the bit. Those that were suggested were Perry Clono . . . The Rolling Clones . . . Cloney Orlando . . . Rosemary Cloney . . . Cloney Mitchell. Ice cream clones, cloneial furniture, burger clones, and sweet smelling clones lead the way. So there you have it, maybe the last of the clones, put away with the grape jokes and other relics of our humorous past. Oh, hold on, I have to answer the clone.

MOVES . . . Each year the cities of New York and Los Angeles lead the way in radio personnel turnovers, but it's become a tradition. However, Boston is now in the running with 1978 almost behind us. All markets have their share of advancements, resignations, and firings, but at music stations in Boston in '78 it was a big year for change. WRKO, WBZ, WBCN, WCOZ, WROR-FM, and WHDH (briefly) changed program directors. As you might expect the changes in the programming management brought changes in air personnel, music directors and in general changed the leadership of the station. Outsiders had problems with whether to stay or return home, morning team Charlie and Harrigan did a couple of weeks on the air at WRKO, and decided to return to KCBQ in San Diego. Al Brady, the program director of WHDH, was leaving the station for a national FM programming job at NBC, but decided to stay at WHDH. Boston gets my vote for change-over, but as for the person who showed the moving companies where it was at in 1978, Bill Garcia is at the top of the list.

"I considered myself quite stable in radio," Garcia told me. "I was in Tampa close to four years, then all of a sudden bingo, the last year and half was unbelievable." Bill and his wife Norma became the Garcia traveling show during a four-month period of '78. It started in New York at WXLO(99X); from the Big Apple to Big D, KNUS in Dallas. There, with many of the boxes still unpacked, they moved to Milwaukee and WISN. As we highlight the moves of '78 it is a year that Bill Garcia would like to forget. As he put it, "1978 is etched in my brain. It was unbelievable, just unbelievable."

Now for the replay of the moves and changes from early in the year, through the last breath of '78. . . . John Sebastian is the new pd at KHJ replacing Michael Spears, who resigned, and became a radio station owner later on in the year. Dave Thompson was made pd at KDWB/Minneapolis, replacing Sebastian . . . Bob Gooding left WCOL-AM & Columbus for WCAU-FM Philadelphia . . . Jim Smith was hired as pd at WOKY/Milwaukee from WLS/Chicago . . . George

Cooper in London



Alice Cooper and Bernie Taupin were in London recently to promote Alice's new single, "How You Gonna See Me Now," and the album "From The Inside." Pictured at a lunch hosted by WEA's promotion department are, from left: WEA director of promotions, Bill Fowler; Mike Appleton, producer of "The Old Grey Whistle Test" and "Rock Goes To College;" BBC Radio One producer Bernie Andrews; Capitol Radio DJ Nicky Horne; Annie Nightingale, presenter of "The Old Grey Whistle Test;" Radio One DJ Andy Peebles; Capital Radio program controller Aiden Day; and BBC Radio One producer Jeff Griffin. Seated are Taupin, Cooper, Alice and Cheryl Cooper and Radio Luxembourg's assistant program controller Richard Swainson.

Wilson left Bartell Broadcasting, and began his own consulting business . . . KCBQ hires Jimi Fox as pd, Fox formerly was the pd at Ten-Q/Los Angeles. The San Diego opening was made possible by Gerry Peterson leaving. Bobby Rich new pd at WXLO(99X)/New York, replacing Bill Garcia. B-100/San Diego hires C.C. McCartney as pd to replace Rich . . . Neil McIntyre (Hi, Mom) out as pd at WPIX-FM/New York, George Taylor Morris new pd from WCOZ/Boston . . . M.G. Kelly leaves KHJ to on-air at Ten-Q/Los Angeles . . . Tom Hedges new pd at WCOZ/Boston from WBCN/Boston—Charlie Kendall named pd at WBCN . . . Dale Dorman leaves morning at WRKO/Boston after nine years . . . Bo Raines leaves as pd at WZZP/Cleveland . . . Bill Garcia new pd at KNUS/Dallas . . . Charlie Van Dyke resigns as pd at KLIF/Dallas . . . Bill Garcia new pd at WISN/Milwaukee . . . Sherry Toennies new national md for Charter Broadcasting . . . Tom Jeffries new pd at WZZP/Cleveland . . . Mary Anne McCarthy out at WPIX-FM/New York as md, local trade columnist marries her . . . Beverly Mire new md at WPIX-FM from WCOZ/Boston . . . Don Imus to afternoons at WHK/Cleveland . . . Jack Forsythe leaves 96X/Miami to join WAIV & WSNY/Jacksonville as pd . . . J. Paul Huddleston moves to on-air news at KCBQ/San Diego . . . Bob Slavin new md at WCOZ/Boston . . . Bonnie Simmons resigns as pd at KSAN/San Francisco . . . Harry Nelson resigns as pd at WRKO/Boston . . . Jerry Clifton resigns as pd at WEFM/Chicago . . . Mike Harrison and Tom Yates form GoodPhone communications . . . Bo Raines new md at 96X/Miami . . . Don Benson becomes pd for WQXI and 94Q/Atlanta . . . Walt (Baby) Love leaves WVON/Chicago as pd . . . Abby Melamed named new pd at KSAN/San Francisco . . . John Lund new pd at KHOW/Denver . . . Mark McKay new pd at WRKO/Boston . . . Brian White appointed pd at WEFM/Chicago . . . Matt Clenott new pd at WKTU-FM/New York, Sonny Fox promoted to gm at WYSP/Philadelphia . . . Steve Dahl leaves W-4/Detroit to on-air at WDAI/Chicago . . . Walt Tiburski is named gm at WMMS/Cleveland . . . Dan Vallie new pd at 92Q/Nashville . . . Real Don Steele leaves Ten-Q/Los Angeles . . . Joe Bacarella leaves as pd at WXYZ/Detroit and is replaced by Jim Davis . . . Bruce Bradley joins WBZ/Boston on-air from WCAU/Philadelphia . . . Jimi Fox leaves KCBQ/San Diego and is replaced by Joel Denver from 96X/Miami. Bo Raines becomes new pd at 96X . . . Tony Berardini is new md at WBCN/Boston, replacing John Brody who joined Casablanca Records . . . Bob Gooding leaves WCAU-FM/Philadelphia to join Private Stock Records . . . WKTU/New York drops soft rock format and goes disco. Wanda Ramos Charres joins WKTU from md at WBLS/New York . . . Michael St. John resigns as pd at WMAK/Nashville and becomes pd at WHIN/Nashville. WMAK becomes a disco station . . . T. Morgan resigns as pd at WPEZ/Pittsburgh . . . Scotty Brink to morning at WNBC/New York replacing Lee Masters . . . Paul Drew discontinues consulting for RKO radio after 11 years . . . John Driscoll resigns as pd at Ten-Q/Los Angeles . . . Paul Christy leaves WNIC-FM/Detroit as pd . . . Jim Smith replaced as pd at WOKY/Milwaukee by Jeff Ryder, formerly of WBBF/Rochester . . . Dick Purtan joins CKLW/Windsor from WXYZ/Detroit doing mornings . . . Russ Knight new pd at WHK/Cleveland replacing John Webster . . . Charlie Tuna leaves KHJ/Los Angeles, is replaced on-air by True Don Blue from KDWB/Minneapolis . . .

(Continued on page 106)

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| Evelyn "Champagne" King | Vicki Sue Robinson |
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| | Bonnie Tyler |
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Radio Replay

(Continued from page 104)

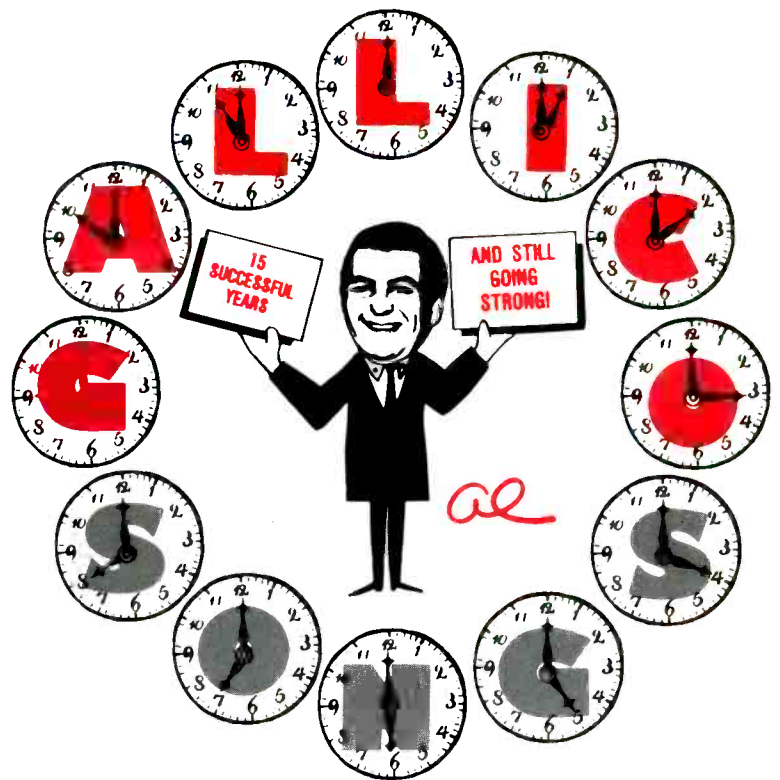
Charlie and Harrigan join WRKO/Boston doing mornings from KCBQ/San Diego . . . Charlie and Harrigan join KCBQ/San Diego doing mornings from WRKO/Boston . . . Bill Gable named pd at CKLW/Windsor replacing Dick Bozzi . . . Jerry Boulding named pd at KDIA/Oakland replacing Keith Adams . . . Dennis Waters new pd at WYNY(Y97)/New York from WRVR/New York . . . Lee Arnold leaves WAAF/Worcester as pd to join RCA promotion . . . Greg Allen new pd at KTLK/Denver replacing Rick Brady . . . Lee Armstrong new pd at WNOE-FM/New Orleans replacing Bobby Reno . . . Chuck Roberts new pd at KSLQ/St. Louis replacing Bill Bailey who left to become pd at WKYS/Washington, D.C. . . . Former pd at WPEZ/Pittsburgh T. Morgan joins Arista promotion . . . Charlie Tuna returns to mornings in Los Angeles at Ten-Q . . . Jon Kertzer leaves KZAM/Seattle to do promotion for Epic, Portrait, and Associated labels . . . In a major change for NBC radio, the high levels of the company realigned the executives. Irwin Segelstein became executive VP, broadcasting, Robert Mouny, executive VP, AM radio, Richard P. Verne executive VP, radio network, Jack G. Thayer, formerly president of NBC radio, became executive VP, special projects. Outside the company NBC hired Water R. Sabo from the American FM radio network, to be the executive VP of FM radio . . . Bree Bushaw leaves WYNY(Y97)/New York md and mornings. Bushaw is replaced by Les Davis and Roberta Altman, a morning team from WRVR/New York . . . Sonny Taylor resigns as pd at WWRL/New York . . . Bob Savage is new pd at WNOX/Knoxville from 13Q/Pittsburgh . . . John Duncan named pd at WAAF/Worcester . . . Chuck Evans new pd at KTLK/Denver . . . Jim Davis leaves WXYZ/Detroit as pd, is replaced by Bob Oakes from Susquehanna broadcasting . . . Mike O'Brian named pd at WBBF/Rochester . . . Allan Mitchell new pd at WBBM/Chicago . . . Dan Griffen new gm at WYNY(Y97)/New York from WOKY/Milwaukee . . . Al Brady joins NBC radio as national FM program director from WHDH/Boston, but a few weeks later decides to stay at WHDH . . . Jim Davis new pd at WPEZ/Pittsburgh . . . Cris Mitchell new pd at KROY/Sacramento . . . Charles Macatee named gm at KLIF/Dallas, replacing John Tyler . . . Ruth Meyer named director of program development for NBC radio network . . . Rochelle Staab leaves KIIS/

Los Angeles as pd . . . Beverly Mire joins WBLS/New York, from md at WPNX-FM . . . Edwards new pd at WROR-FM/Boston from WHBQ/Memphis . . . Sonny Taylor, former pd at WWRL/New York, joins Polydor as VP of special markets . . . Frank Holler new pd at WKLS/Atlanta from WDAI/Chicago . . . Jim Johnson resigns as pd at W-4/Detroit, continues as morning man . . . Jack Robertson named pd at WYYD/Pittsburgh, Barry Grant, formerly WDRC/Hartford, becomes director of programming for Gateway Broadcasting which includes WYDD and WKPA . . . Storer Broadcasting to sell radio properties, and concentrate on TV cable business . . . Paul Cassidy, former gm TenQ/Los Angeles, joins Centry Broadcasting as director of sales/west coast . . . 96KX/Denver drops AOR programming and switches to beautiful music format. Call letters are changed to KHOW-FM.

E.O.R. . . . The end of the road format, the one that was pioneered in this column, came all too close to me over the course of writing Radio Replay. Why would I dare think that the axe man cometh? Well, after 21 years in radio, a rear view mirror is necessary equipment. What you read here is not the beginning, but the end result of the work of a very patient senior editor, Howard Levitt. The followers of RW softball might know him as "Ol' Ragarm." Much in the style and the footsteps of Howard Hughes, Howie is rarely photographed; this I'm told is of his own choosing. Besides his ability as a hurler of spheroids, he's also a pitcher of proper nouns, adverbs, and most of all for me, punctuation marks. I am told by others at RW that to toil over my column is always a labor of love. Mr. Levitt's feelings about me are well hidden, since outwardly he appears to be at times discontent with my work. An example of his best goodbyes to me are as follows: "Dear Neil . . . It is with much sorrow and a sense of deep personal loss that I must inform you that your relationship with Record World has been terminated, effective last Tuesday.

If I can be of any help in your securing future employment in the record industry, please hesitate to ask. In my opinion your knowledge of the industry is exceeded only by your waistline. Take two and hit to left . . . Sincerely, Associate Chief." . . . "Dear Neil . . . "Due to unforeseen circumstances (i.e., the severing of this writer from his current means of bringing home the bacon), the Radio Replay column will be appearing on bi-monthly basis in the Police Gazette. Future plans include syndication in other fine publications, (Continued on page 166)

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#1 Most Promising Female Vocalist (R&B Singles)



#1 Most Promising Female Vocalist (R&B LP's)



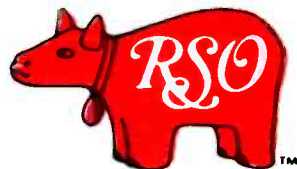
#1 Top New Female Vocalist (Disco)

Linda Clifford



1978 – It was a

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#1-Stigwood Music (BMI)

Billboard Easy Listening Singles Publishers of the Year

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Billboard Easy Listening Singles Publishers of the Year

- #1-Stigwood Music (BMI)*
- #3-Unichappell Music (BMI)*
- #11-Chappell Music (ASCAP)*

*Sincere thanks and warm Holiday Greetings
to the entire Chappell and Intersong family
in Los Angeles, Nashville, New York and Toronto—
it's multi-talented writers, dedicated staffs,
associated companies and friends, and the
numerous artists and producers who recorded our songs
and made this spectacular year possible.*



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RETAIL RAP

By MIKE FALCON

■ Oh, well . . . another year, another dollar. In viewing the first year of Retail Rap (or near-year, since it began in February), there have been some vacant spots where various pictures or articles should have appeared. There have been a few things RR mentioned, and probably should have passed on. But, in total, it was like every other new venture: some hits and some misses. Here are a few of each, summing up each month, enabling you to recap and relive those glorious moments.

FEBRUARY: The opening item in Retail Rap was the Las Vegas connection, wherein **David Gariano**, then manager of Garwood Van's Musicland in Las Vegas, detailed his full list price sale of "Saturday Night Fever" soundtracks. Not the most interesting lead, but it got us going. All copy filed in that lead was the result of a visit to Vegas to hear and review the **Kansas/Cheap Trick** double bill. For those of you (the two guys killing time near the water cooler) who wonder just how RR manages to come up with those occasional field reports, now's as good a time as any to describe the process: completely random. If we're out in the sticks, or in a city doing a convention, we simply try to hit as many retail outlets as possible. The results are, as some have suggested, fairly bizarre at times, but we just follow the roadmaps.

February was also the first time we mentioned **Jeff Lorber** and **Fusion**, doing an in-store at Everybody's in Portland. Lorber is still up to his heavy appearance schedule, having recently opened the Portland Lieberman one-stop. He also received second place in the top new group category in the *Record World* 1978 Jazz Awards, which are just desserts.

Other February developments included the first mention of Everybody's Records, which later became the most-mentioned chain, simply because they put out a newsletter and also place a lot of collect calls. The first plug, however, resulted a rather unusual outlook developing for the chain as VP **Mike Reff** claimed a 40 percent sales increase for one location . . . he did not know why the increase had occurred, however. Also the first contest held in a store in the RR column: Everybody's **Elvis Costello** "My Aim Is True" darts competition.

In looking back, we also see the first and possibly last mention of Pickwick's **Scott Young**, as he ranted about California record types wearing gold neckchains and unbuttoned shirts. Unfortunately, it has become very difficult to reach any Pickwick honcho for comment these days. **Howie "Wowie" Bernstein** also made the pages as a prime example of the belly button look as a UA merchandiser, one of **Larry Cohen's** "Cohen's Commandoes," also known as "The Display Dozen" or "The Twelve Days of Christmas."

A big bummer with Rhino Records, also mentioned about once a month, surfaced as **Harold Bronson**, punk rock impresario, could not choose a winner in the Rhino Songavision Contest. Every contestant had to incorporate the word "Rhino" into a song title, with the funniest winning free albums, a Gong Show visit, etc. Our own entries, "Fly Like A Rhino," "Ain't Gonna Bump With No Big Fat Rhino," and "Rhino A Place," hardly stirred the razor blade king.

Another service that proved to be precedent-setting was the Sam merchandising campaign, done up by ABC's **Barry Grieff** and **Herb Wood**, in which retailers dialed a toll-free number for display materials. The first plea for Retail Rap items was made, with the response a big zero. Thanks, guys and girls. I mean, it's not real easy, you know?

Speaking of pleasurable experiences, Playgirl's **Roberta Griefer**, then a sales honcho at Insight Dynamics, first made the pages of RW as a publicity sort at the UCLA seminar in entertainment publicity. She's now pounding on record company doors, looking for ads, while Pickwick's **Sue McDougall**, also mentioned in February, should be celebrating another wedding anniversary shortly. Distaff mentions also included Lieberman's **Clystene Wilson**, editor and publicist supreme, and A&M's **Jayne Neches**, who began the then-new sales research department. In total, four women who have already done much to eliminate traditional stereotypes in record company management circles. Also mentioned was **Ronnie Lippin**, RSO's head of publicity. Hmmm, **Mary Anne Campagna**, of Sire, made the same column. Must have been the spring fever.

MARCH: Universal Discount Records, Washington, D.C., was the first black-oriented account to submit an item. Prexy **Roy Watson's** promotional tie-in with a MacDonald's was a winner, bringing in a lot of new customers. It was reported as a first tie-in between an independent black retailer and the fast food kings.

Ahhhhh . . . the first incident with the blind typesetter, who has

released his wrath consistently on this columnist. Of course, my own tendency to reverse letters doesn't help any, but as Jayne Neches duties, to: "interfere more effectively with retailers" was inserted instead of "interface more effectively" the war was on. Since Elmo, the blind typesetter, always has last look at the copy, I sometimes appear even more stupid than is really the case. Tough job, but he pulls it off. First picture in Retail Rap: **Bruce Chisholm**, of Everybody's, moving to Downpour Distributing. Alas, **Jack Durkin**, who sold records within a disco, is no longer in business, and we have not heard from him since.

The Image Marketing crew, always happy to foot a lunch bill, found themselves looking at dollar corkage fees for taking off the caps of Nehi soda at a Peaches meeting. Also getting plugged was Music Plus, as **Tubes** lead singer **Fee Waybill** asked a Pantages audience to give the retailer a hand. **Sharon Knerr**, later mentioned as a rock fanatic in the Los Angeles Times, and now residing with her boyfriend up north, also made her first mention. The Music Plus employee was at virtually every concert we attended, and many we couldn't make. First in-store appearance picture was at 1812, with **Chuck Mangione** signing a 5x5 . . . photo compliments of Jayne Neches, of course.

APRIL: NARM madness as this writer, who had visited Louisiana as an armed forces type, went to the convene and did battle with harried hotel keepers, who were totally overwhelmed by the NARM deluge, no matter what the trade bulletins from the Chamber of Commerce said. The Gas Processors convention, held at the same time, provided a vivid contrast as the three-button suit types sweated their way around the streets, while NARM conventioners wore promo T-shirts to the street parties. Eucalyptus' **Fermin Perez**, now with CBS in Texas, found **Frankie Ford** in an old hotel, while California Record Distributing's **Craig Parker** gave disco dance lessons to the locals. Photographer **Ann Gentry**, prankster supreme, played friendly woman of the streets in approaching unsuspecting Cash Box editors **Dave Fulton** and **Ken Terry**; and Lincoln, Nebraska's Dirt Cheap Records debuted their new T-shirts. The model quickly went out of production, but has now been revived for year end use. Again, their address: 217 N. 11th St., Lincoln, Nebraska 68508. Tel. (402) 477-6061. New merchandising aids noted in April included the **Journey** and **Kansas** glitter 6-by-6's. A charity auction for the **Dusty Springfield** boards from Music Plus produced both money and goodwill. In-store video began to get more notice, with retailers divided as to just how the new merchandising aid could best be used.

How to cope with an in-store non-appearance was one topic in the Record Bar's newsletter that received some attention, as we continued coverage of retail newsletters produced in-house. Circles Records in Arizona held an **Isaac Stern** in-store, the first of a number of innovative and unusual appearances in the area. **Phil Willen**, later hosting the great Pickwick barbeque, made the pages as he took on indie marketing duties for a number of firms. **Jheryl Busby**, in the bay area for a **Roberta Flack** concert, took RR on an instant tour of San Francisco's retail hot spots. **Jonathan Boag**, jacket maker extraordinaire, received a RR listing. We can now report that his company has been sold to a Texas concern, and is called Fad Times/Head West. The phone number remains the same, (714) 433-3374. New Images, which did the *Record World* T-shirts (Los Angeles version), has also changed management, with **Susan Trexler** moving to California Images (213-875-1424), another T-shirt concern. We might as well mention Nashville's Tracks 29 at the same time. We were impressed by the quality of their jackets, as well the custom designs. An overall ailment for this aspect of the garment industry, however, seems to be holdups in delivery times. If there are any other jacket manufacturers out there you're happy with, please forward their names. We'll order a sample, take a close look, and publish the results. We'd still like to know who did the MCA/Record Bar jackets, which were unveiled at the Record Bar convene. Freight returns from Everybody's Records were a topic that received a lot of attention. We can undoubtedly look for more scrutiny in this area as returns due to defective merchandise continue to escalate and retailers take a closer look at unwarranted expenses.

MAY: RW's table of contents made a bow, but Retail Rap was inadvertently left off in the first week it could have been listed. Oh, well. For those of you who couldn't find it: page 44 on May 6th . . . Record Retail Report bit the dust, a shame in our opinion, since the tabloid served as a valuable merchandising aid. **Lee Clark** is now with the parent company, Inside 12x12, at the Fulfillment Center . . . Video again got some attention, as **Maury King** asked readers for their opinions in setting up a survey . . . Impressions of the NARM Retailer of the Year, Stark Records, at their convention, made RR a believer. President **Paul David** established a gracious hospitality for his employees, the labels and the press that was hard to follow. As a result

(Continued on page 146)

ABBA

AVERAGE
WHITE
BAND

BRIDES OF
FUNKENSTEIN

CERRONE

CHIC

ENGLAND DAN
AND
JOHN FORD
COLEY

ROBERTA
FLACK

ROBERTA
FLACK
DONNY
HATHAWAY

FOREIGNER

ARETHA
FRANKLIN

THE
ROLLING
STONES

TRAMMPS



The Atlantic Family is Proud of
all its Winners in Record World Magazine's
Year-End Poll



ATLANTIC, ATCO & CUSTOM LABELS

The Coast

(Continued from page 88)

by a wind machine while accompanied by **Pablo Cruise's** "Worlds Away." Around the corner, Retail Rap keeps its end of the bargain as RW's retail ace again works close personal friends into the woof and warp of his bi-weekly position papers. This time, though, he manages to sneak in not only his then-girlfriend, but half of the RW L.A. staff as well.

In the news: the RIAA reports '77 sales of \$3.5 billion, spurring new optimism for '78; the Supreme Court rules in favor of the FCC's controversial warning to WBAI-FM, regarding **George Carlin's** prophetic "Seven Dirty Words" routine; Island bows out of its independently-distributed format, moving to a licensing deal with Warner Bros.; A&M Records holds its annual meetings at the Beverly Wilshire, and for three days everybody in the lobby looks like they just walked off the set of "Annie Hall;" RSO's "Sgt. Pepper," boosted by the success of "Saturday Night Fever" and "Grease," ships three million units; CBS holds its convention at UCLA, with live talent showcases at the Century Plaza, and both staffers and guests spread throughout the west end as the mammoth gathering gets underway.

As for records, the emerging trend of the year turns out to have nothing to do with music: while the industry keeps growing up (or so tradesters and convention keynoters like to assert) in its marketing expertise, somebody has to be scooping up all the colored vinyl and picture discs. RW polls labels on the proliferation of pic-discs and singles and lps pressed in virtually every hue. COAST, as always, focuses on the heart of the matter, devoting its only major special pressing item of the year to the first square record, a **Kinks** ep.

Brickbats this month include both internal industry squabbles and scrutiny from without: L.A. county district attorney **John Van de Kamp** launches a probe into white collar crime in the entertainment industry, and while his primary target is clearly the film trade, Van de Kamp says he'll check the record biz as well... Less formal, but no less controversial, are remarks made by A&M chairman and co-founder **Jerry Moss**, who winds up his label's convention by citing the industry's majors, CBS and Warner Bros., for failing to set important industry standards.

On the job market, there's good news and bad—the good news is that veteran radio figures (including an old COAST fave, the irrepressible **Bonnie Simmons**, who departs the chair of vinylite philosophy—aka the PD's slot—at KSAN to join the Bunny in Burbank) are joining a number of label promo staffs. The bad news? That same trend could be sapping radio of some of its best lights. At the same time, a number of labels are reporting a lack of seasoned young executive talent to handle regional and field work.

COAST, always quick to ride a hot trend, keeps up to date with a long profile of the **Frankie Capp/Nat Pierce Juggernaut**, just so we'll be ready for the return of the big bands.

AUGUST—COAST kicks off a new month by recapping CBS' surreal video clips during its just-wrapped convention, highlighted by **Jack Cargo's** urbane reading of **Dylan's** "Baby, Stop Crying." Not quite so amusing is the news that Arista will release a new **Synergy** lp, on Passport, with an \$8.98 list. Although Arista's move stems from special clear pressings, by year's end a number of new releases by major acts, these pressed from standard issue black PVC, follow suit.

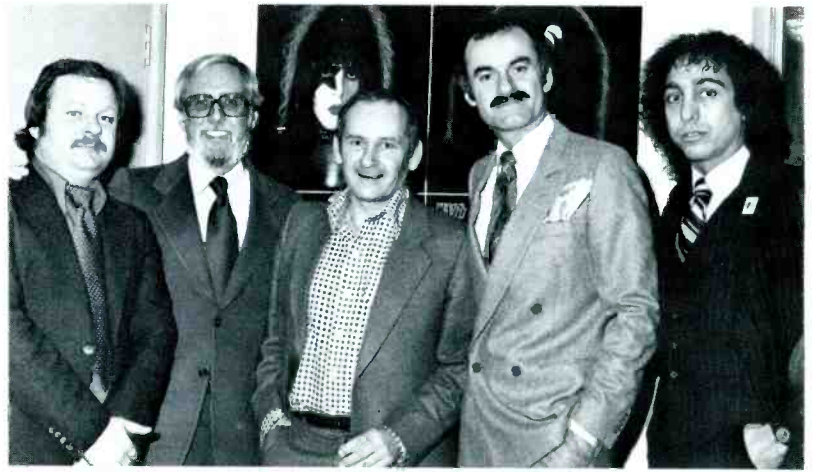
JET COMBAT became commonplace during the Korean War, but during the summer takes on new meaning as **Don Arden's** Jet label and members of **Electric Light Orchestra** sue their former distributor, United Artists. The Jet-UA rift, which had first surfaced in the

Hangin' Out



When RCA recording artists **Daryl Hall** and **John Oates** played two nights at the Santa Monica Civic Center recently, prominent radio programmers joined capacity audiences in welcoming the duo to the area. Seen backstage on the first night of the engagement are (from left): **Tommy Mottola**, president of **Champion Entertainment**; **Daryl Hall**; **John Sebastian**, program director of **KHJ-AM**, Los Angeles; **John Oates**; and **Bob Hamilton**, program director of **KRTH-AM**, Los Angeles.

Kiss Flick Bows in London



Pictured at the first London showing of the Kiss film, "Kiss Meets The Phantom Of The Park," are Record World's London manager **Philip Palmer**; **Mauri LaShower**, **Casablanca Records**; **Derek Honey**, **Pye Records (U.K.)** managing director; **Bill Aucoin**, **Kiss** manager; and **Lee Freedman**, **Kiss** merchandising.

weeks prior to UA's sale, now surfaces full-blown in a \$300 million suit; by year's end, new wrinkles emerge, with **Arden** and associates further charging UA has dumped a large volume of defective pressings into the marketplace... AT LEAST AS HEATED, but considerably less overwhelming financially, are efforts mounted by **Led Zeppelin** to squelch sales and airplay of a new classic-that-never-was, **Little Roger & The Goosebumps'** power-chorded reading of the main theme from "Gilligan's Island" as inimitably mated to "Stairway To Heaven." With **Louis Nizer** handling the legal mash notes, this unique statement on mass art in the '70s disappears from sight.

SEXUAL DISCRIMINATION mars an otherwise peppy month, as COAST first devotes yet more space to **Carlene Carter**, and one of its co-writers suddenly develops a strong loyalty to newcomers 1994—after meeting **Karen Lawrence**... Meanwhile, we blow the lid off another seamy industry tragedy—the usual "informed source" alerts us to the discriminatory policies of the Franklin Plaza Hotel, a secluded luxury spot in Hollywood that refuses to accept reservations from music biz folks.

Aurally, the emphasis is still on rock'n'roll, as **The Who's** first studio lp in three years finally arrives, **Joe Cocker** returns from the brink, and still more promising debut works arrive... If anyone questions RW's allegiance on rock's destiny, those are answered late in the month when **Bruce Springsteen** makes the cover, and most of the employees observe a hitherto undeclared high holy day in homage to the Boss.

COAST maintains its batting average this month, predicting good things for CBS-TV's "WKRP In Cincinnati" (it was shelved after a handful of airings), hiccuping in mid-sentence and thus losing the introduction (and most of the sense) to a shortie on **Jeff Baxter's** work with **The Bliss Band**, and maintaining our usual standards in an item on such promising newcomers as **The Baloney Heads**, **The Dead Kennedys** and **The Shut-Ins**... It's also a heavy month for the DIALOGUE, with **Pickwick's Chuck Smith** and **RSO's Al Coury** and **Rich Fitzgerald** among the subjects.

SEPTEMEER—Sales are booming, pressing plants are already moving to full-throttle production schedules and the majors are launching their traditional fall programs. Does this prevent the industry from going through more sudden shifts and unforeseen hurdles? Hardly. **Dick Kline** moves over to **Polydor**, **Arnie Orleans** to **ABC**, **Richard Perry's** **Planet** label bows, **Chrysalis** pacts with **Bronze**, and **EMI** shuffles its international management structure.

On the seventh, one of the most powerful rock'n'roll bands loses its powerplant: drummer **Keith Moon** dies, leaving more than just **The Who's** drummer stool vacant. That his passing closely follows the unveiling of the group's first new studio set in three years, and precedes the upcoming completion of two separate films, "The Kids Are Alright" and "Quadrophenia," could have been irony enough. That the same period also marked the band's 15th anniversary, and underscored their hardiness as rock'n'roll survivors, adds considerably to the sense of loss.

LATEST NON-TREND is the exodus east. After **Linda Ronstadt** announces her move to the Big Apple (and offers exactly the same rosy view of big city lights that carpetbaggers like us used to spout,

(Continued on page 130)

RECORD WORLD RETAIL REPORT

A survey of NEW product sales listed alphabetically in the nation's leading retail outlets

SALESMAKER OF THE WEEK



BRIEFCASE FULL OF BLUES
BLUES BROTHERS
Atlantic

TOP SALES

BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
BLONDES HAVE MORE FUN—Rod Stewart—WB
BACK TO EARTH—Cat Stevens—A&M
MINUTE BY MINUTE—Doobie Brothers—WB

CAMELOT/NATIONAL

BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
C'EST CHIC—Atlantic
GREATEST HITS—Barry Manilow—Arista
GREATEST HITS VOL. 2—Barbra Streisand—Col
JAZZ—Queen—Elektra
MINUTE BY MINUTE—Doobie Brothers—WB
MOTOR BOOTY AFFAIR—Parliament—Casablanca
THE GAMBLER—Kenny Rogers—UA
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

HANDLEMAN/NATIONAL

BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
C'EST CHIC—Atlantic
GREATEST HITS—Barry Manilow—Arista
GREATEST HITS—1974-1978—Steve Miller Band—Capitol
GREATEST HITS—Steely Dan—ABC
JAZZ—Queen—Elektra
LORD OF THE RINGS—Fantasy (Soundtrack)
WINGS GREATEST—Capitol
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

KORVETTES/NATIONAL

BACK TO EARTH—Cat Stevens—A&M
BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DESTINY—Jacksons—Epic
HERE, MY DEAR—Marvin Gaye—Tamla
LOVE BEACH—Emerson, Lake & Palmer—Atlantic
MOTOR BOOTY AFFAIR—Parliament—Casablanca
SHAKEDOWN STREET—Grateful Dead—Arista
TIME PASSAGES—Al Stewart—Arista
TRAVOLTA FEVER—John Travolta—Midsong Intl.

PEACHES/NATIONAL

BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
GET DOWN—Gene Chandler—20th Century
HEARTS OF STONE—Southside Johnny & the Asbury Jukes—Epic
LOU RAWLS LIVE—Phila. Intl.
SHAKEDOWN STREET—Grateful Dead—Arista
SPARK OF LOVE—Lenny Williams—ABC
THE GAMBLER—Kenny Rogers—UA
TOTALLY HOT—Olivia Newton-John—MCA

SOUND UNLIMITED/NATIONAL

BACKLESS—Eric Clapton—RSO
BONNIE POINTER—Motown
BROTHER TO BROTHER—Gino Vannelli—A&M
CHANGE OF HEART—Eric Carmen—Arista
HEMISPHERES—Rush—Mercury
LORD OF THE RINGS—Fantasy (Soundtrack)
MOTOR BOOTY AFFAIR—Parliament—Casablanca
NEXT OF KINH—Greg Kihn Band—Berserkley
TANTRUM—Ovation
TOTO—Col

KING KAROL/NEW YORK

ALONG THE RED LEDGE—Daryl Hall & John Oates—RCA
C'EST CHIC—Atlantic
CHAKA—Chaka Khan—WB
COMES A TIME—Neil Young—Reprise
52ND STREET—Billy Joel—Col
GREATEST HITS—Barry Manilow—Arista
GREATEST HITS—Commodores—Motown
GREATEST HITS VOL. 2—Barbra Streisand—Col
JAZZ—Queen—Elektra
TIME PASSAGES—Al Stewart—Arista

RECORD WORLD-TSS STORES/NEW YORK

A LEGENDARY PERFORMER, VOL. 3—Elvis Presley—RCA
BACK TO EARTH—Cat Stevens—A&M
BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DON'T CRY OUT LOUD—Melissa Manchester—Arista
MINUTE BY MINUTE—Doobie Brothers—WB
TOTALLY HOT—Olivia Newton-John—MCA
WINGS GREATEST—Capitol
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

FOR THE RECORD/BALTIMORE

ANGIE—Angela Bofill—Arista/GRP
BEST OF EARTH, WIND AND FIRE, VOL. 1—ARC/Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
C'EST CHIC—Atlantic
CROSSWINDS—Peabo Bryson—Capitol
LIGHT OF LIFE—Bar Kays—Mercury
MOTOR BOOTY AFFAIR—Parliament—Casablanca
STEP INTO OUR LIFE—Roy Ayers/Wayne Henderson—Polydor
TRUTH N' TIME—Al Green—Hi

WAXIE MAXIE/WASH., D.C.

BACK TO EARTH—Cat Stevens—A&M
BEST OF NORMAN CONNORS & FRIENDS—Buddah
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
CROSSWINDS—Peabo Bryson—Capitol
HERE, MY DEAR—Marvin Gaye—Tamla
IF YOU WANT BLOOD—AC/DC—Atlantic
LIGHT OF LIFE—Bar Kays—Mercury
SANCTUARY—J. Geils Band—EMI America
TOTALLY HOT—Olivia Newton-John—MCA
YOU FOOLED ME—Grey & Hanks—RCA

GARY'S/RICHMOND

BACK TO EARTH—Cat Stevens—A&M
BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
52ND STREET—Billy Joel—Col

GREATEST HITS—Barry Manilow—Arista
GREATEST HITS VOL. 2—Barbra Streisand—Col
STRANGER IN TOWN—Bob Seger & the Silver Bullet Band—Capitol
TOTALLY HOT—Olivia Newton-John—MCA
TOTO—Col
WILD & CRAZY GUY—Steve Martin—WB

PLATTERS/PHILADELPHIA

ANGIE—Angela Bofill—Arista/GRP
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
CROSSWINDS—Peabo Bryson—Capitol
EVERY 1'S A WINNER—Hot Chocolate—Infinity
HERE, MY DEAR—Marvin Gaye—Tamla
LET THE MUSIC PLAY—Arpeggio—Polydor
LOVE TRACKS—Gloria Gaynor—Polydor
SANCTUARY—J. Geils Band—EMI America
TNT—Tanya Tucker—MCA

RADIO 437/PHILADELPHIA

ANGIE—Angela Bofill—Arista/GRP
BACK TO EARTH—Cat Stevens—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DESIRE WIRE—Cindy Bullens—UA
EVERY 1'S A WINNER—Hot Chocolate—Infinity
GREATEST HITS VOL. 2—Barbra Streisand—Col
MILESTONE JAZZ STARS IN CONCERT—Milestone
SANCTUARY—J. Geils Band—EMI America
THE GREAT LONDON CONCERT—Ornette Coleman—Freedom

FATHERS & SONS/MIDWEST

BACK TO EARTH—Cat Stevens—A&M
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
DIRE STRAITS—WB
GET DOWN—Gene Chandler—20th Century
IF YOU WANT BLOOD—AC/DC—Atlantic
LIGHT OF LIFE—Bar Kays—Mercury
MILESTONE JAZZ STARS IN CONCERT—Milestone
MINUTE BY MINUTE—Doobie Brothers—WB
MISPLACED IDEALS—Sad Cafe—A&M
MOLLY HATCHETT—Epic

RECORD REVOLUTION/CLEVELAND

ALIVE ON ARRIVAL—Steve Forbert—Nemperor
BABYLON BY BUS—Bob Marley & the Wailers—Island
BACK TO EARTH—Cat Stevens—A&M
BACKLESS—Eric Clapton—RSO
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
K-SCOPE—Phil Manzanera—Polydor
MINUTE BY MINUTE—Doobie Brothers—WB
MISPLACED IDEALS—Sad Cafe—A&M
WHAT I DID ON MY SUMMER VACATION—Mitch Ryder—Seeds & Stems

MUSIC STOP/DETROIT

BACK TO EARTH—Cat Stevens—A&M
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
GREATEST HITS—Barry Manilow—Arista
GREATEST HITS—1974-1978—Steve Miller Band—Capitol
HEMISPHERES—Rush—Mercury
JAZZ—Queen—Elektra
SANCTUARY—J. Geils Band—EMI America
TOTALLY HOT—Olivia Newton-John—MCA

TOTO—Col
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

RAINBOW/CHICAGO

BACK TO EARTH—Cat Stevens—A&M
BEST OF EARTH, WIND & FIRE, VOL. 1—ARC/Col
BLONDES HAVE MORE FUN—Rod Stewart—WB
C'EST CHIC—Atlantic
GREATEST HITS—Steely Dan—ABC
MORE SONGS ABOUT BUILDINGS & FOOD—Talking Heads—Sire
NICOLETTE—Nicolette Larson—WB
SANCTUARY—J. Geils Band—EMI America
SHAKEDOWN STREET—Grateful Dead—Arista
STARDUST—Willie Nelson—Col

ROSE RECORDS/CHICAGO

ALICIA BRIDGES—Polydor
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
C'EST CHIC—Atlantic
GET DOWN—Gene Chandler—20th Century
HEMISPHERES—Rush—Mercury
JAZZ—Queen—Elektra
MINUTE BY MINUTE—Doobie Brothers—WB
MOTOR BOOTY AFFAIR—Parliament—Casablanca
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

DISCOUNT RECORDS/ST. LOUIS

BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
EVERY 1'S A WINNER—Hot Chocolate—Infinity
LIGHT OF LIFE—Bar Kays—Mercury
LOVE TRACKS—Gloria Gaynor—Polydor
MIDNIGHT DIAMOND—Dobie Gray—Infinity
MINUTE BY MINUTE—Doobie Brothers—WB
MISPLACED IDEALS—Sad Cafe—A&M
PATRICK MORAZ—Charisma
SECRET AGENT—Chick Corea—Polydor

MUSHROOM/NEW ORLEANS

C'EST CHIC—Atlantic
CHERYL LYNN—Col
CROSSWINDS—Peabo Bryson—Capitol
EQUINOXE—Jean Michel Jarre—Polydor
GREATEST HITS VOL. 2—Barbra Streisand—Col
HERE, MY DEAR—Marvin Gaye—Tamla
LIGHT OF LIFE—Bar Kays—Mercury
MOTOR BOOTY AFFAIR—Parliament—Casablanca
THE WIZ—Casablanca (Soundtrack)
WINGS GREATEST—Capitol

SOUND TOWN/DALLAS

CHILDREN OF SANCHEZ—Chuck Mangione—A&M
CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
CRUISIN'—Village People—Casablanca
FROM THE INSIDE—Alice Cooper—WB
MINUTE BY MINUTE—Doobie Brothers—WB
MOTOR BOOTY AFFAIR—Parliament—Casablanca
NICOLETTE—Nicolette Larson—WB
ON THE EDGE—Sea Level—Capricorn
WANTED—Richard Pryor—WB
WINGS GREATEST—Capitol

INDEPENDENT RECORDS/COLORADO

BLACK NOISE—FM—Visa
BLONDES HAVE MORE FUN—Rod Stewart—WB
BONNIE POINTER—Motown
ENERGY—Pointer Sisters—Planet
GET DOWN—Gene Chandler—20th Century

LIGHT OF LIFE—Bar Kays—Mercury
MINUTE BY MINUTE—Doobie Brothers—WB
MOTOR BOOTY AFFAIR—Parliament—Casablanca
TENDER IS THE NIGHT—THP Orchestra—Butterfly
WHAT YOU WAITIN' FOR—Stargard—MCA

SOUND WAREHOUSE/COLORADO SPRINGS

BLONDES HAVE MORE FUN—Rod Stewart—WB
GREATEST HITS—Barry Manilow—Arista
JAZZ—Queen—Elektra
LIGHT OF LIFE—Bar Kays—Mercury
MINUTE BY MINUTE—Doobie Brothers—WB
MOTOR BOOTY AFFAIR—Parliament—Casablanca
THE MAN—Barry White—20th Century
TOTALLY HOT—Olivia Newton-John—MCA
TOUCH DOWN—Bob James—Col/Tappan Zee
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

CIRCLES/ARIZONA

BACK TO EARTH—Cat Stevens—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB
BONNIE POINTER—Motown
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
MINUTE BY MINUTE—Doobie Brothers—WB
MY OWN HOUSE—David Bromberg Band—Fantasy
SANCTUARY—J. Geils Band—EMI America
TRUTH N' TIME—Al Green—Hi
WANTED—Richard Pryor—WB
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

LICORICE PIZZA/LOS ANGELES

AN AMERICAN PRAYER—Jim Morrison & the Doors—Elektra
BACK TO EARTH—Cat Stevens—A&M
EQUINOXE—Jean Michel Jarre—Polydor
FEEL THE NEED—Leif Garrett—Scotti Brothers
FLY AWAY—Voyage—Marlin
LEGEND—Poco—ABC
MINUTE BY MINUTE—Doobie Brothers—WB
MISPLACED IDEALS—Sad Cafe—A&M
NICOLETTE—Nicolette Larson—WB
SHOT OF LOVE—Lakeside—Solar

EUCALYPTUS RECORDS/WEST & NORTHWEST

BACK TO EARTH—Cat Stevens—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB
BONNIE POINTER—Motown
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
CLOSE PERSONAL FRIEND—Robert Johnson—Infinity
HOG HEAVEN—Elvin Bishop—Capricorn
MINUTE BY MINUTE—Doobie Brothers—WB
SANCTUARY—J. Geils Band—EMI America
2 HOT—Peaches & Herb—Polydor
WINGS GREATEST—Capitol

EVERYBODY'S RECORDS/NORTHWEST

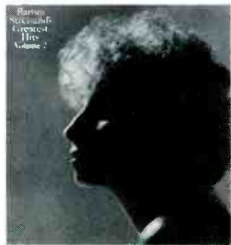
BACK TO EARTH—Cat Stevens—A&M
BLONDES HAVE MORE FUN—Rod Stewart—WB
BRIEFCASE FULL OF BLUES—Blues Brothers—Atlantic
C'EST CHIC—Atlantic
DIRE STRAITS—WB
EQUINOXE—Jean Michel Jarre—Polydor
MINUTE BY MINUTE—Doobie Brothers—WB
NICOLETTE—Nicolette Larson—WB
TO THE LIMIT—Joan Armatrading—A&M
YOU DON'T BRING ME FLOWERS—Neil Diamond—Col

RECORD WORLD ALBUM CHART

PRICE CODE: F — 6.98 G — 7.98 H — 8.98 I — 9.98 J — 11.98 K — 12.98 L — 13.98

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

DEC. 30 DEC. 23



WKS. ON CHART	5	H	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52							
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53	58	GREATEST HITS	COMMODORES/Motown M7 912R1	5	G
54	51	ACE FREHLEY	/Casablanca NBLP 7121	13	G
55	56	FEEL THE NEED	LEIF GARRETT/Scotti Bros. SB 7100 (Atl)	4	G
56	54	CHANSON	/Ariola SW 50039	11	G
57	61	PETER CRISS	/Casablanca NBLP 7122	13	G
58	70	SANCTUARY	J. GEILS/EMI-America SO 17006	3	G
59	64	STEALIN' HOME	IAN MATTHEWS/Mushroom MRS 5012	6	G
60	89	WILLIE AND FAMILY LIVE	WILLIE NELSON/Columbia KC2 35652	3	J
	61	60	PAUL STANLEY/Casablanca NBLP 7123	13	G
62	67	TNT TANYA	TUCKER/MCA 3066	4	G
63	49	ONE NATION UNDER A GROOVE	FUNKADELIC/Warner Bros. BSK 3209	14	G
64	46	IS IT STILL GOOD TO YA	ASHFORD & SIMPSON/Warner Bros. BSK 3219	17	G
65	66	LOVE BEACH	EMERSON, LAKE & PALMER/Atlantic SD 19211	3	G
66	55	REED SEED	GROVER WASHINGTON, JR./Motown M7 910R1	13	G
67	53	WHO ARE YOU THE WHO	/MCA 3050	17	G
68	71	PLAYIN' TO WIN	OUTLAWS/Arista AB 4205	6	G
69	62	THE CARS	/Elektra 6E 135	22	G
70	78	CHERYL LYNN	/Columbia JC 35486	3	G
71	75	INNER SECRETS	SANTANA/Columbia FC 35600	10	H
72	77	LORD OF THE RINGS	(ORIGINAL SOUNDTRACK)/Fantasy LOR 1	3	K
73	73	GREATEST HITS	THE MARSHALL TUCKER BAND/Capricorn CPN 0124	9	G
74	63	MR. GONE	WEATHER REPORT/ARC/Columbia JC 35358	12	G
75	90	LIGHT OF LIFE	BAR-KAYS/Mercury SRM 1 3732	2	G
76	83	THE GOLDEN TOUCH	CERRONE/Cotillion SD 5209 (Atl)	4	G
77	65	SWITCH	/Gordy G7 980R1 (Motown)	17	G
78	69	SECRETS	GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189	14	G
79	76	MORE SONGS ABOUT BUILDINGS AND FOOD	TALKING HEADS/Sire SRK 6058 (WB)	8	G
80	72	LET'S KEEP IT THAT WAY	ANNE MURRAY/Capitol ST 11743	14	G
81	59	WAVELENGTH	VAN MORRISON/Warner Bros. BSK 3212	12	G
82	82	Q: ARE WE NOT MEN? A: WE ARE DEVO	DEVO/Warner Bros. BSK 3239	5	G
83	74	YOU HAD TO BE THERE	JIMMY BUFFETT/ABC AK 1008/2	6	K
84	88	TO THE LIMIT	JOAN ARMATRADING/A&M SP 4732	5	G
85	91	BACK TO THE BARS	TODD RUNDGREN/Bearsville 2BRX 6986 (WB)	2	K
86	99	ALICIA BRIDGES	/Polydor PD 1 6158	2	G
87	96	AN AMERICAN PRAYER	JIM MORRISON AND THE DOORS/Elektra 6E 502	2	H

CHARTMAKER OF THE WEEK

88 101 TOUCH DOWN
BOB JAMES
Columbia/Tappan Zee JZ 35594

89	98	FROM THE INSIDE	ALICE COOPER/Warner Bros. BSK 3263	2	G
90	112	SESAME STREET FEVER	VARIOUS ARTISTS/Sesame Street CTW 79005	1	G
91	97	PHOTO-FINISH	RORY GALLAGHER/Chrysalis CHR 1170	2	G
92	107	BONNIE POINTER	/Motown M7 911R1	1	G
93	117	GET DOWN	GENE CHANDLER/20th Century Fox/Chi Sound T 578	1	G
94	106	"WANTED"	RICHARD PRYOR LIVE IN CONCERT/Warner Bros. 2BSK 3264	1	X
95	92	MONEY TALKS	BAR-KAYS/Stax 4106 (Fantasy)	3	G
96	100	HEARTS OF STONE	SOUTHSIDE JOHNNY & THE ASBURY JUKES/Epic JE 35488	3	G
97	102	MOVE IT ON OVER	GEORGE THOROGOOD & THE DESTROYERS/Rounder 3024	1	G
98	115	BOBBY CALDWELL	/Clouds 8804 (TK)	1	G
99	109	CHRISTMAS PORTRAIT	CARPENTERS/A&M SP 4726	1	G
100	127	THE GAMBLER	KENNY ROGERS/United Artists UA LA 934 H	1	G

CAPITOL RECORDS & SPECTACOLOR TEAM UP
 TO SELL STEVE MILLER RECORDS AT THE
 GREATEST "CROSSROADS OF THE WORLD"



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Record World CHARTS IN REVIEW

#1 Jazz

	Date	Record	Artist	Label
January	7	Reach For It	George Duke	Epic
	14	Reach For It	George Duke	Epic
	21	Live At The Bijou	Grover Washington, Jr.	Kudu (Motown)
	28	Live At The Bijou	Grover Washington, Jr.	Kudu (Motown)
February	4	Live At The Bijou	Grover Washington, Jr.	Kudu (Motown)
	11	Live At The Bijou	Grover Washington, Jr.	Kudu (Motown)
	18	Weekend In L.A.	George Benson	Warner Bros.
	25	Weekend In L.A.	George Benson	Warner Bros.
March	4	Weekend In L.A.	George Benson	Warner Bros.
	11	Weekend In L.A.	George Benson	Warner Bros.
	18	Weekend In L.A.	George Benson	Warner Bros.
	25	Weekend In L.A.	George Benson	Warner Bros.
April	1	Weekend In L.A.	George Benson	Warner Bros.
	8	Weekend In L.A.	George Benson	Warner Bros.
	15	Weekend In L.A.	George Benson	Warner Bros.
	22	Weekend In L.A.	George Benson	Warner Bros.
	29	Weekend In L.A.	George Benson	Warner Bros.
May	6	Weekend In L.A.	George Benson	Warner Bros.
	13	Weekend In L.A.	George Benson	Warner Bros.
	20	Weekend In L.A.	George Benson	Warner Bros.
	27	Weekend In L.A.	George Benson	Warner Bros.
June	3	Feels So Good	Chuck Mangione	A&M
	10	Feels So Good	Chuck Mangione	A&M
	17	Feels So Good	Chuck Mangione	A&M
	24	Feels So Good	Chuck Mangione	A&M
July	1	Feels So Good	Chuck Mangione	A&M
	8	Feels So Good	Chuck Mangione	A&M
	15	Sounds . . . And Stuff Like That!!	Quincy Jones	A&M
	22	Sounds . . . And Stuff Like That!!	Quincy Jones	A&M
	29	Sounds . . . And Stuff Like That!!	Quincy Jones	A&M
August	5	Sounds . . . And Stuff Like That!!	Quincy Jones	A&M
	12	Sounds . . . And Stuff Like That!!	Quincy Jones	A&M
	19	Images	The Crusaders	ABC
	26	Images	The Crusaders	ABC
September	2	Images	The Crusaders	ABC
	9	Images	The Crusaders	ABC
	16	Images	The Crusaders	ABC
	23	Images	The Crusaders	ABC
	30	Images	The Crusaders	ABC
October	7	Images	The Crusaders	ABC
	14	Children Of Sanchez	Chuck Mangione	A&M
	21	Children Of Sanchez	Chuck Mangione	A&M
	28	Children Of Sanchez	Chuck Mangione	A&M
November	4	Reed Seed	Grover Washington, Jr.	Motown
	11	Reed Seed	Grover Washington, Jr.	Motown
	18	Reed Seed	Grover Washington, Jr.	Motown
	25	Reed Seed	Grover Washington, Jr.	Motown
December	2	Mr. Gone	Weather Report	ARC/Columbia
	9	Reed Seed	Grover Washington, Jr.	Motown
	16	Reed Seed	Grover Washington, Jr.	Motown
	23	Reed Seed	Grover Washington, Jr.	Motown

WHAT A WAY TO END 1978

● **EARTH, WIND & FIRE**
"SEPTEMBER"

Al Miller

● **MELISSA MANCHESTER**
"DON'T CRY OUT LOUD"

Peter Allen

● **BARRY MANILOW**
"SOMEWHERE IN THE NIGHT"

*Will Jennings
Richard K. Kaw*

● **OLIVIA NEWTON-JOHN**
"A LITTLE MORE LOVE"

John Farrar

A VERY SPECIAL THANK YOU FROM THE WRITERS AT
ALMO / IRVING / RONDOR INTERNATIONAL

101 THE SINGLES CHART 150

DECEMBER 30, 1978

DEC. 30	DEC. 23	ARTIST	SON	REMARKS
101	101	MIDNIGHT GIRL Lenny Williams/ABC 12433 (Spec-O-Lite/Traco/Jobete/Stone Diamond, BMI)		
102	128	SILVER LINING PLAYER/RSO 914 (Touch of Gold/Crowbeck/Stigwood, BMI)		
103	—	THIS MOMENT IN TIME Engelbert Humperdinck/Epic 8 50632 (Silver-Blue, ASCAP)		
104	103	MIDNIGHT SUN Shaun Cassidy/Warner/Curb 8698 (ABC, ASCAP)		
105	—	NEED YOU BADLY Ted Nugent/Epic 8 50648 (Magicland, ASCAP)		
106	124	STORMY SANTANA/Columbia 3 10873 (Low-Sal, BMI)		
107	102	BEFORE THE RAIN Lee Oskar/Elektra 45538 (Far Out/IKke-Bad, ASCAP)		
108	113	C'MON LITTLE MAMA Guess Who/Hilltak 7803 (Atl) (Salom/Guess Who, BMI)		
109	112	TAKE IT ANYWAY YOU WANT IT The Outlaws/Arista 0378 (Hustlers, BMI)		
110	111	DANCIN' SHOES Faith Band/Village 202 (Mercury) (Canal, BMI)		
111	127	HAVEN'T STOPPED DANCING YET Gonzalez/Capitol 4647 (Old "Eye"/Buckwheat, ASCAP)		
112	107	LOVE ON THE REBOUND The Dodgers/Polydor 14515 (Ackee, ASCAP)		
113	—	SHINE ON SILVER MOON Marilyn McCoo & Billy Davis, Jr./Columbia 10806 (Don Kirshner, BMI/Kirshner Song, ASCAP)		
114	105	LOVE ME AGAIN Rita Coolidge/A&M 2090 (Almo, ASCAP/Irving, BMI)		
115	117	I WANT YOU AROUND ME George McCrae/TK 1032 (Sherlyn/Harrick, BMI)		
116	118	AIN'T THAT ENOUGH FOR YOU John Davis & The Monster Orchestra/Sam 5011 (CBS) (Midsong/Mideb/John Davis, ASCAP)		
117	119	HOLY GHOST Bar-Kays/Stax 3216 (Fantasy) (East Memphis, BMI)		
118	120	RUN HOME GIRL Sad Cafe/A&M 2111 (Man-Ken, BMI)		
119	—	CASABLANCA Dane Donahue/Columbia 3 10883 (Seldak, ASCAP)		
120	121	GANGSTER OF LOVE Johnny Guitar Watson/DJM 1101 (Mercury) (Vir-Jon, BMI)		
121	141	BAD BREAKS Cat Stevens/A&M 2109 (Ashtar/Colgems-EMI, ASCAP)		
122	123	SHOOT ME (WITH YOUR LOVE) Tasha Thomas/Atlantic 3542 (Velocity, BMI)		
123	114	GANGSTER ON THE LOOSE Richard Supa/Polydor 14520 (Colgems-EMI/Glory, ASCAP)		
124	126	LIVIN' IT UP (FRIDAY NIGHT) Bell & James/A&M 2069 (Mighty Three, BMI)		
125	109	LET THE SONG LAST FOREVER Dan Hill/20th Century Fox 2392 (Welbeck, ASCAP/ATV-Mann & Weil, BMI)		
126	—	GIVING UP, GIVING IN Three Degrees/Ariola 7721 (Heath Levy/April, ASCAP)		
127	104	IN THE NIGHT-TIME Michael Henderson/Buddah 600 (Arista) (Electrozz, ASCAP/Intense, BMI)		
128	129	TRANQUILLO (MELT MY HEART) Carly Simon/Elektra 45544 (C'est, ASCAP/Country Road, BMI)		
129	130	I'M GONNA MAKE YOU LOVE ME The Blend/MCA 30961 (Overnight, BMI)		
130	116	YOU'RE GONNA GET WHAT'S COMING Robert Palmer/Island 8698 (WB) (Ackee, ASCAP)		
131	132	EVERY NIGHT Phoebe Snow/Columbia 3 10856 (Maclen, BMI)		
132	—	LOVE VIBRATION Joe Simon/Spring 190 (Polydor) (Possie/Teddy Randozzo, BMI)		
133	106	(I'M JUST THINKING ABOUT) COOLING OUT Jerry Butler/Phila. Intl. 33656 (CBS) (Mighty Three, BMI/Fountain, ASCAP)		
134	133	RHYTHM OF THE RAIN Jacky Ward/Mercury 55047 (Warner-Tamerlane, BMI)		
135	135	(YOU GOTTA WALK AND) DON'T LOOK BACK Peter Tosh/Rolling Stones 19308 (Atl) (Jobete, ASCAP)		
136	136	I WILL PLAY A RHAPSODY Burton Cummings/Portrait 6 70024 (Kiss, ASCAP)		
137	—	NEVER HAD A LOVE LIKE THIS BEFORE Tavares/Capitol 4658 (Medad/Irving, BMI)		
138	—	IS IT STILL GOOD TO YA Ashford & Simpson/Warner Bros 8710 (Nick-O-Val, ASCAP)		
139	125	I WANNA MAKE LOVE TO YOU Randy Brown/Parachute 517 (Casablanca) (Irving, BMI)		
140	142	SINGLE AGAIN/WHAT TIME DOES THE BALOON GO UP Odyssey/RCA 11399 (Blackwood/Randell/Featherbed, BMI)		
141	143	CATCH ME (GIVE ME A SIGN, SHOW ME A REASON) Snail/Cream 7830 (Blue Avenue/Churn, ASCAP)		
142	131	THE MOMENT THAT IT TAKES Trooper/MCA 40968 (Survivor/UsKids/Little Kids/YourKids, PRO, BMI, CAPAC, ASCAP)		
143	144	I'VE DONE ENOUGH DYIN' TODAY Larry Gatlin/Monument 270 (First Generation, BMI)		
144	134	REMEMBER Greg Kihn/Beserkley 5749 (Janus) (Rye Boy, no licensee listed)		
145	137	DOWN SOUTH JUNKIN' Lynyrd Skynyrd/MCA 40957 (Duchess/Hustlers Ink, BMI)		
146	138	TULSA TIME Don Williams/ABC 12425 (Bilbo, ASCAP)		
147	139	NEVER BE THE SAME Chilliwack/Mushroom 7038 (Chilliwack/Mushtones, BMI)		
148	140	WHAT A NIGHT City Boy/Mercury 14032 (Zamba/City Boy/Chappell, ASCAP)		
149	145	WHAT GOES UP Alan Parsons Project/Arista 0352 (Wolfsongs/Careers/Irving, BMI)		
150	146	ALL I WANNA DO Doucette/Mushroom 1036 (Andora, ASCAP)		

ALPHABETICAL LISTING SINGLES CHART PRODUCER, PUBLISHER, LICENSEE

ALIVE AGAIN Phil Ramone & Chicago (Make Me Smile, ASCAP).....	56	LOVE DON'T LIVE HERE ANYMORE N. Whitfield (May Twelfth/Warner-Tamerlane).....	25
A LITTLE LOVIN' Harry Hinde (Perren-Vibes, ASCAP).....	98	MAC ARTHUR PARK Giorgio Moroder & Pete Bellote (Canopy, ASCAP).....	11
A LITTLE MORE LOVE John Farrar (John Farrar/Irving, BMI).....	24	MANANA N. Putman (Coral Reefer/Outer Banks, BMI).....	86
A MAN I'LL NEVER BE Tom Scholz (Pure Songs, ASCAP).....	41	MARY JANE Rick James & Art Stewart (Stone Diamond, BMI).....	47
ANGEL DUST Scott-Heron/Jackson (Brouhaha, ASCAP).....	97	MY BEST FRIENDS GIRL Roy Thomas Baker (Lido, BMI).....	55
ANIMAL HOUSE K. Vance (Stephen Bishop/Duchess, BMI).....	71	MY LIFE Phil Ramone (Impulsive/April, ASCAP).....	3
AQUA BOOGIE G. Clinton (Rubberband, BMI).....	99	NEW YORK GROOVE E. Kramer/Frehley (April/Russell Ballard, ASCAP).....	23
BABY I'M BURNIN' G. Klein (Velvet Apple, BMI).....	69	NOT FADE AWAY Jerry Goldstein (MPL, BMI).....	96
BICYCLE RACE/FAT BOTTOMED GIRLS Queen & Roy Thomas Baker (Beechwood, BMI).....	31	NO TELL LOVER Phil Ramone & Group (Com/Street Sense/Polish Prince, ASCAP).....	63
BLUE MORNING, BLUE DAY Olsen/Jones/McDonald (Somerset/Evansong/WB, BMI).....	65	NOW THAT WE FOUND LOVE A Sadkin & Group (Mighty Three, BMI).....	87
CAN YOU FOOL Glen Campbell & Tom Thacker (Royal Oak/Windstar, ASCAP).....	64	ONE LAST KISS Joe Wissert (Center City, ASCAP).....	54
CHANGE OF HEART Carmen (Camex, BMI).....	49	OOH BABY BABY Peter Asher (Jobete, ASCAP).....	16
DANCING IN THE CITY C. Neil (Francis Day & Hunter, no licensee listed).....	80	OUR LOVE (DON'T THROW IT ALL AWAY) Barry Gibb (Stigwood/Unichappell, BMI).....	9
DANCIN' SHOES Paul Davis (Canal, BMI).....	59	PART TIME LOVE Elton John & Clive Franks (Jodrell/Leeds, ASCAP).....	28
DA YA THINK I'M SEXY? T. David (Riva/WB/Nile Streak, ASCAP).....	30	PLEASE COME HOME FOR CHRISTMAS Szymczyk (Fort Knox, BMI).....	32
DON'T CRY OUT LOUD H. Maslin (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI).....	35	PROMISES G. Johns (Narvah, BMI).....	18
DON'T HOLD BACK David Williams & James Jamerson (Kichelle/Jamersonian/Cos-K, ASCAP).....	29	RADIOACTIVE Delaney-Simmons (Kiss, ASCAP).....	50
DON'T WANT TO LET ME DOWN Vini Poncia (Kiss/Rock Steady, ASCAP).....	98	READY TO TAKE A CHANCE AGAIN B. Manilow & R. Dante (Ensign/Kamikaze, BMI).....	62
DOUBLE VISION Keith Olsen, Mick Jones & Ian McDonald (Somerset Songs/Evansong/WB, ASCAP).....	61	RUN FOR HOME Gus Dudgeon (Crazy Chappell, ASCAP).....	53
EASY DRIVER Bob James (Blue Tampa/Streamline, BMI).....	72	SEPTEMBER Maurice White (Saggifire/Irving/Charleyville, BMI/Steelchest, ASCAP).....	7
EVERY 1'S A WINNER M. Most (Finchley, ASCAP).....	19	SHAKE IT Robertson & Matthews (Steamed Clam, BMI).....	27
EVERY TIME I THINK OF YOU Ron Nevison (X-Ray/Jacon, BMI).....	83	SHAKE YOUR GROOVE THING Not listed (Perren-Vibes, ASCAP).....	58
FIRE Richard Perry (Bruce Springsteen, ASCAP).....	21	SHARING THE NIGHT TOGETHER Ron Haffkine (Music Mill, ASCAP/Alan Cartee, BMI).....	6
FOREVER AUTUMN Jeff Wayne (Duchess, BMI).....	93	SHATTERED Glimmer Twins (Colgems, ASCAP).....	44
FREE ME FROM MY FREEDOM J. Bowen & B. Gordy (Jobete/Stone Diamond, BMI).....	100	SOMEWHERE IN THE NIGHT Manilow & Dante (Irving/Rondon, BMI).....	43
GET DOWN Carl Daves (Gaetana/Cachand/Cissi, BMI).....	81	SOUL MAN Bob Tischler (Walden/Birdees, ASCAP).....	33
GOOD LOVIN' L. George (Hudson Bay, BMI).....	94	STRANGE WAY Tom Dowd, Ron Albert & Howard Albert (Stephen Stills/Warner-Tamerlane/El Sueno, BMI).....	17
GOT TO BE REAL Marty & David Paich (Butterfly/Gong, BMI/Hudmar/Cotaba, ASCAP).....	13	SWEET LIFE Phil Benton & Paul Davis (Webb IV, BMI/Tanta/Chappell, ASCAP).....	15
HOLD ME, TOUCH ME P. Stanley (Kiss, ASCAP).....	42	TAKE ME TO THE RIVER Brian Eno & Group (Jec/Al Green, BMI).....	85
HOLD THE LINE Toto (Hudmar, ASCAP).....	8	TAKE THAT TO THE BANK Griffey/Sylvers (Rosy, ASCAP).....	45
HOME AND DRY Murphy-Rafferty (Hudson Bay, BMI).....	37	THE DREAM NEVER DIES G. Cape (Welback, no licensee).....	68
HOT CHILD IN THE CITY Mike Chapman (Beechwood, BMI).....	52	THE FOOTBALL CARD Glenn Sutton (Flagship, BMI).....	76
HOW MUCH I FEEL Piro & Ambrosia (Rubicon, BMI).....	51	THE GAMBLER L. Butler (Writers Night, ASCAP).....	46
HOW YOU GONNA SEE ME NOW David Foster (Ezra/Candlewood, BMI/Jodrell, ASCAP).....	22	TIME PASSAGES Alan Parsons (Dum/Frabiou/Approximate, No license).....	12
I BELIEVE YOU R. Carpenter (Musicways/Flying Addressi, BMI).....	88	TOO MUCH HEAVEN Bee Gees, Karl Richardson & Alby Galuten (Music For UNICEF, BMI).....	2
I DON'T KNOW IF IT'S RIGHT T. Life (Six Continents/Mills & Mills, BMI).....	67	WE BOTH DESERVE EACH OTHER'S LOVE B. Martin (Almo/McRovoc, ASCAP/Irving/McDorshon, BMI).....	95
I DON'T WANT TO LOSE YOU Foster (Hot-Cha/Six Continents, BMI).....	60	WE'VE GOT TONITE B. Seger (Gear, ASCAP).....	14
I JUST WANNA STOP Gino Vannelli & Ross Vannelli (Ross Vannelli, BMI).....	38	WHAT YOU WON'T DO FOR LOVE Holloway (Sherlyn/Lindseyanne, BMI).....	74
I LOVE THE NIGHTLIFE (DISCO ROUND) S. Buckingham (Lowery, BMI).....	10	WHO DO YA LOVE Casey & Finch (Sherlyn/Harrick, BMI).....	90
I'M EVERY WOMAN Arif Mardin (Nick-O-Val, ASCAP).....	26	YMCA Jacques Morali (Green Light, ASCAP).....	5
I'M SO INTO YOU Peabo Bryson & Johnny Pate (WB/Peabo, ASCAP).....	91	YOU DON'T BRING ME FLOWERS Bob Gaudio (Stonebridge/Threesome, ASCAP).....	4
INSTANT REPLAY Dan Hartman (Silver Steed, BMI).....	36	YOU MAKE ME FEEL (MIGHTY REAL) Fuqua & Sylvester (Bee Keeper/Tipsy, ASCAP).....	82
I WAS MADE FOR DANCIN' M. Lloyd (Michaels/Scot Tune, ASCAP).....	34	YOU NEED A WOMAN TONIGHT Daryl Dragon (ABC/Dunhill, BMI).....	79
I WILL BE IN LOVE WITH YOU Nick DeCaro (Morgan Creek, ASCAP).....	48	YOU NEEDED ME Jim Ed Norman (Chappell/Ironside, ASCAP).....	39
I WILL SURVIVE Dino Fekaris (Perren-Vibes, ASCAP).....	92	YOU STEPPED INTO MY LIFE McFadden & Whitehead (Stigwood, BMI).....	73
LE FREAK Nile Rodgers & Bernard Edwards (Chic, BMI).....	1	YOUR SWEETNESS IS MY WEAKNESS Barry White (Sa-Vette/January, BMI).....	40
LIGHT THE SKY ON FIRE Cox & Group (Lunatunes, BMI).....	70	YOU THRILL ME Mike Chapman (Chinnichap/Careers, BMI).....	77
LONG STROKE Johnny Mae Mathew (Woodsong's/Bus, BMI).....	84	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH (Edward B. Marks/ Neverland/Peg BMI).....	57
LOST IN YOUR LOVE Vanda & Young (E.B. Marks, BMI).....	89	YOU'VE REALLY GOT A HOLD ON ME Money & Lyon (Jobete, ASCAP).....	75
LOTTA LOVE Ted Templeman (Silver-Fiddle, BMI).....	20		
LOVE IS HERE R. Laws (At Home/Fizz, ASCAP).....	66		

**#1 Couldn't have happened
to two nicer people.**

We're happy to congratulate Johnny Mathis and Deniece Williams.

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101 THE ALBUM CHART 150

DECEMBER 30, 1978

DEC. 30	DEC. 23		
101	125	EQUINOXE	JEAN-MICHEL JARRE/Polydor PD 1 6175
102	105	LONG STROKE	ADC BAND/Cotillion 5210 (Atl)
103	80	ALL FLY HOME	AL JARREAU/Warner Bros. BSK 3229
104	81	SGT. PEPPER'S LONELY HEARTS CLUB BAND	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/RSO RS 2 4100
105	122	IF YOU WANT BLOOD	AC/DC/Atlantic SD 19212
106	84	SHADOW DANCING	ANDY GIBB/RSO RS 1 3034
107	85	HEAT IN THE STREET	THE PAT TRAVERS BAND/Polydor PD 1 6170
108	118	LEGEND	POCO/ABC AA 1099
109	86	LIFE BEYOND L.A.	AMBROSIA/Warner Bros. BSK 3135
110	94	WORLDS AWAY	PABLO CRUISE/A&M SP 4697
111	87	QUAZAR	/Arista AB 4187
112	79	JETHRO TULL LIVE BURSTING OUT	/Chrysalis CH2 1201
113	123	DESTINY	JACKSONS/Epic JE 35552
114	104	CHANGE OF HEART	ERIC CARMEN/Arista AB 4184
115	95	NIGHTWATCH	KENNY LOGGINS/Columbia JC 35387
116	108	LOU RAWLS LIVE	/Phila. Intl. PZ2 35517 (CBS)
117	120	TRAVOLTA FEVER	JOHN TRAVOLTA/Midsonq MTF 001
118	131	CHRISTMAS CARD	STATLER BROTHERS/Mercury SRM 1 5012
119	111	PAT METHENY GROUP	/ECM 1 1114 (WB)
120	135	DIRE STRAITS	/Warner Bros. BSK 3266
121	110	CITY LIGHTS	NICK GILDER/Chrysalis CHR 1202
122	103	MIXED EMOTIONS	EXILE/Warner/Curb BSK 3205
123	114	KEEP ON JUMPIN'	MUSIQUE/Prelude PRL 12158
124	124	INSTANT REPLAY	DAN HARTMAN/Blue Sky JZ 35641 (CBS)
125	113	TORMATO	YES/Atlantic SD 19202
126	130	NEXT OF KIHN	GREG KIHN/Beserkley JBZ 0056 (Janus)
127	137	BABYLON BY BUS	BOB MARLEY & THE WAILERS/Island ISLD 11 (WB)
128	128	SPARK OF LOVE	LENNY WILLIAMS/ABC AA 1073
129	139	ANGIE	ANGELA BOFILL/Arista/GRP GRP 5000
130	—	MISPLACED IDEALS	SAD CAFE/A&M SP 4737
131	121	WHAT YOU WAITIN' FOR	STARGARD/MCA 3064
132	116	MOTHER FACTOR	MOTHER'S FINEST/Epic JE 35546
133	119	MACHO MAN	VILLAGE PEOPLE/Casablanca NBLP 7096
134	136	MELBA	MELBA MOORE/Epic JE 35507
135	133	PLEASURE AND PAIN	DR. HOOK/Capitol SW 11859
136	—	LOVE TRACKS	GLORIA GAYNOR/Polydor PD 1 6184
137	132	FUNK OR WALK	THE BRIDES OF FUNKENSTEIN/Atlantic SD 19201
138	129	CHILDREN OF SANCHEZ	CHUCK MANGIONE/A&M SP 6700
139	—	ELVIS: VOL. 3 A LEGENDARY PERFORMER	ELVIS PRESLEY/RCA CPL1 3082
140	143	RUNNING ON EMPTY	JACKSON BROWNE/Asylum 6E 113
141	145	LET'S GET SMALL	STEVE MARTIN/Warner Bros. BSK 3090
142	144	DREAM CAPTAIN & TENNILLE	/A&M SP 4707
143	134	NEVER SAY DIE	BLACK SABBATH/Warner Bros. BSK 3186
144	148	ON THE EDGE	SEA LEVEL/Capricorn CPN 0212
145	—	UNDER WRAPS	SHAUN CASSIDY/Warner/Curb BSK 3222
146	—	RUMOURS	FLEETWOOD MAC/Warner Bros. BSK 3010
147	—	CITY TO CITY	GERRY RAFFERTY/United Artists UA LA 840 G
148	—	BUSH DOCTOR	PETER TOSH/Rolling Stones COC 39109 (Atl)
149	126	THE WIZ	(ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/MCA 2 14000
150	—	UP IN SMOKE	CHEECH & CHONG/Warner Bros. BSK 3249

151-200 ALBUM CHART

151	ENERGY POINTER SISTERS	/Planet P 1 (Elektra/Asylum)
152	NEW WORLDS	MANDRILL/Arista AB 4195
153	INTIMATE STRANGERS	TOM SCOTT/Columbia JC 35557
154	FOREIGNER	Atlantic SD 19109
155	DON'T CRY OUT LOUD	MELISSA MANCHESTER/Arista AB 4186
156	HOG HEAVEN	ELVIN BISHOP/Capricorn CPN 0215
157	SECRET AGENT	CHICK COREA/Polydor PD 1 6176
158	WE ALL HAVE A STAR	WILTON FELDER/ABC AA 1109
159	PARALLEL LINES	BLONDIE/Chrysalis CHR 1192
160	EVERY 1'S A WINNER	HOT CHOCOLATE/Infinity INF 9002 (MCA)
161	FLY AWAY VOYAGE	/Marlin 2225 (TK)
162	MIDNIGHT EXPRESS	(ORIGINAL SOUNDTRACK) Casablanca NBLP 7114
163	PROFILE/BEST OF EMMYLOU HARRIS	Warner Bros. BSK 325B
164	OTHER PEOPLE'S ROOMS	THE MARK-ALMOND BAND/Horizon SP 730 (A&M)
165	SHOT OF LOVER	LAKESIDE/Solar BXL1 2937 (RCA)
166	JUNGLE FEVER	NEIL LARSEN/Horizon SP 733 (A&M)
167	CLOSE PERSONAL FRIEND	ROBERT JOHNSON/Infinity INF 9000 (MCA)
168	PATRICK MORAZ	CHARISMA CA 1 2201 (Polydor)
169	THE BEST OF NORMAN CONNORS & FRIENDS	BUDDAH BDS 5716 (Arista)
170	ELVIS: VOL. 3 A LEGENDARY PERFORMER (PIC DISC)	ELVIS PRESLEY/RCA CPL1 3078
171	SHIPWRECKED	GONZALEZ/Capitol SW 11855
172	TAKE IT ON UP	POCKETS/Columbia JC 35384
173	CLEAN	EDWIN STARR/20th Century Fox T 559
174	K-SCOPE	PHIL MANZANERA/Polydor PD 1 6178
175	YOU FOOLED ME	GREY & HANKS/RCA AFL1 3069
176	AMERICAN DREAMS	JESSE COLIN YOUNG/Elektra 6E 157
177	BACK AND FOURTH	LINDISFARNE/Atco SD 38108
178	LOVE IS IN THE AIR	JOHN PAUL YOUNG/Scotti Bros. SB 7101 (Atl)
179	RETURN TO FOREVER LIVE	/Columbia CAX 35350
180	EQUINOX	STYX/A&M SP 4559
181	TRUTH N' TIME	AL GREEN/Hi HLP 6009 (Cream)
182	JORGE SANTANA	Tomato/TOM 7020
183	THANK YOU... FOR F.U.M.L. (FUNKING UP MY LIFE)	DONALD BYRD/Elektra 6E 144
184	MIND MAGIC	DAVID OLIVER/Mercury SRM 1 3747
185	TANTRUM	/Ovation OV 1735
186	MOLLY HACHET	/Epic JE 35347
187	LOVE VIBRATIONS	JOE SIMON/Spring SP 1 6720 (Polydor)
188	LET THE MUSIC PLAY	ARPEGGIO/Polydor PD 1 6180
189	MILESTONE JAZZ STARS IN CONCERT	Milestone M 55006 (Fantasy)
190	HOT BUTTERFLY	GREGG DIAMOND BIONIC BOOGIE/Polydor PD 1 6162
191	ROCK & ROLL MACHINE	TRIUMPH/RCA AFL1 2982
192	SARAH DASH	/Kirshner JZ 35477 (CBS)
193	THE NEVILLE BROS.	/Capitol ST 11865
194	STEP INTO OUR LIFE	ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6179
195	NOTHING SAYS I LOVE YOU LIKE I LOVE YOU	JERRY BUTLER/Phila. Intl. JZ 35510 (CBS)
196	GIVE 'EM ENOUGH ROPE	THE CLASH/Epic JE 35543
197	TOKYO TAPES	SCORPIONS/RCA CPL2 3039
198	LARRY GATLIN' GREATEST HITS, VOL. 1	/Monument M6 7628
199	DESIRE WIRE	CINDY BULLENS/United Artists UA LA 933 H
200	NEW DIMENSIONS	THE THREE DEGREES/Ariola SW 50044

ALBUM CROSS REFERENCE

ADC BAND	102	MARSHALL TUCKER BAND	73
AC/DC	105	STEVE MARTIN	3, 141
AEROSMITH	20	IAN MATTHEWS	59
AMBROSIA	109	MEATLOAF	45
JOAN ARMATRADE	84	PAT METHENY GROUP	119
ASHFORD & SIMPSON	64	STEVE MILLER	16
BAR KAYS	75, 95	MELBA MOORE	134
BLACK SABBATH	143	JIM MORRISON	87
BLUES BROTHERS	15	VAN MORRISON	81
ANGELA BOFILL	129	MOTHER'S FINEST	132
BOSTON	48	ANNE MURRAY	80
ALICIA BRIDGES	86	MUSIQUE	123
PEABO BRYSON	46	WILLIE NELSON	60
BRIDES OF FUNKENSTEIN	137	OLIVIA NEWTON-JOHN	31
JACKSON BROWNE	140	TED NUGENT	26
JIMMY BUFFETT	83	ORIGINAL SOUNDTRACK:	
BOBBY CALDWELL	98	GREASE	4
CAPTAIN & TENNILLE	142	LORD OF THE RINGS	72
CARPENTERS	99	SATURDAY NIGHT FEVER	38
ERIC CARMEN	114	SGT. PEPPER LONELY HEARTS CLUB BAND	104
CARS	69	THE WIZ	145
SHAUN CASSIDY	145	OUTLAWS	21
CERRONE	76	PARLIAMENT	108
GENE CHANDLER	93	POCO	92
CHANSON	56	BONNIE POINTER	139
CHEECH & CHONG	150	ELVIS PRESLEY	94
CHERYL LYNN	70	RICHARD PRYOR	111
CHIC	7	QUAZAR	13
CHICAGO	33	QUEEN	147
ERIC CLAPTON	12	GERRY RAFFERTY	116
COMMODORES	53	LOU RAWLS	100
ALICE COOPER	89	KENNY ROGERS	11
PETER CRISS	57	LINDA RONSTADT	52
PABLO CRUISE	110	ROLING STONES	85
DEVO	82	ROSE ROYCE	36
NEIL DIAMOND	8	TODD RUNDGREN	130
DIRE STRAITS	120	RUSH	118
DOOBIE BROTHERS	25	SAD CAFE	144
DR. HOOK	135	SANTANA	32
EARTH, WIND & FIRE	9	SEA LEVEL	90
ELP	65	BOB SEGER	43
EXILE	122	SESAME STREET FEVER	96
FIREBALL	35	GENE SIMMONS	61
FLEETWOOD MAC	146	SOUTHSIDE JOHNNY & THE ASBURY JUKES	131
DAN FOGELBERG AND TIM WEISBERG	41	PAUL STANLEY	118
FOREIGNER	5	STATLER BROTHERS	34
ACE FREHLEY	54	STEELEY DAN	51
FUNKADELIC	63	CAT STEVENS	24
RORY GALLAGHER	91	AL STEWART	14
LEIF GARRETT	55	ROD STEWART	1
GLORIA GAYNOR	136	BARBRA STREISAND	19
J. GEILS	58	STYX	10
ANDY GIBB	106	DONNA SUMMER	77
NICK GILDER	121	TALKING HEADS	79
GRATEFUL DEAD	42	TANYA TUCKER	62
DAN HARTMAN	124	GEORGE THOROGOOD & THE DESTROYERS	97
ISAAC HAYES	47	PETER TOSH	148
HEART	22	TOTO	18
GIL SCOTT-HERON & BRIAN JACKSON	78	PAT TRAVERS	107
JACKSONS	113	JOHN TRAVOLTA	113
BOB JAMES	88	GINO VANNELL	39
JEAN-MICHEL JARRE	101	VILLAGE PEOPLE	23, 133
AL JARREAU	103	GROVER WASHINGTON, JR.	66
JETHRO TULL	112	WEATHER REPORT	74
BILLY JOEL	2, 28	BARRY WHITE	27
ELTON JOHN	49	WHO	67
KANSAS	50	LENNY WILLIAMS	128
CHAKA KHAN	30	WINGS	29
GREG KIHN	126	YES	125
NICOLETTE LARSON	37	NEIL YOUNG	40
RONNIE LAWS	44		
KENNY LOGGINS	115		
CHUCK MANGIONE	138		
BARRY MANILOW	6		
BOB MARLEY	127		

Dedicated to the Needs Of the Music/Record Industry

RECORD WORLD

67%

OF ALL RECORD WORLD CHART POSITIONS DURING 1978 WERE BMI LICENSED, INCLUDING THE YEAR'S BIGGIES:

Feels So Good
It's Ecstasy
Saturday Night Fever
Shadow Dancin'

Star Wars
Staying Alive
Too Much, Too Little, Too Late
Use'ta Be My Girl

AND THESE BMI-AFFILIATED RECORD WORLD #1 AWARD WINNERS:

The Bar Kays
The Bee Gees
George Benson
Peabo Bryson
Captain and Tennille
Chic
Fleetwood Mac
Crystal Gayle
Andy Gibb
Chuck Mangione

Meatloaf
Anne Murray (PRO Canada)
RSO
Linda Ronstadt
Donna Summer
A Taste of Honey
Barry White
Deniece Williams
John Williams
Wings (PRS)



What the world expects from the world's largest music licensing organization.

New York, N.Y.

(Continued from page 66)

Gordon and Link Wray split.

SLEEPERS: "Just What I Needed," "5.7.0.5."

ON THE COVER: Peter Brown, Statler Brothers, Sweet, Patti Smith.

DIALOGUES: Terry Woodford, Steve Diener, John Brodey.

SPECIALS: Latin California, WBCN.

JULY

Travis McGee is born on July 3, George M. Cohan's birthday, and, by coincidence, the New York Yankees make their first tentative moves towards the league championship . . . Marc Kirkeby begins his mid-year surge by informing us that picture discs are becoming potent promotional items . . . The ever-alert Mike Falcon gets the lowdown on manufacturers' increased emphasis on in-store video and accompanies his article with a picture, one of many in his vast collection showing hundreds of people milling around an unidentified record store . . . Fred Humphrey is named director, national album promotion for Columbia, and Mike Pilot becomes director of special projects for the same label . . . Bruce Springsteen's "Darkness On The Edge of Town" is certified platinum . . . Bonnie Simmons joins Warner Bros. national album promotion team . . . Arnold Shaw's "Honkers and Shouters (The Golden Years of Rhythm and Blues)" is published by Macmillan—One Basil Nias debuts on page three with a story headlined "Mack Will Head New Roadshow Co." This was shortly before Nias' epic three-month breakfast with Ronnie Laws . . . American Can finalizes purchase of San Goody Inc. . . . David McGee attends the three-day workshop on legal and business aspects of the music industry and returns with the following quote from Paul Russell, VP, CBS Records International: "CBS just went into Iran and opened a company there with the Shah's brother. So the Shah promptly changed the copyright law. Now when a pirate is caught in Iran he's taken out back and you never see him again." . . . Studio 54 receives its cabaret license after agreeing to refund "membership fees" said to total some \$94,000 . . . Frankie Crocker pleads guilty to a misdemeanor—failure to file his 1974 federal income tax return—thereby ending the government's prosecution of him on perjury and tax evasion charges. Crocker is fined \$5,000 . . . Warners pacts with ECM . . . The late Alan Wolmark gets the lowdown on PIX's plans to broadcast live from CBGB's. This was shortly before Wolmark was informed by senior RW staffer and team pro David McGee: "You're too good of a writer to be working here. Have you ever considered vaudeville?" . . . The damn Bolsheviks back out of a rock concert scheduled to take place on their soil featuring several top U.S. rock acts . . . New York, N.Y. breaks the news of the split between Robert Gordon and Link Wray in an exclusive interview with the former . . . The Wall Street Journal reports that Neil Sedaka wards off "Vegas throat" by having his big toes massaged twice daily. Says Sedaka: "The place for the voice is in the big toe." C'mon, gout a here . . . Without reference to any authority that could be perceived as inhibiting, the Record World Flashmakers were soundly trounced by Equitable Life, 14-1. "Easy Ed" "The Goose" Levine impresses nevertheless with his hurling. Levine had been called up from the minors to replace Howie "Ol' Ragarm" Levitt who had announced his retirement from the game earlier in the season after being hit in the pitching hand by a wicked line drive and subsequently dispatched to the team physician, the "Love Doctor," who told Levitt to hang 'em high . . . Weirdest page of the month: concert reviews by the team of Marty Weinstein and Larry Lacher, and Orly Kroh, whoever the hell that is . . . Mike Falcon, ever-alert, attends the Eucalyptus Convention, comes away with more pictures of people milling around unidentified record stores, and calls in with the following message: "O-o-o-o-h-h-h, I'm so tired!!!" . . . MCA steps up Joe Ely campaign . . . RIAA predicts \$3.5 billion sales year for the music industry, a 28 percent increase over 1976's high . . . RW bows "Software Technology" column by Len Feldman . . . Supreme Court upholds FCC warning to a New York radio station concerning the airing of George Carlin's "Seven Dirty Words" monologue . . . Rumor: WB/Island pacting? . . . Wally Campbell journeys to the "Texas World Music Festival" and lives to tell the tale in RW . . . Robert Smith's performance with the Record World Flashmakers nets him the position of writing services manager for Epic/Portrait/Associated Labels . . . New York, N.Y. spotlights Mark Shipper's excellent novel, "Paperback Writer," and agrees with Greil Marcus that it is the finest novel ever written about rock and roll . . . While being pursued by every male in the music industry, Sophia Midas discovers that "Syntonic Research is Pursuing Nature's Infinite Sounds." This, from the lady who would later ask "What's a schmeckel?" . . . Alan Wolmark pays his respects to John Renbourn and Stefan Grossman at the Other End

and is promptly thrown out on his ear . . . Ivy Hill elects Ellis Kern president . . . Rock journalist of the month award goes to Surfing Magazine's Del Porter, who decides that Melanie's "Phonogenic" album is her best because "She's taken up eating meat" . . . What's that ear doing on the cover of our annual? . . . David McGee wins kudos for Marc Kirkeby's excellent story on personnel shortages in the record industry. In the spirit of brotherhood and friendship, McGee accepts said kudos unflinchingly, saying, "I never coulda done it without my players, particularly ol' eight ball" . . . Taylor & Nias, a cheap California wine, team up for an interview with Mick Jagger on the Stones' r&b impact with "Miss You" . . . RW announces plans to host a radio/retail seminar in Seattle . . . The Atlanta Constitution and the Atlanta Journal wise up and begin printing RW's charts . . . "Sgt. Pepper" soundtrack ships triple platinum . . . Dick Wingate appointed associate director, east coast product management, Columbia Records . . . New York Post sports columnist Ray Kerrison rails against Belmont Race Track's concert series that drew 60,000 young people to the track for a concert by Dave Mason. "Racing should survive and prosper on its own merits, not those of Dave Mason," proclaims Kerrison, who promptly gets the big razzberry from Ted Demmon, VP, marketing, for the New York Racing Association. Says Demmon: "We can't run this thing like a private club. We have to let other people in here, and we have to get younger people in here. But at the same time we have to maintain a positive environment for thoroughbred racing. Let's face it, a lot of people simply object to the sight of kids, period—walking by in cutoff jeans, swigging beer, real free. Older people especially resent that. But who's going to change it? That's part of growing up."

SOFTBALL NEWS: Following a 14-1 defeat at the hands of Equitable Life, the Flashmakers went out the next week and watched as the Office of Court Administration—quite possibly the biggest bunch of chumps to ever set foot on a softball diamond—singled their way to a 10-6 win over RW. This was followed by a 9-8 loss to the William Morris Agency, with "Easy Ed" "The Goose" Levine once again taking the tough loss. On hand for the contest were the Brothers Skiba and Levine, and rumor had it that Stuart Sank was being placed on the active list, where he would team with John "Trouble Follows Me" Kostick to form the Brothers Mouth. In the bad news department, last year's Rookie of the Year, Stan Meises, was placed on the disabled list for the remainder of the season after suffering a severe hemarthrosis of the ankle in a fall during the OCA game.

A review of the ELO/Trickster fourth of July concert elicits the following comment: "Who the hell is Becky Sue Epstein?" . . . While in L.A., Springsteen defaces his own billboard . . . WHAT AGAIN!? "The Dirt Band's Clean American Music," a review, by none other than ol' "Who The Hell Is" Becky Sue Epstein . . . RCA gets set for the anniversary of Elvis Presley's death by designating August "Elvis Presley Month" . . . An RW picture of the three winners of WBT's Dolly Parton lookalike contest reveals six good reasons why the station drew the largest crowd ever at a local plaza for the event . . . New York, N.Y. gets sneak preview of the new Blondie album and says "Well done" . . . Warner Brothers blitzes New York City: in one week Arlo Guthrie, Carlene Carter, Hank Williams, Jr. and Emmylou Harris appear here. Pat Baird, a known carrier, receives numerous phone calls at her apartment from anxious fans wanting to know how Ms. Harris is doing these days . . . The Flashmakers fall to a 4-7 record following a shutout loss to Manhattan Life. At the same time, Coach Slash announces that Carl "Lil Skeeball" Skiba is placed on the mentally disabled list indefinitely for getting a hit in a game against William Morris after he was ordered to strike out and keep his lead feet off the basepaths.

QUOTE OF THE MONTH: Ted Nugent, after watching Truman Capote flit about backstage at Derringer's Palladium concert: "Although I have the highest respect for the man, I told him he should come to one of my shows and I'll strip him down to an amplifier and give him an excuse to act the way he does."

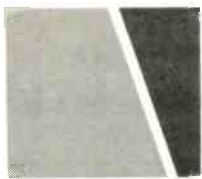
Covers: Bonnie Tyler, Eddie Money, Pablo Cruise, Sgt. Pepper's Lonely Hearts Club Band, an ear. Dialogues: Steve Diener, Gary Lyons, Willie Nelson. Specials: CBS.

AUGUST

At the CBS convention, Walter Yetnikoff reveals that the CBS Records Group might reach its goal of one million dollars per year in 1978, a full two years ahead of schedule . . . CBS signs Barry White and Unlimited Gold label . . . Jim Lewis named product director of Atlantic Records . . . Mark Shipper, author of "Paperback Writer," visits Nut Central.

TWO ALL-BEEF PATTIES, SPECIAL SAUCE, LETTUCE, CHEESE, PICKLES, ONIONS ON A SESAME SEED BUN BLUES (WE GOT THE SOFTBALL NEWS): That's what the King Hamburger himself, Atlantic Stu-

(Continued on page 138)

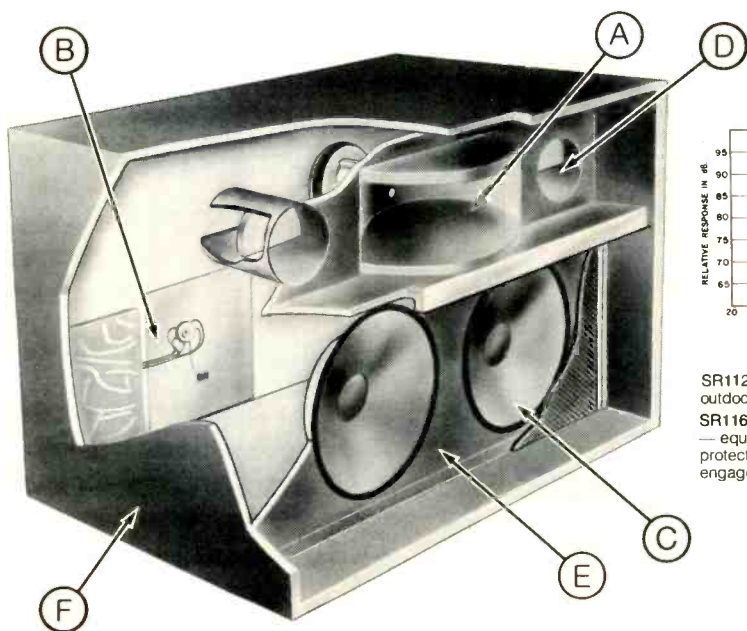


fact: more comes out of this tiny box because more went into it.

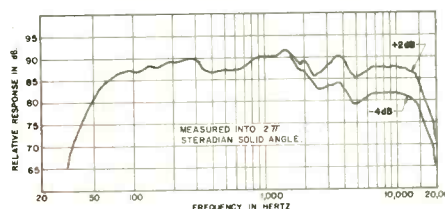
More power. Shure's rugged high-performance speakers, the SR112 and SR116, are designed to operate with amps capable of 100 watts continuous rms output into 8 ohms.

More efficiency. Phenomenally efficient. They produce a sound pressure level of 95.5 dB at four feet from a one-watt input signal! The SR112 and SR116 project equivalent sound from one-third the input power necessary for other brand compact speakers . . . even without the equalizers some other brands require.

More versatility. Extremely lightweight and compact for such "heavy performers": only 400 mm H x 584 mm W x 381 mm D (15¾ in. x 23 in. x 15 in.); weight, 17.25 kg. (38 pounds) for the SR112, and 17.71 kg. (39 pounds) for the SR116.



Typical Frequency Response



SR112 is weather-resistant, perfect for outdoor stage and pavilion setups.

SR116 is an indoor/outdoor or portable unit — equipped with handles and corner protectors, making it a natural for road engagements.

(A) High Frequency Section consists of a unique Shure-designed wide-angle 120° radial horn. (Crossover frequency is 2.6 kHz.) Frequency response capabilities extend to 16 kHz.
(B) Built-in High Frequency Attenuator is standard on both the SR112 and SR116. Provides 2 dB steps, from +2 to -4 dB.
(C) Low- and Mid-Frequency Section incorporates two high power, heavy-duty eight-inch bass speakers.

(D) Tuned Bass Reflex Ports are used in the design to ensure superb and smooth bass performance to 45 Hz.

(E) Baffleboard is constructed of rugged, shock-resistant thermoplastic resin.
(F) Enclosure is solid, 15.9 mm (¾ in.) plywood. Black vinyl covering, black metal grille, anodized aluminum trim. SR112: All surfaces (internal and external) and all components are treated for weather resistance. SR116: Includes lie-flat carrying handle (permits stacking the speakers) and steel corner protectors. Both models have protective feet.

Write for free brochure AL562.

SR112 and SR116 Professional Loud Speakers...by



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

#1 Black Oriented Albums

	Date	Record	Artist	Label
January	7	All 'N All	Earth, Wind & Fire	Columbia
	14	All 'N All	Earth, Wind & Fire	Columbia
	21	All 'N All	Earth, Wind & Fire	Columbia
	28	All 'N All	Earth, Wind & Fire	Columbia
February	4	All 'N All	Earth, Wind & Fire	Columbia
	11	Saturday Night Fever	Bee Gees & Various Artists	RSO
	18	Saturday Night Fever	Bee Gees & Various Artists	RSO
	25	Saturday Night Fever	Bee Gees & Various Artists	RSO
March	4	Saturday Night Fever	Bee Gees & Various Artists	RSO
	11	Saturday Night Fever	Bee Gees & Various Artists	RSO
	18	Saturday Night Fever	Bee Gees & Various Artists	RSO
	25	Saturday Night Fever	Bee Gees & Various Artists	RSO
April	1	Saturday Night Fever	Bee Gees & Various Artists	RSO
	8	Saturday Night Fever	Bee Gees & Various Artists	RSO
	15	Saturday Night Fever	Bee Gees & Various Artists	RSO
	22	Saturday Night Fever	Bee Gees & Various Artists	RSO
	29	Saturday Night Fever	Bee Gees & Various Artists	RSO
May	6	Saturday Night Fever	Bee Gees & Various Artists	RSO
	13	Showdown	Isley Bros.	T-Neck
	20	Showdown	Isley Bros.	T-Neck
	27	Showdown	Isley Bros.	T-Neck
June	3	Showdown	Isley Bros.	T-Neck
	10	So Full Of Love	O'Jays	Phila. Intl.
	17	So Full Of Love	O'Jays	Phila. Intl.
	24	Natural High	Commodores	Motown
July	1	Natural High	Commodores	Motown
	8	Natural High	Commodores	Motown
	15	Natural High	Commodores	Motown
	22	Natural High	Commodores	Motown
	29	Natural High	Commodores	Motown
August	5	Natural High	Commodores	Motown
	12	Natural High	Commodores	Motown
	19	Natural High	Commodores	Motown
	26	Natural High	Commodores	Motown
September	2	Life Is A Song Worth Singing	Teddy Pendergrass	Phila. Intl.
	9	Life Is A Song Worth Singing	Teddy Pendergrass	Phila. Intl.
	16	Life Is A Song Worth Singing	Teddy Pendergrass	Phila. Intl.
	23	Blam!!	Brothers Johnson	A&M
	30	Blam!!	Brothers Johnson	A&M
October	7	One Nation Under A Groove	Funkadelic	Warner Bros.
	14	One Nation Under A Groove	Funkadelic	Warner Bros.
	21	One Nation Under A Groove	Funkadelic	Warner Bros.
	28	One Nation Under A Groove	Funkadelic	Warner Bros.
November	4	One Nation Under A Groove	Funkadelic	Warner Bros.
	11	One Nation Under A Groove	Funkadelic	Warner Bros.
	18	Live And More	Donna Summer	Casablanca
	25	Live And More	Donna Summer	Casablanca
December	2	The Man	Barry White	20th Century Fox
	9	The Man	Barry White	20th Century Fox
	16	The Man	Barry White	20th Century Fox
	23	C'est Chic	Chic	Atlantic

Warner-Curb Records
joins **Record World**
in saluting the following
artists for their highly
esteemed, and well
deserved, **1978 Year**
End Poll awards.

Pop Singles

Exile

- #1 Top New Male Group
- #8 Top Male Group
- #8 Top Record Group "**Kiss You All Over**"

Debby Boone

- #2 Top Female Vocalist
- #2 Top Record Solo Artist "**You Light Up My Life**"

Frankie Valli

- #5 Top Male Vocalist

Pop LPs

Exile

- #1 Top New Male Group

Debby Boone

- #2 Top New Female Vocalist

Shaun Cassidy

- #2 Top Male Vocalist
- #6 Top LP Solo Artist **Shaun Cassidy**

Country

Debby Boone

- #1 Top New Female Crossover Vocalist

Michael Lloyd

- #2 Producer Of The Year



Dialogue

(Continued from page 96)

were really the start of it; we also had Jeff Beck, who was moving into that realm at the time.

RW: So the renewal in popular interest and acceptance has extended to the talent market?

Ross: Definitely. You're seeing the start of it already. Jazz festivals have been around for years, but now they're doing very, very sizeable outdoor business. The KOOL Jazz Festivals do 30,000 to 40,000 people in a city without a problem.

I think you're going to see those festivals get started in at least ten other cities this year. So it's obviously an extremely viable market.

RW: How is jazz affecting club bookings? The very genre has long been as much or more oriented to the intimacy of clubs, as well as the smaller size in recent years.

Ross: They've taken some of those key artists, that before would have played rooms like The Baked Potato or Dante's, and made those artists more visible. And they're doing sell-out business: Larry Carlton, who's a client, just sold out four days at The Roxy, yet a year ago he was practically unknown, at least as a concert draw.

Colleges are certainly very attuned to it. Generally, the public is now diverse enough that jazz is no longer a "no-no." It used to be much too sophisticated for the average listener, and now, where there's this pop-jazz hook, it's an accepted form of expression.

RW: I'd like to turn to a more embryonic aspect of agency strategy, the long-term forecast for entertainment industries. Clearly, there are more and more media exchanges involving properties that generate multiple uses and a lot of income. At the same time, though, there have been some provocative projections that the next decade will see a sharp trend toward home entertainment—in one study, a trend interpreted as a serious decline in theatrical film box office, for example. Do such scenarios have any weight in the live talent end?

Ross: It could be, but I doubt it, mainly because there's nothing that can match the charisma in an onstage performance. For several years now, I've been aware of an organization here in Hollywood called World Stage, where they can take five people in different cities and, via satellite, bring them together on the same stage. You can even integrate the music, mix it in stereo, and it sounds as good as any show you've ever seen. You can switch from city to city, from audience to audience, but although it's intriguing—you could put the Beatles together, or do it from the Grand Canyon, or anywhere else—I don't think audiences want to replace that live concert feeling entirely. Because the live event is still best: when 250,000 kids sit through a concert that, by and large, can't be heard by more than half of them, then they're there for something way beyond just the music. It's being there, and being part of a significant event with your peers. And I think that's what the concert thing is all about.

RW: What about the other side of those forecasts, the growing potential for multi-media projects in addition to that live arena?

Ross: That's an exciting area that we're just getting into. I think we got into it before the rush, the onslaught. There seems to be a marriage happening between the film and music worlds, and it's delight-

Mose Knows



When RCA Records artists Mose Jones played the Starwood Club in Hollywood, many friends of the Atlanta-based band showed up backstage to wish the group the best. Pictured from left are: (front row) Chris Seymour of Mose Jones; Neil Portnow, RCA Records division vice president, west coast a&r; Hank Zaremski, RCA Records promotion representative in Los Angeles; Marvin Taylor of Mose Jones; Steve McRay of Mose Jones; Arnie Geller of the Buie-Geller Organization, which manages Mose Jones; (back row) Carson Schreiber, RCA Records manager, country music promotion, western region; Randy Lewis of Mose Jones; and Buck Williams of the Paragon Agency, Mose Jones' booking agent.

Fanning the 'Flame'



While on a seven-city promotional tour, in support of his new United Artists Records album "Flame," Ronnie Laws (center) met with air personalities Claude Young (left) and Larry Hudson from radio station WJLB in Detroit.

ful to see. I don't think television and music are ever going to merge until the FCC allows stations to broadcast in stereo. The tie-in with radio is nice, but it's not the same; until they broaden the available channels that we can broadcast on, I don't think a musical artist can convey the impact and spontaneity that they want on television.

Recent movie hits, on the other hand, have shown the viability of selling albums with the movie, with one helping the other. What we've done, which to me is very exciting, is give them an opportunity to get into a new world. To do this, we brought in a fellow who's a long-time friend of mine, Jimmy Wiatt, who used to be in the political world. He was John Tunney's campaign manager.

Well, Jimmy came here to do a very unusual thing: he's in the motion picture department, he's a floater, and one of his responsibility is to take clients from all departments and get them involved in film projects and other areas. More than any other agency, Jimmy has been responsible for taking not just clients and their tunes, but the ideas behind their songs and making them into possible film projects.

I think you're going to see [jazz] festivals get started in at least 10 other cities this year.

RW: Could you give some examples?

Ross: Well, he's been with us around a year, and he's had amazing success. The first one that worked was Willie Nelson, who isn't a client in ICM's music department. But Jimmy came in, we met Willie Nelson, who wanted to get involved in the film world, and we concluded a deal, through which we sold a package for "Red Headed Stranger." The deal was made at Universal. Prior to coming here, Jimmy also negotiated the "Desperado" deal between Front Line, Leber-Krebs and Ray Stark. More recently, he's been involved a Michael Murphey project, a country & western film.

Because we are a total agency, we can help direct music clients into motion pictures for scoring, performing and on-camera work with some of the true top producers, directors and writers. They're all actively looking at taking music right from the beginning and integrating it into movies. ☺

Capitol To Release Marshall Hain Album

■ LOS ANGELES — Brian Shepherd, general manager of a&r for EMI Records, Ltd., and Rupert Perry, vice president of a&r for Capitol Records, Inc., have announced Capitol's acquisition of rights to release product by the recording group Marshall Hain

in the United States and Canada on the Harvest label.

The first product scheduled for release in North America under the new agreement is "Dancing In The City," Marshall Hain's debut album.

To The Dedicated Promotion People
& The Radio Industry For Making It
A Great Year

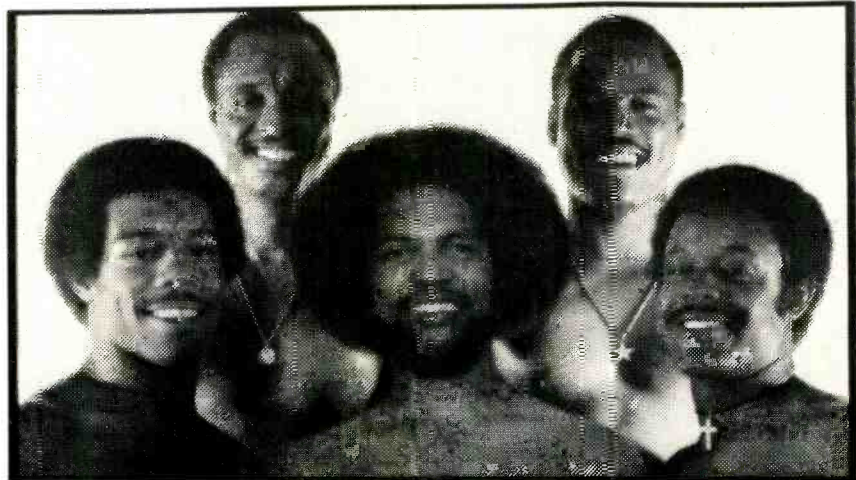
Paul Davis



Nigel Olsson



Brick



MANY THANKS FROM
ILENE and THE GANG AT BANG.



David Porter on the Reorganization and Resurgence of Stax

By MIKE FALCON

■ LOS ANGELES—David Porter has been associated with Stax Records for nearly 15 years, first as an artist/songwriter (writing "B-A-B-Y" for Carla Thomas, "Hold On, I'm Coming" for Sam & Dave, along with their hit, "Soul Man," co-authored with Isaac Hayes), then as vice president of Volt Records (a Stax subsidiary), and finally as Stax' executive vice president of production. Realizing that the difficulties that caused the demise of Stax were not centered on the creative end of the company, and recognizing that Porter was perhaps the major force behind a number of Stax' previous and notable successes, Fantasy president Ralph Kaffel tapped Porter for the vice president, a&r/talent slot when the Berkeley-based label purchased the Stax catalogue and acquired distribution rights for future ventures.

In its first year of reorganization, Stax has taken a rather low-key approach, as compared with previous management teams. "We purposely have oriented the label to this sort of approach," explained Porter, "because we want to build total credibility in all facets of the company. We're not pushing a lot of albums to the buyers; we're simply telling them what we have and what we honestly believe they'll be able to sell.

"In line with that approach," said the vice president, "we've got a relatively small staff. We started with five people last December, and they deal primarily with the creative aspects, because there's a tremendous ability within the Fantasy/Prestige organization to handle the business affairs angles in an expert manner. There are presently three promotion people working just for Stax, and we'll probably expand a little as our sales and air-play base broadens and the company progresses. You'll see quite a bit of aggressiveness as we team up with the Fantasy sales staff and Bob Ursery" (the national director of r&b promotion for the parent companies). "What we're looking for at a long-range basis," explained Porter, "is a new image and a new credibility for Stax Records. Hopefully we'll make some future excitement for Memphis and the image of the city."

In establishing this excitement, Porter will have a modest-sized but potent roster from which to draw. The Staples, The Soul Children, Little Milton, Albert King, The Chronicles, Eddie Floyd, The Emotions will all contribute, according to Porter. "Through our reissues and some new product



David Porter

we'll be able to produce material that radio will want to play," said Porter. "In the area of blues," Porter explained, "the marketplace has been very dry, but with the popularity of The Blues Brothers we're beginning to get a new age group excited about the form. There's a potential there: it just has to be tapped in the correct manner. Sometimes the quality of blues recordings has been sacrificed for the 'feel,'" said the executive, "but if we can get both substance and feel, we'll produce it."

The popularity of The Blues Brothers "should definitely help

CLUB REVIEW

Brand X Is Impressive

■ LOS ANGELES—After listening to so much blatantly "commercial" music, it's indeed a pleasure to listen to interesting sounds that don't fall into the category of typical commercial music. Brand X (Passport Records) provided one such experience at their recent Roxy show. With musical traditions that are obviously European, and a scope that is fresh and original-like that of Weather Report and John McLaughlin—Brand X proves that fusion music can be lyrical.

This group is entertaining and full of energy; while everyone may not have understood their experimental music, those who did went on a wonderful musical journey and responded with generous applause. Brand X's only hook is their super musical abilities, and they kept the audience cheering for more.

Brand X has an impressive reputation for a quality sound, their improvisatory and compositional strengths having made them one of the leaders of progressive jazz-rock music. On this particular night, Morris Pert, the percussionist extraordinaire, was especially superb on "Masques." Other songs included "Earth Dance," which was full of searing guitar solos and plunging bass lines.

Stan West

the Stax catalogue," said Porter. "As far as our capacity for catalogue-generated sales goes, Fantasy's capacity for growth is phenomenal, but they'll have to see exactly what they have first. We're out to establish a solid base first." Porter also sees a potential disco market for the label, but adds that "if there is a slot for us in this type of market, it would have to be music that has both a widespread appeal combined with lyric substance."

"Basically, we'll be happy if we can break three acts in 1979," said Porter. "Our talent is strong,

but we're looking for credibility. The demise of Stax never had anything to do with the talent: the company was bankrupt, not the talent."

As for his own artistic leanings, which have resulted in a number of profitable and critically acclaimed recordings, Porter will do some writing, in conjunction with Lester Snail (Isaac Hayes' former arranger) and Donald O'Connor (lead singer for The Circle of Fire). "I really don't want to be an entertainer at this point," said Porter. "I'm very happy with what I'm doing now."

Goldrush Label Formed



Major Lee Vincente, president of Goldrush Records and Choice Productions, signs the corporate papers with other officers of the newly formed production and recording company. They include, from left: Vicki Marie Rowe, vice president; Bernard Clendenin, chief of finance and operational development; Stephanie Hilton, promotional director and David Mirisch, whose public relations firm will be handling the companies' publicity. The first release of Goldrush is "Let Me Take You Higher," by Major Lee Vincente.

Copy Writes

(Continued from page 78)

International/Argentina and lyricist for Brazilian superstar **Roberto Carlos**, is in New York cutting a new album with Carlos . . . **Joe Droukas** first signing to Infinity Music . . . Arista Music's professional team makes a big impression at Musexpo and confirms there that **Bill Anderson** will cut three, count 'em, three tunes from their Chinnichap catalogue . . . **Billy Joel's** "Just the Way You Are" becomes a major cover record for BOS artists with eight versions released over a few weeks . . . **Steve Love** promoted to vice president at ATV, L.A.

DECEMBER

Since December events should be fresh in everyone's mind (or they aren't worth remembering), we'd like to close out the column with the Copy Writes Second Annual Year End Awards, to wit:

BIGGEST PAIN IN THE PA FORM: The new Copyright Law.

BEST NEW IDEA (REGARDLESS OF DEMOGRAPHICS): The Music Publishers Forum.

TREND OF THE YEAR: Reverse crossover (thanks, in great part to the ears of the professional managers).

MOVERS: Norm Weiser, Leeds Levy, Lanny Lambert, Glenn Friedman, Ann Munday, Marv Goodman.

SHAKERS: Robert Stigwood, Sal Chiantia, Stig Anderson, Chuck Kaye, Jay Morgenstern, Arthur Braun and Frank Hackinson.

BUSIEST: The Bee Gees, Russ Ballard, Allen Toussaint, Carole Bayer-Sager (second year), Kenny Stover and Quincy Jones.

HAPPIEST: Eileen Rothschild (second year), Mike Chapman, Jimmy Iovine and Larry Fogel.

NICE GUYS OF THE YEAR: Barry Gibb, Carl Griffin, Bill Lazerus, Billy Meshel and Cory Robbins.

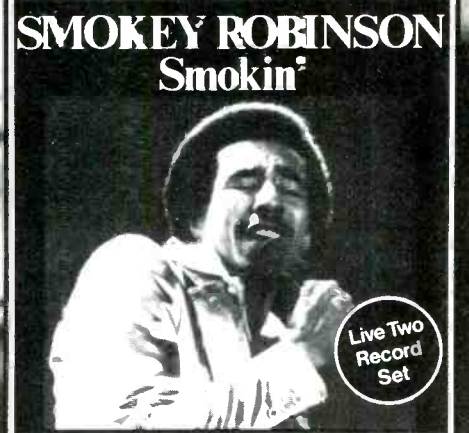
BIG GUY OF THE YEAR: Mike Millius.

S M O K I N '

SMOKEY ROBINSON

THE BEATLES THE ROLLING STONES AND LINDA RONSTADT HAVE RECORDED HIS MATERIAL. NOW "SMOKIN'"—A LIVE TWO-RECORD SET WITH ALL OF SMOKEY'S CLASSICS FROM "OOO BABY BABY" TO "SHOE SOUL" FROM HIS CRITICALLY ACCLAIMED "LOVE BREEZE" ALBUM!

LIVE SO FINE!



ON MOTOWN RECORDS AND TAPES
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The Coast

(Continued from page 112)

usually to the irritation of Angelenos), the gossip mill begins to question whether rock and pop will Go East in the '80s much as it Went West in the '60s and '70s. **Warren Zevon** will be reported as packing his bags as well (he does, but not to move east—he and his family head north to Santa Barbara), surely a sign that the L. A. musical elite is fragmenting. COAST's contribution to the topic is news that **Donald Fagen** and **Walter Becker**, after an aborted attempt at moving back east earlier this year, have indeed returned to their old stomping grounds. As the Dan themselves will point out, though, their records continue to evade a regional character since they use players from both coasts. And back at COAST, nobody's trying to find a new job in New York.

MISTAKEN IDENTITIES stem from a proliferation of music professionals sharing the name **Sally Stevens**—one handling press at RCA, the other a session vocalist and lyricist. COAST again blows the lid off this caper, and provides some handy tips on telling them apart . . . ONE-TIME WOLF-BOY and former RW staffer John Mankiewicz joins the Herald-Examiner, which proves a boon to all—Mank gets to crash a new class of parties and write about his friends and former guitar teachers, **Grelun Landon** gets to catch his breath, The Examiner gets its first bona fide Daze Guru, and we get some piece, since they keep him busy enough that he can't phone as often . . . TEDDY JACK EDDY, having blown his cover with "The **Buddy Holly** Story," becomes a new hip ticket for Southern California clubs. In his acting altar ego, **Gary Busey**, his portrayal of the bespectacled rock titan strikes a nerve. By year's end, though, Busey will have toured incessantly and crashed an ever-growing list of other gigs with top rockers, which lead some observers to wonder how Busey will move beyond his Hollyisms. A&M seems confident he can, and signs him to a contract.

PROVING ROCK'N'ROLL NEEDS NO LOGIC, Mushroom Records throws its first national convention by taking staff and guests to the so-called "Isle of Mushroom" — in Arizona? Land-locked though Scottsdale is, **Shelly Siegel** and associates quickly turn the convention site into Another World, as the label's roster performed and conventioners tried to look business-like by the pool. The weekend also offers a revealing glimpse of **Norm Winter**, who spends the entire Ali-Spinks fight talking to a chaise lounge . . . LAST LAUGHS are reserved for **Gene Simmons**, **Ace Frehley**, **Paul Stanley** and **Peter Dinklage**, who simultaneously release solo lps, backed by a massive Casablanca blitz designed to snare platinum all round for the Kiss members. Despite the chorus of Bronx cheers from the critics, and the confidential warnings from executive peers that they'll never get away with it, neither Casablanca nor the boys prove crazy, as the suckers actually chart, singles emerge, and everyone recasts their image of the band to include such influences as Walt Disney and Meco.

INFINITY RECORDS bows, and the industry starts awaiting its initial release . . . LESS WIDESPREAD is the anticipation accorded a new album from **Richard and Linda Thompson**, now with Chrysalis. But there's no accounting for taste. COAST talks to veteran producer **John Wood** about the elusive Thompsons, and later on in the fall catches up with Richard himself, one of the most underrated writers and guitarists around . . . PATRIOTIC FUNK pays off for **George Clinton's** most dangerous funksters, **Funkadelic**, as "One Nation Under A Groove" topples the band's rep as doggedly off-the-wall: while they've hardly come back to earth, this time around they spring up the charts faster than a speeding Parliament.

OCTOBER: More hot wax this month, as RW cover has to make room for eight album picks—instead of the usual four—to accommodate new releases by **Yes**, **Van Morrison**, **Neil Young**, **Chicago**, **Weather Report**, **Diana Ross**, **Waylon Jennings** and **Barry White** . . . All four **Kiss** solo lps—the thrust of a truly brilliant Casablanca marketing campaign that somehow convinces young buyers that their lives can't possibly be complete unless they have all four offerings by the painted comic book heroes—enter the Album Chart with bullets in the 90s; and that's only the beginning . . . RW profiles **Mike Nesmith's** Pacific Arts Corporation, a truly unusual little company (hell, they're located in Carmel, Calif., which is unique in itself). Nesmith has a number of unorthodox approaches to his business: "I personally feel that the rights of ownership to a master belong, ultimately, in the hands of whoever paid for it," he says. "In our recording contracts, if we 'pay for a master,' we pay for the master. The artist doesn't pay for it . . . The cost of the master is our cost of doing business." Tapioca Tundra indeed . . . COAST keeps 'em guessing by running a **Black Sabbath** feature; we may not be heavy metal fans, but we appreciate a band that can laugh at itself, as the Sabs—victims

of some of the most outrageous press imaginable, but good-humored enough to reprint some of the worst notices in a booklet called "The Ten Year War"—surely can . . . Make room for RW's fabulous "Marketing Momentum" special. **Mike "The Hawk" Falcon's** typically stunning entries include a daring, explosive look at in-store video ("Video is still new for retailers" is only his opening revelation) and an in-depth analysis of cross-merchandising that few of us could ever even attempt, let alone cover so perceptively . . . Incredible as it may seem, it appears that "Grease" will overtake "Saturday Night Fever" in the sales column. And with "Fever" approaching the 30 million unit level worldwide, that's no mean feat, lemme tell ya . . . Just so we don't forget that a hit TV show can be a pretty smooth ticket to a recording contract, the Blues Brothers—aka "Saturday Night's **John Belushi** and **Dan Aykroyd**—secure a deal with Atlantic. To be sure, these boys have a fine visual act, and (on their debut album, drawn from their week-long stint in L.A. as **Steve Martin's** opening act) a simply incredible band, with the likes of **Tom Scott**, **Steve Cropper** and "**Duck**" **Dunn**—but one has to wonder if they would have landed a contract so swiftly had they been simply another unheralded young band looking for a break . . . One of the craziest gigs of the year takes place at a tasteful, intimate club called The Body Shop (figure it out), where **Van Halen** is awarded a platinum album—handed out by none other than **Milton Berle** ("Mo **Ostin** wanted to be here," Miltie quips, "but he's in Brazil selling returns . . ."). All in a daze work for your ever-vigilant, peripatetic columnists . . . ECM releases **Keith Jarrett's** "Sun Bear Concerts," a series of solo recitals recorded in Japan and issued in an awesome ten-record package . . . Meanwhile, E/A's new jazz fusion division releases probably its finest album to date, **Oregon's** "Out of the Woods" . . . Hot singles action includes Chrysalis' first number one, **Nick Gilder's** "Hot Child in the City," and a streak by Capitol that sees three of the label's offerings—by the **Little River Band**, **A Taste of Honey** and **Anne Murray**—simultaneously in the top five. "Now I know how **Al Coury** feels the other 50 weeks of the year," says **Bruce Wendell** . . . **Van Morrison** hits the road to support "Wavelength," opening in San Francisco after a concert hiatus of several years. As always, he is erratic—inspiring one night, puzzlingly subdued the next—but the consensus is that it's mighty nice to have him back . . . **Supertramp** offers a genuine change of pace by refusing to have their product made into a picture disc . . . **Robert Charles-Dunne**, RW's Canadian stringer, reports on a charming incident north of the border: a rock writer named **Johnny Garbagecan** is kicked in the family jewels by some gentlemen referring to themselves as the **Blake Street Boys**. All of this, y'unnerstan', is going on during a Toronto gig that features a group called the **Viletones**, whose leader, **Nazi Dog**, had to change his name to The Dog after receiving threats from the Jewish Defense League. Wunnerful, sounds just wunnerful—but what we want to know is, have these guys met **Sid Vicious** yet? . . . Shapes of things: four lps on the October 28 cover, and three of them—by **Steve Martin**, **Santana** and **Ted Nugent**—are single albums carrying an 8.98 price tag . . . **Queen** releases an album called "Jazz," a contradiction in terms if ever there was one. Meanwhile, a New Orleans party thrown by the band to mark the lp's release reportedly isn't quite the bacchanalian debauch that Queen promised it would be . . . Now Falcon's writing about record retailers branching into the paraphernalia biz—but only 'cause Falcon himself owns every bong, carburetor and hookah in existence . . . COAST handily finesses various disco and new wave commitments in order to check out **Dave Pell's** Prez Conference, a seven-piece combo playing nifty ensemble arrangements of classic **Lester Young** solos . . . **Spence Berland** takes time off from losing football bets and scoring picture discs for **Charlie Blue** to help judge Janus' "**Charlie Girl**" contest, with the winner to grace that group's new album cover. No problem at all, says Spence, lasciviously licking his lips.

NOVEMBER—With production capacity tight, a fall sales boom just passing its peak, and visions of black ink sugar plums—holiday sales for you neophytes out there—dancing through its head, the biz enters the gobbler season amid several flashes of rock'n'roll future: Warner Communications enters manufacturing, buying Specialty Records and announcing plans for new plants, after years of pressing outside; the Jet/UA squabble continues, this time through the furor over alleged defective ELO lps sold to Promo Records; the majors prepare for implementation of bar codes during the new year; and disco gains added momentum as an increasing number of majors announce plans for special labels, promotion teams and disco marketing campaigns.

There are surprises as well. **Keith Richard** gets a suspended sentence after conviction by a Toronto court . . . **Al Coury** surrenders

(Continued on page 132)

“ROSS”

“ROSS.” THE NEW ALBUM FROM DIANA ROSS

INCLUDES “*Lovin’, Livin’ & Givin’*”

AND HER NEW SINGLE

“*What You Gave Me*” M-1456F

ON MOTOWN RECORDS & TAPES



M7-907R1

M7-907R1



© 1978 Motown Record Corporation

The Coast

(Continued from page 130)

what is beginning to seem like a long-term lease on the number one slot on RW's album chart, as "Grease" finally retires from that post and **Billy Joel** moves in . . . Warner Bros. re-signs **Captain Beefheart**, and the resulting lp, "Shiny Beast (Bat Chain Puller)," actually snares some airplay for "Cappy Don," which COAST explains is the good Mr. Van Vliet's nickname in the halls of Burbank. Meanwhile, RW's personal hit parade sees "Tropical Hot Dog Night" (likened, in the lyric, to "two flamingoes in a fruit fight"—I mean, we respond only to real heart around here) rise to the top.

DEJA VU—Some of the older rockers around here may remember a provocative (and decidedly B-grade) potboiler called "Wild In The Streets," in which a rock'n'roller years younger than his rivals snares the Presidency. What seemed a paranoid flash or psychedelic dream (depending on your point of view) a decade ago proves closer to prophecy, though, as the November race here seeks rock'n'roll wunderkind **Mike Curb** win a split-ticket victory, assuming the Lieutenant Governorship of the state despite the successful re-election bid of Gov **Jerry Brown**.

Curb's campaign doles out equal shares of high-gloss media image-making and bitter charges against his opponent, incumbent **Mervyn Dymally**; Dymally, it must be noted, helps initiate the mud-slinging by making digs at Curb's early career in records and movies. Local media get into the fray, with New West publishing an expose on Curb, and the L.A. Times ultimately advising votes against both candidates.

And they say the record business is dirty?

THIS YEAR'S MODELS of several lady vocalists meanwhile point up disco and unbridled rock'n'roll as two paths toward larger audiences. In particular, MCA corners the market on rock'n'roll metamorphoses (as well as black leather) after settling legal differences with **Olivia Newton-John** and **Tanya Tucker**; both ladies unveil new albums that leave country pastures for big beat rock . . . SPEAKING OF DISCO, our sister column, New York, N.Y., abandons their usual disdain for the field to understandably lance Soviet comments on the disco phenomenon . . . OTHER FOREIGN AFFAIRS this month prominently feature record counterfeiting and piracy, with IFPI estimates on total pirated sales running to \$100 million. And from Taiwan, RW offers the first-hand testimony of Polar Records president and ABBA manager **Stig Anderson**, who darkens an already bleak picture of copyright protection in the Far East by reporting that counterfeit discs and tapes outnumber the real items.

DUMB ASIDES this month include speculation on solo lps from the **Village People** (e.g., Indian **Felipe Rose** covering "Running Bear"), as well as a collaboration between them and **Freddy Fender** (cutting "Nacho Man," natch).

DECEMBER: We won't waste your time—those of you who are still with us after umpteen pages of year-end wrap up, that is—by going over the events of the very month that we're still in; COAST knows that its current events-conscious readers don't need to be reminded, say, that **Spence Berland's** favorite singer, **Bill Deal** (without his **Rondells**, alas) came out with a Christmas record called "It Feels Like Christmas," on Red Lion Records, or that a group called the **Raindolls** were responsible for the inevitable "Disco Santa Claus" (we haven't actually heard it, but we'll make a guess that the lyrics are something on the order of "Get up, get Donner, get Prancin', get Blitzed") or that our favorite San Francisco band, the **Residents**, had the final word on the Xmas season with their poignant rendition of "Santa Dog." No, you already know all of those things, so let's get on with the really important stuff: COAST's second annual round-up of the year's best promotional and merchandising items, a matter that is of considerable significance to everyone in this business. (Our thanks to the inimitable **Charlie Blue** for helping us collect this information; and by the way, you'll have to take our word for the fact that Blue was actually seen once this year without a single piece of record company merchandise on his body, an occurrence that's about as common as Halley's comet.)

Several items were especially popular this year, and we're not just talking about bottoms, satin jackets and T-shirts, which are popular every year. Take, for instance, the note pad trend: we counted offerings from the **Tom Robinson Band**, **Blondie**, **Airwaves**, **Trevor Rabin**, **Jefferson Starship**, **Klaatu**, **Charlie**, **Ashford** and **Simpson**, **Allen Clarke** and **Valerie Carter** (special points to this one for cuteness), and that's probably not all of them. Companies who issued these note pads should be commended, because by providing them they are assuming a certain level of literacy—the ability to read and write, that is—on the part of their recipients, which we think is an act of uncommon magnanimity in the record biz.

Other particularly hot items included the stick pin: **Charlie** (again), **Bonnie Tyler**, "The Wiz," **Dave Mason**, **Joe Cocker** and **Alan Parsons** (more special points here, for the little blinking light that came on the pin) were among the candidates here. Belt buckles were also big, and so, of course, were picture discs. Last year, we raved about the **Peter Frampton** pic-disc, because it was one of the first we'd seen; but these days they're so common that one band (**Toto**) even has both a twelve-incher and a seven-incher to show for itself. Pic-discs are nice and all (especially the ones like the **Warren Zevon**, the **Linda Ronstadt** and all the others with artwork different from that of the original covers), but this is one fad that's dangerously close to getting out of hand.

Several companies displayed their awareness of current events in their merchandising: the **Bob Marley** roach clip/key chain and the **Arlo Guthrie** stash box, for instance, indicated a rather high level of understanding when it comes to popular industry pursuits. Then there were the energy conscious items, like the **Switch** lamps and **Bar-Kays** "uncandles" (which feature a lighted wick floating around in a sickly mixture of vegetable oil and water), both of which can be rushed into action during power failures. The **Chilliwack** night lights do use electricity, but we found them useful for late, late night perusal of adult contemporary airplay reports from secondary markets in the south-east.

Nothing revolutionary on the wearable front this year, although we were kinda partial to the **Chaka Khan** T-shirt, with its battery-operated blinking light effect, the **Prism** running suits (complete with shorts, shirt and sun visor) and the plastic **Devo** jumpsuits, which we found to be the perfect attire for those fancy solrees at Le Dome. Also noteworthy: **Robert Palmer** scarves, **UFO** sunglasses, **Dolly Parton** and **Ian Matthews** satin track shorts, **Sylvester** pink fans, **Andy Gibb** belts, and the fabulous **Talking Heads** pocket holder for pens and pencils, one of the first items to fall under the new heading of nerd chic.

Aside from the pic-disc craze, there was little of note on the vinyl front. We were, however, pretty impressed with Capitol's orange vinyl single for **Gentle Giant's** "Spooky Boogie;" it came in a brown trick or treat bag (clever people, they were able to simultaneously plug the group's "Little Brown Bag" release), along with a mask and an orange lollipop. The square single might become the next biggie; thus far, we've only seen them for the **Kinks** (in a round jacket, for "Misfits") and a guy named **Zwol**, whose single was not only square but pressed in white. This Zwol fellow is a dual winner this year, for he also provided one of the most amazing bios we've ever seen. We won't try and describe it; we'll just let it speak for itself, after letting you know that it's not called a bio at all but rather a "psychobiograph." "Zwol: Energy and Life. Zwol is energy. Energy is Zwol. A pixie with balls. . . An amorphous musical statue constantly reshaping in the form of all manking. . . Sex giver and receiver climaxing in a halo of sound. Universal carth space writer. An observer etching, random impressions upon the matrix of his psycho. A blistering orgasm of being. Pungent odors of elegant decay and revitalization. A disciplined nonconformist jettisoning across time and space. Flair. Flare. Hot sodder [sic] on cold connections. Ice cream colors melting on life's canvas. . . A prevailing unharnesse source of wisdom and wit blistering the hands of time with a confluence of erupting emotion. . ." Look, we could go on, but let's not: it's been a good year; hope the next one is even better.

Tower-ing




Scotti Brothers Records recording artist **Leif Garrett** recently visited Tower Records in Los Angeles to check new releases, including his own latest, "Feel The Need." Pictured from left are: **Tom Davies**, Atlantic's regional sales manager; **Tony Mandich**, Atlantic's west coast director of artist relations, **Leif**, and **Bob Delaney**, Tower Records manager.



YVONNE ELLIMAN

RICK JAMES

TEDDY PENDERGRASS



Every December, *Billboard*, *Cashbox* and *Record World* burn gallons of midnight oil in an attempt to figure out who did the most for music during the past twelve months. When the smoke cleared this year, it turned out that between them, *Billboard*, *Cashbox* and *Record World* handed over a total of 56 different awards to Yvonne, Teddy, Rick—and Rick's group, The Stone City Band.

So congratulations. And thanks. Without you we'd just be alive. With you we're Alive and kicking.



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Key Programmers Discuss State-of-the-Medium

By NOE GOLDWASSER

■ Since my beat on this magazine involves getting to know various FM, album-oriented and progressive radio stations across the country, I thought I'd use this space for a discussion of some key issues facing these stations in the coming year. What follows, then, is a phone conversation, an electric panel discussion with some of the people who speak for their stations, the correspondents to Record World's FM Airplay Report. The panelists—who discussed the meaning of "album-orientation" and the new rise of singles as well as some issues of identity which all seem to be facing—have been chosen in an attempt at geographical breadth, diversity of outlook and the American way, or wavelength. They are, in order of appearance: Tom Morrerera, music director, WNEW-FM, New York; Steve Huntington, music director, WQSR-FM, Tampa; Bob Burch, program director, Century Broadcasting, which includes WABX-FM, Detroit, KSHE-FM, St. Louis, KWST-FM, Los Angeles and KQUD-AM, San Francisco; Kate Ingram, music director, KSAN-FM, San Francisco; Tony Berardini, music director, WBCN-FM, Boston; Cynde Slater, music director, KZAP-FM, Sacramento; John Gorman, program director, WMMS-FM, Cleveland.

TOM MORRERA, M.D., WNEW-FM, NEW YORK

Record World: What changes have you noted in the term "AOR?"

Tom Morrerera: We don't consider ourselves an AOR station. We think of ourselves as progressive, free-format. We have no playlist whatsoever. If Scott [Muni] wants to play the "1812 Overture" on a Friday he's more than welcome to do it. So as a result, we don't necessarily look at albums only. I find that we are playing a lot more singles than I can see WNEW used to—and I've been doing this for a little over two years now—

RW: Of what type, import singles or domestic?

MORRERA: Well, it's a combination of the two. There are a lot more domestic singles, I think, nowadays than there used to be that a so-called FM station . . . a non-top-40-oriented station, would play. We continue to play as many, if not more, import singles as we used to, and I think we're playing a lot more domestically released singles from people like the Boyfriends, the Pirates, the Two-Timers, the Stiff Record Company singles . . . there's a lot of others I just can't come up with right now.

RW: What about singles like "Bicycle Race," "Soul Man" from the Blues Brothers, the Eric Clapton single and all those kind of what I would call "teaser singles," where the album is impending and the singles are put out to service the radio stations rather than the consumer?

Morrera: Right—well we're playing them also, especially if it's known that it's not going to be on the album, or if it's just a single that's released in between albums, just to make sure the group stays visible. We don't think we should *not* play them . . . especially if one is not going to be on an album, it gives the folks a chance to record it and have it for their own collections.

RW: But it is going to be on an album, you have a different view of the single?

Morrera: No, not really. We just regard the single as the first installment of the album.

RW: How about when you report it to the FM Airplay Report, would you report the single as an add, and then report the album by the same act the week or two weeks later when it came out?

Morrera: Well, that varies. If a single is released way up front, then we'll report it. But if we're pretty sure that an album will follow within a week or two or three, we won't report the single. We'll play it but we won't report it.

RW: Do you see yourselves in the vanguard of FM radio?

Morrera: I never looked at radio as AM or FM, or short-wave or long-wave or any of that—it's just radio, because FM or AM doesn't mean anything except that it's Audio Modulation or Frequency Modulation, you know, big deal. It's just a difference in the quality of the sound, if you're interested in stereo. As far as "album-oriented," again, I've always thought that because radio is just radio, you can do any form on any band. You can do top-40 radio on shortwave, you can do progressive, freeform or AOR, whatever you want to call it on an AM band, too. And I don't understand why it's not done, because the audience potential is so much greater. I understand that the sound is much better on FM because people are into stereo and the fidelity of the sound is much better on FM, but I think that with the advances they are making on AM Stereo, the differences are going to be much less noticeable for the average listener. Once they develop AM stereo

to that point, I don't see any reason why you can't produce a progressive program on AM.

RW: WNEW is known for pioneering in the so-called album-oriented sound. Do you think AOR is becoming a tight system?

Morrera: AOR to me is just like Top 40 programming, except that it might be, say, Top 100. It's not progressive radio, it's not free-form. It's all research, it's all facts and figures, and it's all bullshit as far as I'm concerned. Because they make assumptions as to what people want to hear without really *finding out* what people want to hear. I don't believe you can play 30 seconds of a song over the telephone and get a judgment from someone that it ought to get air play. You have to play the song on the radio and then get reaction on the phones, or by letters. All the disc jockeys at WNEW get innumerable letters over the periods of weeks and months, and the telephone calls are in the hundreds all the time.

I'm not interested in sales. It doesn't matter to me how much a record is selling, and it's not totally by decision that a record gets played. I do the bulk of listening and the bulk of the library work. But if Dave Herman has a record that he likes and he wants to play it, he can play it. And if he thinks it's that good, he'll say something to me and I'll either reconsider it or consider it for the first time. Everybody has a voice in what goes on the air. We don't have one music director, we have 11, because everybody can give me the same input.

RW: Do you see any trend that would characterize 1978, philosophically speaking, and what does the music look like down the road?

Morrera: Well, I know what '79 is going to be—not specifically for our station, but the formatted stations in general are going to be playing more disco-oriented songs. I don't think it's going to be just a flash in the pan, I think that disco music is going to become quite prevalent on the radio, at least in the early part of the '80s. As of this last year, I think most formats have played more music that has a disco element. It hasn't happened yet, but I can see a disco Foreigner track happening.

More important is that this embodies a crossover phenomenon. This has been the trend over the last year or two, and it will increase over the next couple of years. An artist who has been in one genre is able to come out with a song that transcends that genre, and can be picked up by a country station, by a pop station, by an r&b station, by a top 40 station. And I think that's good because it exposes that artist's music to a much larger audience. The only thing that I don't like about that sort of thing is that, say a Dolly Parton, who has been strictly country, will not necessarily make a pop song, but she'll make a disco song—it seems to me that you can make any song into a disco song. I don't like the idea of an artist who is identified with one genre writing or performing a song in another genre just to get that audience, changing styles just to take advantage of the disco phenomenon, say. I like to see it done on its own as opposed to it being forced. If it's danceable anyway, somebody could call it disco, but there wouldn't be any pandering. But that's being too idealistic.

STEVE HUNTINGTON, M.D., WQSR-FM, TAMPA

RW: How do you see the nature of album-oriented radio, especially with relation to the increased airplay of singles?

Steve Huntington. It does seem to be by record company design in many cases, when a single is put out prior to the release of an album, in order to concentrate airplay on a specific cut, or cuts (sometimes two) in advance of the albums. I think, in general this year, there is more of a singles consciousness among album stations—in other words, a good song is a good song, regardless of what size or shape the vinyl comes on. But, the album is still the leading retail item and it's here to stay. People are going to hear the single first, perhaps, but they'll wait for the album. They hear it on their radio station, which is an album station, but it seems that radio has come around to a point of recognizing a good piece of music in any form.

There has been a large change at WQSR this year in our programming, in the sense that instead of being album-conscious—of playing the big albums and having those albums rotated around in the bin—to becoming **song-conscious**. We now treat a song on its own merits, not what album it's from, or how many other big songs there are on the album . . . it almost doesn't even matter—if the song is good and worth playing, then it's in, and it doesn't matter

(Continued on page 142)



CLUB REVIEW

Cummings: Strong Set

■ LOS ANGELES—Helped by an extremely good following at the Roxy, Burton Cummings (Portrait) turned in a strong set at the club December 8. While including early hits like "Stand Tall," Cummings also did a number of more recent hit tunes. From his latest album, the title song "Dream of a Child" stood out most, a whimsical ballad with a dramatic finish whose tempo broke up the set nicely.

Many of Cummings' tunes sound blues-derived, and that's where he and his band seemed (almost too) comfortable. The band was fine for this club setting, but musically uninspired. Their real strength was in the vocals: Cummings and the singers in the band complemented each other particularly well. Cummings also made an effort to personalize the songs with short story introductions, in many cases.

A hot version of "Charlemagne" brought vociferous demands for two separate encores. Following the second, "No Time," Cummings' loyally demonstrative fans couldn't have been more appreciative of his performance.

Becky Sue Epstein

CONCERT REVIEW

Ponty, Mark-Almond Show Exciting

■ LONG BEACH, CA.—Fans of premier violinist Jean Luc Ponty were additionally treated to the explosive return of fellow jazz artists the Mark-Almond Band, at theirs and Ponty's joint appearance Sunday (10) night at the Long Beach Terrace Theater.

Playing before a capacity crowd at this intimate theater, Jon Mark, Johnny Almond and friends kicked things off with a piece from their new A & M album, "Other Peo-

ple's Rooms." Boasting a strong horn section led by the awesomely talented reed player Almond, the entire ensemble was in fine form throughout their set.

Each piece performed that night gave everyone on stage a chance to be in the spotlight. The band pulled out all the stops, however, on their tour de force, Billy Joel's "New York State of Mind," which segued into Mark-Almond's own "The City."

But Ponty was clearly whom everyone came to see—with stints in such varied bands as Frank Zappa's Mothers of Invention and John McLaughlin's Mahavishnu Orchestra, the violinist has built up quite a following. The predominantly young audience roared as Ponty led his band into the title cut of his Atlantic lp Aurora. It was followed by a suite of pieces from his newest album, "Cosmic Messenger."

Zavod

As the titles of his records suggest, Ponty's music leans heavily towards the ethereal and futuristic, an effect achieved through the use of digital delays on his electric violins and with the additional assistance of keyboardist Allan Zavod's eccentric playing. This was most beautifully witnessed on the spellbinding "Ego-centric Molecules."

The classically trained Ponty's compositions created such excitement that he was brought back onstage for three encores; of these, the highlights were the spirited "New Country" and the lovely "Renaissance." In the end, Ponty had once again proved he is the leader in the field of electric jazz violin.

Puttin' on Ayers



Polydor recording artist Roy Ayers, in the midst of a tour supporting his current album, "You Send Me," and his collaborative effort with Wayne Henderson, "Step Into Our Lives," is shown with Richard Pryor backstage at the Pantages Theatre. Ayers opened several shows across the country for Pryor.

Congratulations to Alec Costandinos

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and Above All
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Dominic Sciscente



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Alec Costandinos,
Ibis Record Productions,
9701 Wilshire Blvd.,
Suite 1000,
Beverly Hills. California.
90212

Dear Alec;

Congratulations on winning the year end RECORD WORLD AWARD
for Top Producer-Performer....Disco in the U.S.

Much continued success and good health.

Your friends and affiliate at RCA Canada.

A handwritten signature in black ink, appearing to read 'Andy Nagy', is written over the typed name. The signature is fluid and cursive.

Andy Nagy

New York, N.Y.

(Continued from page 122)

dios' "**Big Mac**" **McCollum**, was singing Tuesday night while the *RW* Flashmakers were putting his team to the test in Central Park. *RW* lost a 7-6 heartbreaker on a bum call by the ump. And on John Kostick's 40th birthday besides. Mac, you should be ashamed of yourself for beating up on an old man like that.

"Ol' Ragarm's" ideel, **Anthony Newley**, was seen twice on the **Merv Griffin Show** during August, once as a guest host . . . *NARM* undertakes major studies on Universal Product Code and video merchandising . . . *MCA* sues **Tanya Tucker** . . . *Arista* sets \$8.98 tag on new **Synergy** album . . . **Enoch Light** dies . . . *Al & Dick's Steak House* is outta here. The famed eatery becomes a male-female go-go bar . . . Another **Alan Wolmark** story? Hasn't he quit yet? . . . *Casablanca* signs **Meadowlark Lemon** . . . **Walter Campbell** nuts out during *Record Bar Special* . . . At long last, **Norman Hunter**, senior purchasing agent, is interviewed by *RW* for the *Record Bar* special. And who can forget the memorable final paragraph of Hunter's story? "Yet Hunter, for all his gregariousness, is a haunted man. Ever-mindful of another famous Son of the South's caveat ("Life is unfair"), he lurches and careens, driven like Ahab, towards a showdown with destiny when he will hurl his harpoon at the great white whale of ambition in a valiant attempt to see his life's dream come true: to be on the cover of *Record World*" . . . **Norman Hunter** does not make the cover of *Record World* . . . In the hard-up-for-copy department, we have a concert review by **Carl Skiba**, whose continued presence at the magazine is as disconcerting as it is annoying . . . A review by **Robyn Flans**? A joke, right? Huh? We thought so . . . *Record Bar's* **Barrie Bergman** and **Barry Grieff**, former vice president of marketing for *ABC Records*, unveil plans for a new CBS-distributed label, *Cypress Records*. The **Mighty Clouds of Joy** are the label's first signing . . . **Harvey Cooper**, **Lenny Beer**, **Toni Profera** and **Kevin Keogh** rumored to be resigning their posts at *20th Century* . . . **Peter Townshend**, **Keith Moon** and **Roger Daltrey** jet into *New York and New York, N.Y.* encounters them at the *Supreme Macaroni Company*, thanks to the efforts of former *Man of the Year* **Sammy Vargas**, who with this act began his late season surge for an unprecedented second straight *Man of the Year* award. Last year, you will recall, Vargas was ordered to return his *Man of the Year* sweater after we found out that he had treated some rival trade journalists to food from *Sylvia's Restaurant* . . . The *Coach* makes his annual pilgrimage to *Cleveland*, where **Bruce Springsteen** and the *E Street Band* were giving a free concert on the occasion of *WMMS-FM's* tenth anniversary. In a rare lucid moment, the *Coach* asks one of the fans on hand for the show for his opinion. We quote from that column: "The fan is none other than **David Roth**, head of *Cleveland's* celebrated and oft-imitated *Free Clinic*, and perennially one of the state's top businessmen. Said Roth, before **Bruce Springsteen** returned for the first of four encores: "I've never seen a group put out so much for its fans. Remember **Larry Brown** of the *Washington*

'Hit' Men



A pair of individuals bearing a striking resemblance to **Jake & Elwood Blues**—the **Blues Brothers**—recently made a series of "hits" on *New York City* radio stations to deliver copies of the duo's debut *Atlantic* album, "*Briefcase Full of Blues*," and single "*Soul Man*" b/w "*Excusez Moi Mon Cherie*." In addition, the **Blues Brothers** clones stopped by the *Rockefeller Center* studios of *NBC-TV*, where they met with the duo's close associates **John Belushi** and **Dan Aykroyd** of "*Saturday Night Live*." While bearing a remarkable likeness to **Jake and Elwood**, the clones also bear similar traits to *Atlantic* local promotion rep **Roxy Myzal** and friend **Francine McGovern**. Shown at the studios of *NBC-TV* in *New York City* are, from left: **Jake Blues clone**, **John Belushi**, **Elwood Blues clone**, and **Dan Aykroyd**.

Redskins? Someone asked him why he kept running so hard after he was hurt and he said, 'Cause my momma told me whatever I do I'm supposed to PUT OUT!! PUT OUT!!' And that's what these guys are doing on that stage—PUTTING OUT!!!! It really makes you want to give something back." Thanks **Dave**. Now if you don't mind, we have to get back to planet Earth . . . Here's one you'll all remember: "*Towser Tunes Will Tackle Films and Fan Clubs*" by **Alan Wolmark**. Does anyone remember **Alan Wolmark**? Does anyone care to remember **Alan Wolmark**? . . . This was about the time of year that *RW's* Canadian correspondent, **Bob Chuck-Dung**, began taking some **Michael Reff**-like cheap shots at your beloved columnists . . . *RW* VP/managing editor **Mike Sigman** goes to *Los Angeles* for a week and leaves associate editor **Howie Levitt** with the imposing task of asking **David McGee** to write a cover story about **Bruce Springsteen** "and keep it short" . . . The *New York Newspaper* strike enters its second week, with minimal effect on the music industry . . . The *New York Yankees* are on fire . . . Quietly and without fanfare, **REO Speedwagon** becomes one of the most dependable acts on the *Epic* roster. This month, the group's "*You Can Tune A Piano But You Can't Tuna Fish*" lp is certified gold . . . **Gregg Allman**, **Jaimoe Johnsen** and **Butch Trucks** join **Dickey Betts** and **Great Southern** onstage at the *Dr. Pepper Music Festival* in *Central Park* . . . The **Marshall Tucker Band's** **Doug Gray** sets a national speed record for super stock class 3D cars at a national meet in *Commerce, Georgia*. Gray's car was clocked at 11.21 seconds for 1/4 mile, or 125+ MPH . . . Mayor pro tem **Jim Bradshaw** of *Fort Worth* proclaims August 4 "**Major Bill Smith Day**."

SOFTBALL NEWS: "Easy Ed" The *Goose* Levine, in relief of malaria-stricken hurler **Gary Kenton**, gets the save in *RW's* 11-7 win over hated arch-rivals *Queens Litho*. Two days later a makeshift *RW* lineup salvaged a 21-0 win over *Dick James Music* in a game featuring a triple play that began when *Flashmaker* third baseman **Coach Slash** leaped "six feet off the ground at least" (quote from **Steve Baker**, a master of hyperbole) to snare a rising line drive, then whipped the ball to **Robert Smith** at second for the force out, and **Smith** promptly fired to first baseman **Alby Hecht** for the final out . . . The *Commercial League*, of which *RW* is a member, announces plans for an October 28 Halloween dance for all league members. **Coach Slash** announces that **Carl "Li'l Skeebe"** **Skiba** will represent the team at the dance because he won't need to wear a mask . . . Author/critic **John Gardner** makes his debut in *RW*, thanks to that short cover story on **Bruce Springsteen** written by **D. M.** and entitled "*Bruce Springsteen: A Man With A Code*"—or is that *Cold*? . . . *RW* announces its special marketing issue for '78 and **Jeff Roberts**, soft-spoken though he may be, gets edgy . . . *Columbia* names **Sherry Ring** tour publicist for the label . . . *Dialogues:* **Rick Aurichio**, **Al Coury** in two parts, **Chuck Smith**; *Specials:* **Record Bar**; *Covers:* **Moody Blues**, **Village People**, **Evelyn "Champagne" King** and **Bruce Springsteen**.

SEPTEMBER

Mike Falcon, ever-alert, polls retailers and finds that the traditional summer slump is no more, and the ephemeral *Sales Index* bears him out . . . *NARM* executive VP **Joe Cohen** tells *RW* that the organization's regional meets have succeeded in reaching middle management employees and small dealers that had previously been ignored at larger industry forums . . . **Dick Kline** leaves *Atlantic*, joins *Polydor* as executive vice president . . . **Steve Leeds** exits *Atco* . . . *New York, N.Y.* quotes the elusive **Dave Marsh** in referring to **Bruce Springsteen's** three sold-out shows at *Madison Square Garden* as "not just another concert, but another goddam event" and also gets **Rod Serling** into the act.

MAYBE SHE SHOULD RUN FOR PRESIDENT: If she did **Dolly Parton** would probably carry *New York*, if the reaction of the crowd at *City Hall* Monday noon, when she gave a free concert, was any indication. Accompanied by the late **Ira Mayer**—no longer a welfare chisler but gainfully employed editor—we sauntered over to the festivities in time to catch most of a rousing set of songs and the *People's Press Conference*, at which **Parton** answered questions from the fans. *New York City* Mayor **Ed Koch** had long since presented the platinum-wigged songstress with the key to the city, but we were around to hear **Parton** opine as to how she liked it here so much that she was considering renting an apartment. Then she quickly changed her mind and decided she'd "just move in with the Mayor," who wisely refrained from saying that he wouldn't kick **Parton** out of bed for eating crackers. An unwary fan, commenting on the splendor of **Parton's** response: "I bought it this way!"

MAYBE HE SHOULD RUN FOR PRESIDENT: **Bruce Springsteen** receives write-in votes in the *Tennessee gubernatorial* primary.

Television disbands . . . **Joseph Papp** and the **Yale Whiffenpoofs**
(Continued on page 140)



Paul Butterfield
Elizabeth Barraclough
Foghat
Nick Jameson
Norma Jean

Liar
Todd Rundgren
Utopia
Tony Wilson
Jesse Winchester

Warmest O'hanks

New York, N.Y.

(Continued from page 138)

(Sam Sutherland's ideal) are booked at the Ballroom in Soho . . . **Dave Skinner**, that ol' sumbitch, reviews **John Hartford** at the Bottom Line . . . Cash Box sues **Marty Ostrow** . . . Sutherland and Kirkeby combine on a story about steadily-rising catalogue sales. Kirkeby comes away from the fracas unscathed. Sutherland takes two and hits to left . . . **Richard Perry** signs distribution pact with Elektra/Asylum for his Planet Records label . . . **Andy McKaie**, a close encounter of the fifth kind, is promoted to the position of director, national publicity, for Arista . . . Creditors of Jimmy's Music World agree on a payment plan . . . **Bud Scoppa** joins Arista . . . Becky Sue Epstein reviews a **Randy Newman** concert. All together now, Who the hell . . . No sooner had Sutherland-Kirkeby reported on steadily-rising catalogue sales than did the ever-alert Mike Falcon find out that "Retailer Opinions Vary On Catalogue Strength" . . . **Keith Moon**, August 23, 1947-September 7, 1978 . . . Casablanca gears up for the release of the **Kiss** solo albums . . . **Steve Baker** and **Karin Berg** join **Jerry Wexler** at Warner Bros., Baker takes a nice picture . . . While traveling on the Pennsylvania Turnpike, New York, N.Y.'s main man **Delbert McClinton** was arrested for littering after he threw a candy bar wrapper out of his car window only to have it land on the window of the car behind him, which happened to be carrying a state trooper . . . **Leopold** and **Loeb** fail to get together in New York, N.Y., and **Bob Dylan** and **Graham Parker** suddenly bear striking resemblances to **Chris Chambliss** and **Reggie Jackson** . . . Polydor kicked off a massive subway advertising campaign for **Millie Jackson** with a reception in her honor at that most exclusive of addresses, Track 4 of the Times Square Shuttle. Tuxedoed waiters from Sardi's served champagne, Jackson received a gold album for "Get It Out 'Cha System," and the artist also took the controls of one of the trains. And who was that man sprawled out unconscious on the floor of the train? None other than RW's own assistant r&b editor **Basil Nias**, demonstrating techniques he apparently learned from the late Ira Mayer . . . Steve Leeds bows Steve Leeds Promotions . . . **Bill Graham** announces the closing of Winterland in San Francisco . . . **Marc Nathan**, who once identified an upside down picture of Ira Mayer and won nothing because Ira is no prize, is named VP, promotion, Sire Records . . . Ignore that Alan Wolmark byline . . . The Average Joe is fifth row center for **Jane Olivor's** appearance at Avery Fisher Hall . . . Robert Gordon tells New York, N.Y. that his new album is "the best I've ever done. Unbelievable." . . . **Pat Baird**, still a carrier, is dazzled by **Cryer and Ford's** "I'm Getting My Act Together and Taking It On The Road," while **Barry Taylor** asserts that "Yes Refuses To Show Their Age" . . . **Ron Alexenburg** unveils Infinity Records, announces artist roster, executive lineup . . . RW is foiled in an attempt to upgrade its staff when Carl Skiba succeeds in returning from the Sam Goody convention . . . Dialogues: **Rick Stevens**, **Victor Benedetto**; Cover: **Leo Sayer**, **Taste of Honey**, **Boston**, **Shaun Cassidy**, **Sylvers**; Specials: Spotlight on Mexico; Record Plant, Black Oriented Music '78; Top Billing.

OCTOBER

Springboard sues Pickwick for \$72 million in industry's first major anti-trust action . . . Barry Taylor and Pat Baird get the lowdown on Infinity's regional promotion concept from **Peter Gidion** . . . New York, N.Y. gets the exclusive on the "Be Stiff Tour 1978" and **Sid Prosen's** new label, Sleeping Giant Records . . . Ignore that Alan Wolmark byline again, but go see the **Greg Kihn Band** . . . NARM announces plans for its first radio advertising awards . . . As the Marketing special approaches Jeff Roberts goes from edgy to nutting out, and seeks solace in the office of the Coach, where he can fade away and radiate at will—and still be soft spoken . . . Charisma is reactivated and Mike Sigman assigns David McGee to do a dialogue with R. D. Laing, an idea that has McGee in knots . . . Private Stock pacts with EMI . . . Columbia announces release of Streisand/Diamond single . . . Question of the month: how did **Gilles Petard** wind up on page 6? Answer: He walked there . . . New York, N.Y. reviews an odd little tome entitled "Private Elvis," in which **Duncan Smith** writes: "(Elvis') lips exercise the greatest interest: sensitive and anemone-like, their history of personal catastrophes shows his body at his most nervous, excitable, alert . . . To kiss the corpses that litter his past has produced a mouth of unending reverberation." 'Nuf said . . . Everybody's Records promotes Michael Reff and New York, N.Y. salutes him for being a good guy, compared to **Richard Speck** . . . CBS goes to \$8.98 on six new albums and retailers take the increase in stride . . . **Sid Vicious** arrested, charged with murder . . . **Jane Olivor** and her manager/sister **Phyllis Teitler** call it a day.

SOFTBALL NEWS: The Flashmakers, proving themselves against

all odds America's number one softball team, wound up the season with a 6-14 record, and New York, N.Y., in a rare moment of humanity, decided not to print the players' batting averages. But we did note in passing that Carl "Li'l Skeebal" Skiba went hitless for the third consecutive season (he gets on base as often as his brother gets a date), bringing his lifetime batting average to .000. Rookie of the Year balloting begins, with the most prominent candidates being "Easy Ed" The Goose" Levine and Alby Hecht, neither of whom really wants the award after seeing what happened to last year's Rookie of the Year Stan Meises . . . **Mitch Ryder** returns to the concert stage in New York . . . CBS, Jet sue again over ELO product sale . . . Sophia Midas, having taken up racquetball in an attempt to unearth the answer to that eternal question "What is a schem-eckel?", interviews **Kenny Loggins** and find out that his solo success is in fact the result of a team effort . . . a music industry notable, in his quest for Sophia's hand, tells her she has beautiful feet . . . Sophia announces that she has "got her niche" at *Record World*, to which "Ol' Ragarm" replies, "I've got a b-i-i-i-g niche" . . . Dialogues: **Bill Donnelly**, Accessory Manufacturers, parts one and two; Covers: **Ambrosia**, a female from the neck to the thighs, **Barbara Mandrell**, **Little River Band**; Specials: Marketing, Country and Copacabana Records.

NOVEMBER

Keith Richards gets suspended sentence . . . Warner Comm. announces plans to enter the record-pressing business, first by purchasing Specialty Records and then by building its own plants . . . Good guy Sam Sutherland finds out that CBS bar codes will be implemented gradually . . . **Larkin Arnold**, one of the industry's genuine shakers and movers in the field of black music, leaves Capitol Records, where he was responsible for establishing the label's soul and jazz division, to join Arista as senior vice president . . . **Billy Joel's** single "My Life" becomes Columbia's third consecutive chart-maker on the RW Singles Chart . . . Straight Arrow Publishers sells "Outside" magazine . . . Rumors of Ira Mayer's demise are decidedly premature . . . **Elton John** visits WPLJ . . . Waterhouse Records announces release of **Henry Youngman's** "Take My Album . . . Please!" and **James Montgomery's** "Duck Fever" . . . The music world loses one of its greats. **Maybelle Carter**, one of the most influential musicians in country music history, dies in Tennessee at age 69 . . . **Mel Street** dies from self-inflicted gunshot wound . . . Injunction denied in Cashbox/Marty Ostrow lawsuit . . . RCA announces plans to release Elvis picture disc . . . Salsoul ups price on disco product . . . RCA takes Nipper out of the doghouse, announces plans to use the "His Master's Voice" trademark in a major corporate marketing program . . . Capitol goes to \$8.98 on Steve Miller greatest hits lp . . . **Elvin Bishop** is the subject of an excellent New York, N.Y. profile (even if we do say so ourselves) upon the release of his finest album, "Hog Heaven." Says Bishop of performing live: "There's nothing like it. It's the best thing in the world that ain't got no hair on it" . . . BOOST, the Blind Organization of Toronto with Self-Help Tactics, says it doesn't want Keith Richards to perform for it and asks what the judge in the Richards case has against blind people . . . Keith Richards meanwhile is in New York jamming onstage at the Bottom Line with **Dave Edmunds** and **Rockpile** . . . In the Cooing and Billing Dept., we have congratulations to **Rob Stoner** and **Claudia York** who were wed in Maryland on October 19 and have yet to leave their little love nest in the Village . . . **Little Richard** is born again, again. Says he of his former life as a rock 'n' roller: "All I wanted to do was have orgies, get high and sing all my old hits." This is in stark contrast to "Ol' Ragarm," who only wants to sing all his old hits . . . Alan Wolmark takes the hint and leaves *Record World* with his tail tucked between his legs. Takes his demented soul to Atlantic Records where he is named manager of national album promotion . . . **Van Morrison** turns on Marc Kirkeby and a good deal of New York City at the same time . . . Infinity Records decides to offer a singles recording contract to the winners of the Manhattan Music Playoffs . . . RW's classical editor **Speight Jenkins** named host of a weekly 50-minute program on WQXR-FM. Program will feature RW's Best Sellers and Classic of the Week . . . Retail boom continues, if are to be believed, but an extraordinary Indian Summer holds down sales gain slightly . . . Polydor Records makes its first concentrated attempt to assert itself in the disco marketplace with a holiday sales program for a dozen new and recently-released albums to be marketed under the banner "Steppin' To Our Disco" . . . **Mike Curb** elected Lieutenant Governor of California . . . Peaches' **Tommy Heiman** announces the chain's switch from centralized buying and warehousing operations to a system which allows individual store directors to order product from regional manufacturer representatives. Rumors of Peaches' demise persist . . . Freedom Productions

(Continued on page 144)

Evelyn "Champagne" King & Family

T. Life

Bob Schwaid

***Wish to thank RCA Records and everyone else for
an incredible year.***

Evelyn "Champagne" King

***#1 Top New Female – R&B Singles
Top New Female – R&B Albums***



Sight & Sound Management Ltd.

119 West 57th Street, New York City 10019 (212) 541-5580

AOR Programmers Speak Out

(Continued from page 134)

whether it's on a single or whether it's the only good song on the album or one of eight good songs on an album. We treat a song as a song.

RW: Would you report the single as an add, and then the album, too?

Huntington: Yeah, if it warranted it. If it was a real big deal and we only had the single first and I really wanted to report it.

RW: Do you think AOR stations are moving closer to TOP 40?

Huntington: Many markets are already very close to AM in order to survive. There are other markets where they are less along in that particular cycle, though their current progressives are beginning to suffer a little bit—they definitely are moving closer to Top 40 to try and maintain their competitiveness. In our area, we're still at the point where we're moving closer to Top 40 because we have had an Abrams Superstar station come in a year-and-a-half ago, and obviously that brought album rock a great deal closer to Top 40. For us to remain competitive we had to take similar steps, and that's where we are in the process. It's not yet to the point where another station is ready to open up and say "Hey, we're going to give you what you can't get anywhere else," that hasn't yet happened. In fact, it isn't yet happening in many markets—it's more poised to happen, perhaps. In many markets, it's just the same stations' positions re-positioning their stance. BCN makes steps closed to Top 40, because of COZ and because of the market situation—but then a year later it can take a couple of steps backwards because it can afford to do it.

RW: Do you see any new identity coming up that's not AOR and not Top 40?

Huntington: Well, no, I think all rock stations at this point are going to be a mixture of something. A mixture of AOR and Top 40. There won't be a whole new kind of radio until there's a new kind of music. One possibility is that just as the development of progressive radio about ten years or so ago paralleled the development of FM, giving it so much more steam than it otherwise would have had, one change we can expect is perhaps for the AM dial to open up—watch for the AM stations to be more experimental in nature because they have less overhead and they have less to lose by taking a chance. I think it's already happening. There's a station in Connecticut, I believe it's the sister station to WPLR, WOMN, that's AM and progressive. Another example is Denver—KFML-AM is the most progressive game in town.

BOB BURCH, P.D., CENTURY STATIONS

RW: What does the term "album-oriented" mean to you, as the program director of Century, a system of stations linked together by a programming concept?

Bob Burch: I basically feel that the term "AOR" has become somewhat sterile, nondescript, if you will. It doesn't tell me anything. At one time you had a better idea of what to expect if you turned on an "AOR" station. Today, I travel all over the country and turn on these so-called AOR radio stations, and they're as different as night and day. I just don't think the term "AOR" gives a good definition of what a format is all about. It's too general a term—I think it's become outdated myself.

RW: As FM radio could be called outdated . . .

Burch: The same as "progressive rock," that was the term at one point, then it became "Album-oriented Rock," I think the term is such a general term, it doesn't have much definition to it anymore.

RW: What do you use in its place if you want to describe the kind of music your stations are into?

Burch: I'm not saying I don't use the term, I just find it to be very non-specific. You can say "AOR" and it could be anything from a kind of "adult contemporary" station to something as tightly formatted as a "top 40 Station." The spectrum is so wide that to say the station is AOR really wouldn't describe to me what the station sounded like.

RW: How would you describe one of the Century stations, KWST (Los Angeles) for instance?

Burch: I would choose not to label any one of our stations—except, of course, to say we are rock stations, we play rock and roll. Though I certainly don't take offense to having them called AOR. Another important thing is that I don't normally speak for all the Century stations. I relate to each station as a separate entity. That's how I deal with each station. There's no programming by executive decree, or anything like that. I do have final clearance for the adds from just about all the stations (at KWST, our consultant, Tom Yates has virtual free reign). The individual program directors take into considera-

tion first and foremost the sound of the record, also the artist's track record, concert appearances, sales on the retail level. I tend to take perhaps a wider view of it in that I may suggest that a certain record be added at a station because I feel that it has done very well for us in one particular market, and it would make sense to use the record in another market. If it had success in St. Louis, to use the record in San Francisco or Detroit or whatever.

RW: Are you concentrating at all on more singles in your programming?

Burch: I think what's really happening is that more attention is being paid on album radio to the individual song than to the artist. Whereas four, five years ago a typical artist would have five or six songs going, I think today the stations are paying more attention to individual songs.

RW: Do you foresee any trends for the coming year in radio?

Burch: People in the past have been categorized in terms of their musical taste, and I don't find that's the case any more. Particularly in the upper end of an 18-34-year-old demographic, you find people who like rock and roll, but that doesn't stop them from liking some of the stronger pop music; or bleeding over into disco; or into softer sounds. I just don't think people like to be typed. You see a lot of people that would love to go see a Rush concert or a Bob Seger concert, but would also like to hear America, a softer sound; or the Bee Gees and the disco sound. In general, music in the coming year will see emphasis on songs as opposed to particular albums, though there will always be—should always be—an emphasis on a station's identity. You can't be a radio station where you've become so splintered that you're playing some of everything because then you have no identity. There's a fine line in there where you can mix a little bit of this, a little bit of that. We do look at some of the other types of music—there's some disco-flavored music that we use in some of the stations, r&b-flavored music that we use in some of the markets, and so forth—but you do have to carry your long suit—our long suit is rock and roll.

JOHN PLATT, M.D., WXRT-FM, CHICAGO

RW: How does the incursion of singles onto the FM airwaves affect your programming as a primarily album-oriented station?

Platt: I'll tell you what our criteria are for it. First is, how important is the group to us in general and how strong a song do we feel it is. If it's not an artist we feel there's a strong building demand for in the audience, we probably would not add a single before the album, unless we just felt it was a great song and wanted to get right on it. The problem is, that we wouldn't want to be in a position where we got one good song as a single, went on it and then found the album lacking. We don't want our listeners to go out and buy the act on the basis of the single. And if we could wait on the album without losing a competitive position in the market, we would prefer to wait. If we go with the single, we'll report it, we try not to play games that way. A lot of it has to do with a competitive situation in the market. If it's a group that's a big group for us and a big group for other people as well and is not going to be an album for a few weeks, like the Queen album, you'd be foolish not to play it. But if it's an unknown quantity, we will wait on the album to see how the album as a whole stacked up.

RW: Well, what about the phrase "Album-oriented," how does your
(Continued on page 144)

Kiki Completes Tour



Rocket Record Company artist Kiki Dee completed a successful cross-country tour recently with a two-night SRO engagement at the Bottom Line, where she performed many of the songs in her new album, "Stay With Me," distributed by RCA Records. The British rocker is shown here in her dressing room with RCA Records artist Richard T. Bear and Mel Ilberman, division vice president, business affairs and associated labels at RCA.

Britannia Studios Build Quickly With New Design, MCI Equipment

By SAM SUTHERLAND

■ LOS ANGELES — Any studio entering the crowded Southern Californian recording community necessarily anticipates stiff competition, yet a new Hollywood facility backed by vocalist Tom Jones and his manager, Gordon Mills, found itself already booked by the Eagles and Crosby and Nash even as it announced its formal opening this autumn.

Britannia Studios' brisk first months underscore how the continual escalation of studio technology, as well as the competition between various professional suppliers, can affect a studio's ability to draw top acts. As Greg Venable, a veteran film and recording sound mixer and engineer who now serves as studio manager, is quick to point out, Britannia is one of only two facilities in the greater Los Angeles region with all MCI equipment—a distinction shared conspicuously with two other popular east coast studios, both in the Miami area, Mack Emerman's Criteria Studios and producer Bill Szymczyk's Bayshore facility.

While Criteria is reportedly building its own west coast facility, prior to Britannia's opening, artists with tapes from those rooms had only one alternative locally, Smoke Tree, located in

the northwestern corner of the San Fernando Valley. Thus, when Britannia was completed late this summer, word of mouth was already passing between producers who record on both coasts.

Britannia occupies a stylized Tudor structure in the Cahuenga Pass between Hollywood and North Hollywood, and while Venable says plans are underway to acquire an adjacent lot to build a second structure, the current facility comprises a single large, compartmentalized studio, a control room, isolation booths for drum and vocal takes, a maintenance area and a private lounge for the artists. Venable himself designed the facility in tandem with Art Bridgeford, the interior decorator who carried out Mills' and Jones' preference for a subdued but detailed decor utilizing herringbone brick, wood paneling, beamed ceilings and traditional English appointments—a decided shift from the colored lighting and futuristic emphasis of modern styles usually employed.

Venable, who has mixed for Jones and other Mills acts during the past seven years, still marvels at the free hand given in building the facility. "The idea came up during some sessions," he recalls, "and we started discussing

the idea of starting studios. They said, O.K., great. You design it, you build it, you manage it."

Venable and Bridgeford then acquired the site, designed the basic facility, and began incorporating several room ideas Venable had admired in other facilities he'd worked in. High, 16-foot ceilings and the high acoustic reflectivity via wood and glass are balanced against deader areas and divided into three adjacent areas, the main (rhythm) room, a string and horn area that can be isolated via sliding glass doors, and an isolation area for various vocal and instrumental solos. The room also includes a drum booth. Linking all areas is the control room, both oversized and uncluttered due to a maintenance area outside the room where all amplification is centered, eliminating much equipment within

the room.

More recently, the Beach Boys have booked the studio, drawn primarily, Venable says, by the string room. The room's size and live acoustics have eliminated most close-miking sessions, since most clients prefer the natural ensemble balance obtained by recording string sections through two or three overhead mikes, suspended from the ceiling.

Venable himself is quick to agree that the MCI link has been the first drawing card, but adds that the offbeat but soothing decor has also been popular—as has the careful security measures taken everywhere from the front lounge to the larger storage and delivery areas. "Acoustically, everything about the room is just me working for 22 years in the business, and putting it together from what I've learned."

Tomato Names Trencher National Sales Mgr.

■ NEW YORK — Kevin Eggers, president of the Tomato Music Co., has announced that Irving Trencher has become the national sales manager for the label. Trencher initially joined Tomato as southeastern sales manager.

Trencher's career includes the position of vice president of sales at Tortoise Records and national sales manager for Polydor.

Bob Esposito Named Blendingwell VP/GM

■ NEW YORK—Bob Esposito has been named vice president and general manager of Lifesong Records' Blendingwell Music, it has been announced by Terry Cashman, Tommy West and Phil Kurnit of Lifesong.

Esposito had been with April/Blackwood Music for four years, most recently as VP, creative affairs. Prior to that he was general professional mgr., Screen Gems.

ABC Re-Inks Crusaders



ABC recording artists The Crusaders have re-signed with the label for a long-term agreement that includes solo albums by all members of the group. Wilton Felder's first solo lp, "We All Have a Star," is currently in release, and Joe Sample's second solo album, "Carmel," is due for release in January. There are also plans for a new Crusader's lp to be released tentatively in March, as well as a joint venture between ABC Records and Crusader Productions in special direct-to-disc and commercial lps, due for release in the first quarter of 1979; these efforts will be marketed under the name of Crusader Records. Pictured (back row, from left): Richard Green, vice president of business affairs, ABC Records; Wilton Felder, Crusaders; Jay Morgenstern, president, ABC/Dunhill Music, Inc., vice president/general manager, ABC Records International; Arnie Orleans, vice president, sales and merchandising, ABC Records; (front row) Mark Meyerson, vice president, a&r, ABC Records; Stix Hooper, Crusaders; George Grief, Crusaders' manager; Steve Diener, president, ABC Records; and Joe Sample, Crusaders.

Brian May at 'COZ



WCOZ staffers recently received a visit from Brian May, guitarist of Queen, in town for the Elektra/Asylum band's performance at the Boston Gardens. From left: Bob Slavin, music director, WCOZ; Tommy Hedges, program director; May and Kurt Nerlinger, E/A local promotion rep/Boston. Queen's latest album, "Jazz," has been certified platinum by the RIAA.

CLUB REVIEW

Ian Matthews Scores at Roxy

■ LOS ANGELES—Most of the people in the audience at Ian Matthews' recent Roxy debut were probably unaware that Matthews is a true long-termer in today's fickle record industry. As a founding member of Matthews Southern Comfort, Fairport Convention and Plainsong, Matthews has been a part of some of the more innovative groups of our time. His name is still hardly a household word, but now, some five labels and 13 albums later, Matthews finally has a hit—and possibly a new career—as the result of his current single, "Shake It" (Mushroom).

That tune, along with "Lonely Hunter," "King of the Night" and "Stealin' Home" (the title cut from his first Mushroom album), provided the high point of the singer's Roxy performance.

Matthews fares best on slower tunes, where his smooth tenor is given a chance to work the

song to some degree of intensity; it is here as well that he connects emotionally with the audience. He's less effective on the rockers, where he seems to be carried along by his five-piece band, rather than fronting it. Matthews' band is tightly-knit, however, and the thick textures they provide make even the more commonplace tunes interesting. Of particular note was some great Norton Buffalo-style harp work from Joel Tepp, who also contributed some fine slide guitar.

Matthews makes no bones about the fact that he's a singer and not an entertainer, and his no-nonsense approach is indeed refreshing. Still, if he intends to gain stature as an artist, he's going to have to make more audience contact. For someone who's had the tenacity to stick around for this long, that shouldn't be too tall an order.

Stuart Goldman

AOR Programmers Speak Out

(Continued from page 142)

station stack up with that?

Platt: Well, we're probably a lot more, strictly-speaking, album-oriented than a lot of other stations, because the decision as to whether we're going to add an album is going to boil down to our feeling about the album as a whole, more than just how we feel about one or two cuts. Which is not to say that if you have an album with one or two killer cuts on it, and the rest is decent but not as good, that we wouldn't play it, a la say Dire Straits or something like that. Those songs are representative of the style of the album, and even though songs like a "Sultan's of Swing" or "Down to the Waterline" are standout cuts, it's not going to misrepresent the album. But, in other cases there have been some albums with one track or two tracks that were really good, but we just didn't get a feeling that the band was there—it's kind of hard to explain that to record companies; we say, "Look, our position at the station isn't strictly directed to 'this is a good song,' or even 'this is a decent album,' but 'do we make a commitment, as a station, to that artist.'" As a result, we may hold off on some that are getting adds elsewhere, because we have a feeling if we add it, it's not going to end up getting played, since our jocks are making those decisions—you know, once they're on the air, it's their decision what's going to be played—and we can't promise somebody that it's going to come up in a rotation. But when we do get behind an act, there is a feeling that is conveyed to the listeners that lets them know we are intensely involved with the music and that we wouldn't steer them wrong.

RW: The term "AOR" to some PDs is a misnomer or outdated.

Platt: We are just one of the many shades of AOR stations, probably to the left in the progressive part of the spectrum . . .

RW: What has been the most significant aspect of programming this year?

Platt: The one thing that strikes me as a trend in the kind of a lot of music we've been playing is that there seemed to be strong lp's by artists of enduring stature, who could afford, saleswise, to coast on an album or two, who came through with very solid albums. This includes Neil Young, The Who—even Dylan's lp had some highly playable tracks—on up to "Some Girls," and I'm just blown away by the

quality of the songs on that album, and the knowledge that the Stones can still get it up.

KATE INGRAM, M.D., KSAN-FM, SAN FRANCISCO

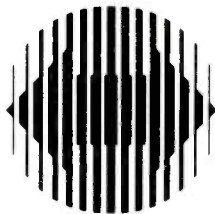
RW: How has the increase of singles affected your programming?

Kate Ingram: If we add a single, and it comes in advance of an album, then when the album comes in, it's not reported as an add. That's how I work it. I don't think the system of "leaking" a single has much of an effect, because one station report doesn't, but I just feel so strongly that albums, album radio, is going to be sent down the drain by commercialization if people don't watch out. It would be a lot better in a lot of cases for record companies to wait and see what kind of response happened from a street level by allowing an album to get out, and then to decide where the bucks are going to go behind it, and then decide whether something needs to be released as, say, a Top 40 record. I feel that all in all, it would help the record companies a lot more. For instance, there have been stories in the trades recently about how the Christmas sales are not what they expected, and that they have done a lot of expenditure on TV ads, and such. I feel that the reason is because they're not giving the people what they want, but they're marketing, just like business merchandises any product, so that they pick what they think people will want—just like clothing, fashions—and they try to advertise it and sell it, and program people's taste.

In this way, I feel, the record companies are in the long run short-changed, not to mention the artists. It doesn't give an artist a fair chance. If the record company is behind an artist, then there is no way that that artist can have a stiff record. It's going to ship platinum just on the basis of the hype going out. And releasing the single before an album shortens its ultimate life. It creates anticipation for an album—if you like the single, you're going to want to buy the album. But then I feel like the impact of the album happens all at once. People await the release, then the release happens and you often lose longevity. If the records were released and radio and the people in stores could do their thing on 'em, decide if they like them, put them on the air, watch for reaction, watch for sales—and then really

(Continued on page 158)

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U.K.'78: Soundtracks, Disco, Growth

(Continued from page 16)

America relocates in London as manager of the company's international office . . . Death of Sandy Denny, best known for her work with Fairport Convention . . . Izhar Cohen, representing Israel, wins the Eurovision Song Contest; the U.K. entry, "The Bad Old Days" by Co-Co, managed 11th place while the Norwegians made Eurovision history and scored zero points . . . Midem's Bernard Chevry is made a knight of the Legion of Honor for 36 years as an organizer of trade shows . . . Bee Gees' "Night Fever" hits the number one slot April 24th . . . Mud celebrate 10 years as a recording band.

MAY: Muff Winwood joins CBS as director of U.K. a&r . . . ATV Music sets up its own Bruton Music recorded music library with Robin Phillips at the helm . . . The single "Miss You" and the album "Some Girls" mark the Rolling Stones' debut through EMI . . . Nick Mobbs, former general manager of a&r and artist development at EMI Records announces plans for new label in conjunction with WEA . . . Inter-song general manager Ronnie Beck quits after two years and the discoverer of Queen and the like teams up later in the year with an old partner, Ben Nisbet . . . Moody Blues reform for new "Octave" album which soon gives Decca an increased market share . . . CBS takes over Jet label distribution . . . Boney M's "Rivers of Babylon," with a claimed shipment of 700,000, topples "Night Fever" by the Bee Gees during the week of May 15th.

JUNE: Interworld's Mike Stewart picks up Michael Levy's Magnet Music Catalogue for America and Canada which includes compositions by Chris Rea . . . Derek Honey named managing director of Pye Records U.K. while Walter Woyda becomes responsible for international affairs . . . Commercial manager of EMI's a&r division Freddie Cannon announces his appointment as managing director of Carrere label operation in the U.K. . . . "Evita" star Elaine Paige pacted by EMI's middle of the road division and "Evita's" David Essex switches from CBS to Phonogram . . . Indie Casablanca operation closes down U.K. office and managing director, European operations Robin Taylor quits . . . "Saturday Night Fever" sound-

track album is claimed to be the biggest grossing and greatest selling lp in the history of the record industry . . . Record Business introduces its own top 60 album charts . . . June 19th sees Boney M toppled from the number one position by "You're the One that I Want" by You Know Who . . . Bob Dylan makes first U.K. appearances in nine years.

JULY: Les Cocks, previously executive assistant to Louis Benjamin at Pye, joins Mickie Most's RAK label as general manager only to rejoin the ATV Corporation as executive assistant to Jack Gill . . . Geoff Heath and Eddie

Music catalogue from MCA to CBS' April/Blackwood company in America . . . Sam Lyons, a senior partner in the firm of Davenport Lyons, dies in London following a heart attack. Lyons was a specialist in entertainment law, especially in the field of music publishing and copyright law . . . Bhaskar Menon becomes supremo of EMI Music's worldwide operations . . . Amid increasing economic pressures DJM and Anchor Records disband their own indie sales forces . . . Former Premier Sir Harold Wilson makes his recording debut with a series of Levy move their Heath-Levy

spoken word cassettes for Music For Pleasure . . . The total value of the market amounted to 48.7 million pounds, up 10 percent over 1977, according to figures revealed by the BPI.

AUGUST: Independent Zoom label launched by Scottish record dealer Bruce Findlay signs distribution deal with Arista . . . Paul Robinson's Power Exchange company goes into voluntary liquidation . . . On August 21st the Commodores move Travolta and Newton-John from number one in the singles chart while Boney M's "Night Flight to Venus" lp takes the top slot one week later from "Saturday Night Fever" . . . EMI Records U.K. renews its license with Motown Records . . . Victor Silvester, the noted ballroom dancing bandleader, dies . . . The ATV Corporation's record and publishing companies contribute 19.1 million pounds to the overall 1978 turnover.

SEPTEMBER: It's finally revealed that at the beginning of October Ken East is to rejoin EMI, as joint managing director, music operations, responsible for the world outside of Europe and Japan. Leslie Hill becomes the other joint managing director, responsible for Europe. At EMI Bhaskar Menon rules supreme . . . Pye closes Chadwell Heath tape processing factory . . . At CBS conference in Eastbourne, CBS managing director Maurice Oberstein claims that throughout 10 of the last 11 months the company sold more albums than any other record company in the U.K. . . . Meanwhile WEA Records U.K. managing director John Fruin said that WEA aims to shift 30 million pounds worth of discs over the trade counters next year . . . The Commodores' "Three Times A Lady" is knocked off top spot, you guessed it, by "Summer Nights" (September 25th) . . . Phonogram International secures Rocket label for the world outside North America and South Africa . . . Pye exec Peter Prince takes top job at Motown Records International, succeeding Ken East.

OCTOBER: U.K. audiences recovering from Bette Midler's sold out performances at the London Palladium, Barry Manilow fever hits the U.K. . . . At Anchor Records managing director Ian Ralini announces his resignation . . .

(Continued on page 150)

Canada

By ROBERT CHARLES-DUNNE

■ TORONTO—YES, BUT CAN WE GET A PICTURE DISC OF THE SIGNING? Attic Records, the Canadian independent label which has probably the widest range of musical taste, has signed a distribution deal with CBS Records in Canada. The deal, effective January 1, 1979, has left Attic feeling very happy. Label VP **Tom Williams**: "It's a substantial deal and we're very pleased with their commitment to working our releases." This makes Attic the 25th label currently distributed by CBS in Canada. Says Williams: "The other 24 don't live here. Don't be too surprised if all our releases are pressed in silver."

PERHAPS THE NEWS DIDN'T MAKE IT THAT FAR: Q107, self-proclaimed as "Toronto's best rock" on the air and the phone, obviously missed out on a bit of news. In their club listings they noted that **Crawler** would be appearing at The El Mocambo, "featuring ex-Free guitarist **Paul Kossoff**." Since Paul's been dead for several years, this seems like a difficult feat, even for "Toronto's best rock" station.

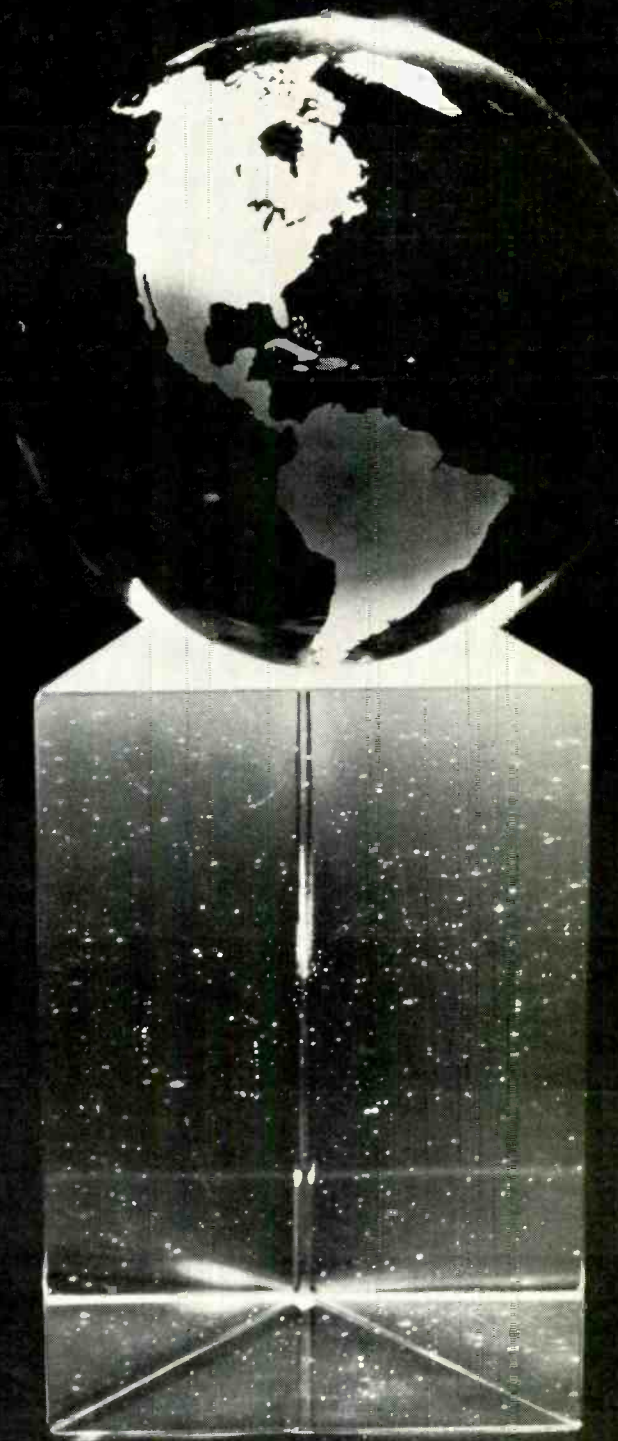
DOG DAY AFTERNOON: It was a weird scene in Winnipeg recently when a man held several persons hostage in a building. When finally apprehended by the police the young man apparently said that a performer named **David McCluskey** would sympathise and understand his actions. McCluskey, whose debut album has sold some 12,000 pieces here in a matter of weeks, is set for a U.S. release in January from Janus. Needless to say, McCluskey has no idea what the hostage-taker was on about. His single, "What You're Doing To Me," is receiving heavy airplay in Winnipeg. One policeman was shot to death.

PUNK IS DEAD, LONG LIVE PUNK: The Horseshoe Tavern decided to go out in style. The principals, now readying Egerton's for their next venture, threw a two night closing bash called, appropriately, the Last Pogo and The Last Round Up. Bands included **Teenage Head**, **Drastic Measures**, **Rough Trade**, **The Secrets**, **The Everglades** and many more. Bomb Records had a mobile crew out to record the entire proceedings for a hopeful double album compilation. When Teenage Head were winding up the proceedings on the first evening, they'd started their second song when a couple of on-duty plainclothes cops ordered the band offstage and flashed their badges to all the punkers in attendance. Reinforcements arrived just in time, as the chaos grew to potentially ugly proportions. Teenage Head, cool and calm, made good their exit while the bass player kissed one of the cops on the cheek. What's so funny about peace, love & understanding?

FUNNY THING, INNIT?: Some radio stations in the U.S. are taking credit in other trades for being the first AM station to do a live broadcast, etc. Meanwhile, CFRT, known as a Little Station That Could, did a live broadcast with **WhaKoo** from The El Mocambo about six months ago. Just for the record.


RUMOR REGARDLESS OF ACCURACY: Is it true that CHUM-FM, while innovating in areas such as FM/TV simulcasts, still has a mono cart machine for their commercial spots?

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England's Top 25

Singles

- 1 MARY'S BOY CHILD—OH MY LORD BONEY M/Atlantic/Hansa
- 2 Y.M.C.A. VILLAGE PEOPLE/Mercury
- 3 A TASTE OF AGGRO BARRON KNIGHTS/Epic
- 4 TOO MUCH HEAVEN BEE GEES/RSO
- 5 DA'YA' THINK I'M SEXY? ROD STEWART/Riva
- 6 I LOST MY HEART TO A STARSHIP TROOPER SARAH BRIGHTMAN/
Ariola Hansa
- 7 LE FREAK CHIC/Atlantic
- 8 LAY YOUR LOVE ON ME RACEY/RAK
- 9 GREASED LIGHTNIN' JOHN TRAVOLTA/Midsong/Polydor
- 10 YOU DON'T BRING ME FLOWERS BARBRA & NEIL/CBS
- 11 ALWAYS AND FOREVER—MIND BLOWING DECISIONS
HEATWAVE/GTO
- 12 SONG FOR GUY ELTON JOHN/Rocket
- 13 RAT TRAP BOOMTOWN RATS/Ensign
- 14 HANGING ON THE TELEPHONE BLONDIE/Chrysalis
- 15 HIT ME WITH YOUR RHYTHM STICK IAN DURY & THE BLOCKHEADS/
Stiff
- 16 DON'T CRY OUT LOUD ELKIE BROOKS/A&M
- 17 THE ELO EP ELECTRIC LIGHT ORCHESTRA/Jet
- 18 TOMMY GUN CLASH/CBS
- 19 CHRISTMAS IN SMURFLAND FATHER ABRAHAM/Decca
- 20 PRETTY LITTLE ANGEL EYES SHOWADDYWADDY/Arista
- 21 IN THE BUSH MUSIQUE/CBS
- 22 SHOOTING STAR DOLLAR/Carrere
- 23 INSTANT REPLAY DAN HARTMAN/Blue Sky
- 24 SEPTEMBER EARTH, WIND & FIRE/CBS
- 25 I'LL PUT YOU TOGETHER AGAIN HOT CHOCOLATE/RAK

Albums

- 1 GREASE SOUNDTRACK VARIOUS ARTISTS/RSO
- 2 THE SINGLES 1974-1978 CARPENTERS/A&M
- 3 BLONDES HAVE MORE FUN ROD STEWART/Riva
- 4 NIGHT FLIGHT TO VENUS BONEY M/Atlantic Hansa
- 5 GREATEST HITS 1976-78 SHOWADDYWADDY/Arista
- 6 MIDNIGHT HUSTLE VARIOUS/K-Tel
- 7 20 GOLDEN GREATS NEIL DIAMOND/MCA
- 8 JAZZ QUEEN/EMI
- 9 THE AMAZING DARTS DARTS/K-Tel
- 10 A SINGLE MAN ELTON JOHN/Rocket
- 11 BLESS THIS HOUSE HARRY SECOMBE/Warwick
- 12 A TONIC FOR THE TROOPS BOOMTOWN RATS/Ensign
- 13 EMOTIONS VARIOUS/K-Tel
- 14 FATHER ABRAHAM IN SMURFLAND FATHER ABRAHAM & THE
SMURFS/Decca
- 15 PUBLIC IMAGE PUBLIC IMAGE LTD./Virgin
- 16 LIONHEART KATE BUSH/EMI
- 17 JEFF WAYNE'S THE WAR OF THE WORLDS VARIOUS/CBS
- 18 NIGHT GALLERY BARRON KNIGHTS/Epic
- 19 PARALLEL LINES BLONDIE/Chrysalis
- 20 25TH ANNIVERSARY ALBUM SHIRLEY BASSEY/United Artists
- 21 THE MANHATTAN TRANSFER LIVE MANHATTAN TRANSFER/Arista
- 22 IMAGES DON WILLIAMS/K-Tel
- 23 GIVE 'EM ENOUGH ROPE CLASH/CBS
- 24 BACKLESS ERIC CLAPTON/RSO
- 25 EVERGREEN ACKER BILK/Warwick

(Courtesy: Record Business)

France

By GILLES PETARI

Every year about Christmas 50 million Frenchmen—or almost—remember to buy **Tino Rossi's** "Petit Papa Noel," the equivalent of **Bing Crosby's** "White Christmas." This year Pathé-Marconi obliged with a 13-lp reissues box by the singer, whose peak popularity was in the late '30s. This reflects a shift of interest by an important part of the population which prefers to reminisce about the past rather than face the present . . . **Françoise Hardy** has a hot album, "J'écoute de la musique saoul," co-produced by **Gabriel Yared** and **Michel Jonasz**.

Flarenasch (WEA) signed up the German Lollypop catalogue and is launching the new **Claudja Barry** album featuring "Boogie Woogie Dancing Shoes" . . . Vogue has renewed its long-time contract with **Pye** . . . **Vangelis Papatannassious** signed up with Polydor for his next album.

Yves Duteil received his gold disc at a ceremony held at EMI's stock (SODIP) from the hands of **Phillip Brodie**, president, and **Michel Bonnet**, general manager . . . **Space's** new single, "Just Blue," is on blue vinyl, of course!

Had a friendly dinner with **Hope Antman** (publicity) and **Greg Geller** (a&r) from CBS, New York, who spent a weekend in Paris to listen to the new group **Shaking Street** at the Golf Drouot . . . Also on a short visit in the capital was TK president **Henry Stone** . . . **Eddie Mitchell**, still faithful to the Nashville flavor, is featuring **Charlie McCoy** and **J. J. Cale** on his new album, "Après Minuit."

Among the artists scheduled to appear in Paris are **Parliament** and **Sylvester** . . . **Cerrone** gave a series of exceptional concerts in Paris, Geneva, etc. . . . The **Pointer Sisters** are expected for the coming MIDEM . . . Carrère is launching the new single, "Kennedy Airport," by **Sheila**.

Ian in The Far East



To finale her six-week tour including the Far East, Janis Ian was greeted backstage by Columbia executives. Pictured above with Janis, from left: Bob Garland, Columbia local promotion manager; Ken Sasano, director of product manager; and Debbie Newman, associate director of artist development.

UK Year in Review

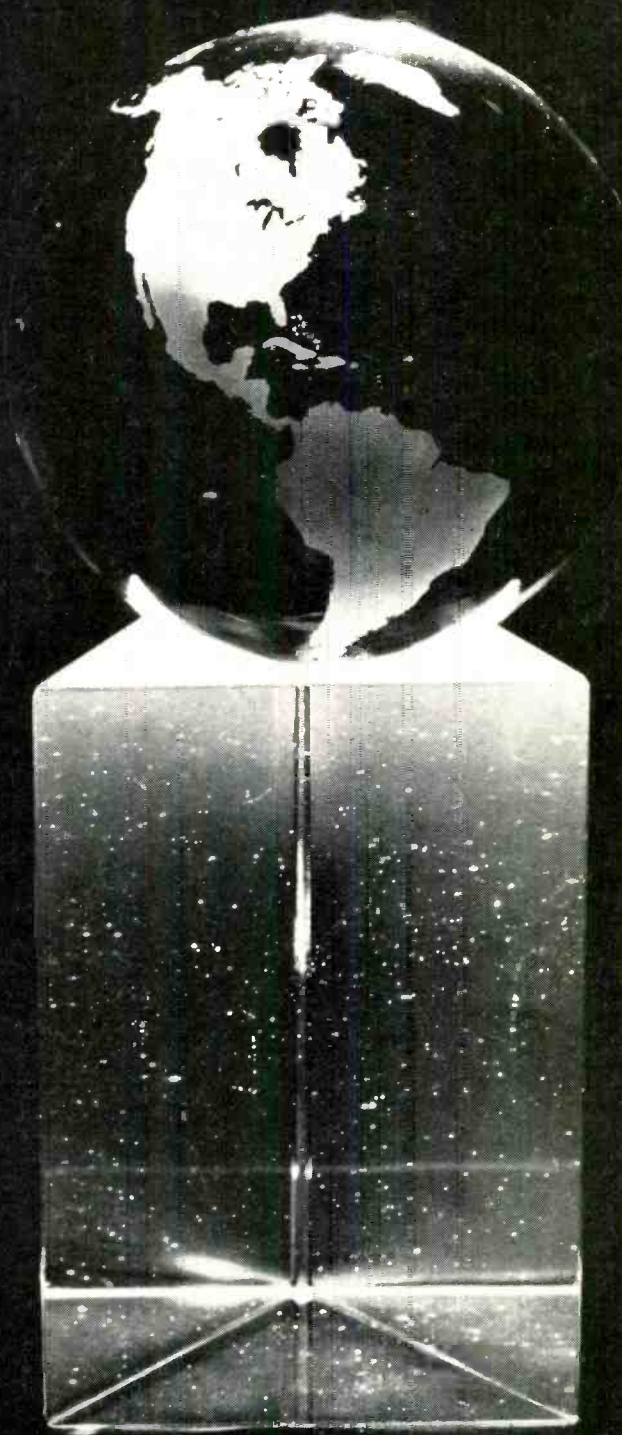
(Continued from page 148)

Following much speculation Private Stock becomes an EMI-licensed label . . . "Grease" soundtrack album becomes number one . . . Nick Mobbs of the Automatic Record Company signs his first band, Doll By Doll, new year product expected . . . Quote of the month—"EMI, CBS and WEA can fight it out amongst themselves." So said Phonogram managing director Ken Maliphant at company sales conference, adding that Phonogram intends to kill off its "boring image" . . . Gerry Oord becomes an international advisory consultant to the IFPI . . . EMI Records first uses the now famous "Bottom" ads for the "Fat Bottomed Girls" single. The big bottom cover up scandal exposed by all.

NOVEMBER: Geoffrey Bridge, director general of the BPI an-

nounces his intention of retiring. John Deacon, a senior director of A&M Records in the U.K. takes over next year . . . Polygram names David Fine of Gallo South Africa as managing director Polygram Leisure U.K., responsible for the Phonogram and Polydor companies . . . Paul McCartney and Wings' recording contract the subject of much speculation, as is the future of Anchor Records in the U.K. . . . On November 13th Olivia Newton-John's "Hopelessly Devoted To You" takes over number one position from "Summer Nights" only to be deposed a week later by "Rat Trap" by the Boomtown Rats, which gives the Ensign label its first number one . . . New look for CBS and Epic's labels planned for the new year . . . Record Business holds its first disco forum and Boney M gets best album disc award.


Crystal Globe Award Number Six. Presented to Bob Dylan.



Congratulations to Bob Dylan, recipient of the most prestigious and exclusive music award in the world.

Crystal Globe Awards are presented for album sales in excess of five million units, outside the United States.

CBS Records International.

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#1 Black Oriented Singles

	Date	Record	Artist	Label
January	7	Reach For It	George Duke	Epic
	14	Reach For It	George Duke	Epic
	21	Ffun	Con Funk Shun	Mercury
	28	Ffun	Con Funk Shun	Mercury
February	4	Ffun	Con Funk Shun	Mercury
	11	Our Love	Natalie Cole	Capitol
	18	Our Love	Natalie Cole	Capitol
	25	Which Way Is Up	Stargard	MCA
March	4	Flash Light	Parliament	Casablanca
	11	Flash Light	Parliament	Casablanca
	18	Flash Light	Parliament	Casablanca
	25	Flash Light	Parliament	Casablanca
April	1	The Closer I Get To You	Roberta Flack (with Donny Hathaway)	Atlantic
	8	The Closer I Get To You	Roberta Flack (with Donny Hathaway)	Atlantic
	15	Too Much, Too Little, Too Late	Johnny Mathis/Deniece Williams	Columbia
	22	Too Much, Too Little, Too Late	Johnny Mathis/Deniece Williams	Columbia
	29	Too Much, Too Little, Too Late	Johnny Mathis/Deniece Williams	Columbia
May	6	Too Much, Too Little, Too Late	Johnny Mathis/Deniece Williams	Columbia
	13	Too Much, Too Little, Too Late	Johnny Mathis/Deniece Williams	Columbia
	20	Use Ta Be My Girl	The O'Jays	Phila. Intl.
	27	Use Ta Be My Girl	The O'Jays	Phila. Intl.
June	3	Use Ta Be My Girl	The O'Jays	Phila. Intl.
	10	Use Ta Be My Girl	The O'Jays	Phila. Intl.
	17	Use Ta Be My Girl	The O'Jays	Phila. Intl.
	24	Use Ta Be My Girl	The O'Jays	Phila. Intl.
July	1	Use Ta Be My Girl	The O'Jays	Phila. Intl.
	8	Use Ta Be My Girl	The O'Jays	Phila. Intl.
	15	Close The Door	Teddy Pendergrass	Phila. Intl.
	22	Close The Door	Teddy Pendergrass	Phila. Intl.
	29	Close The Door	Teddy Pendergrass	Phila. Intl.
August	5	Boogie, Oogie, Oogie	A Taste of Honey	Capitol
	12	Boogie, Oogie, Oogie	A Taste of Honey	Capitol
	19	Boogie, Oogie, Oogie	A Taste of Honey	Capitol
	26	Three Times A Lady	Commodores	Motown
September	2	Get Off	Foxy	Dash
	9	Get Off	Foxy	Dash
	16	Get Off	Foxy	Dash
	23	Get Off	Foxy	Dash
	30	Get Off	Foxy	Dash
October	7	One Nation Under A Groove	Funkadelic	Warner Bros.
	14	One Nation Under A Groove	Funkadelic	Warner Bros.
	21	One Nation Under A Groove	Funkadelic	Warner Bros.
	28	One Nation Under A Groove	Funkadelic	Warner Bros.
November	4	One Nation Under A Groove	Funkadelic	Warner Bros.
	11	One Nation Under A Groove	Funkadelic	Warner Bros.
	18	I'm Every Woman	Chaka Khan	Warner Bros.
	25	I'm Every Woman	Chaka Khan	Warner Bros.
December	2	Le Freak	Chic	Atlantic
	9	Le Freak	Chic	Atlantic
	16	Le Freak	Chic	Atlantic
	23	Le Freak	Chic	Atlantic

RECORD WORLD

BLACK ORIENTED

MUSIC

Soul Truth

BY BASIL NIAS
JANUARY

■ Salsoul Records beefed up their promotion division by hiring **Steve Shulman** for national promotion and **King Roe** and **Janet Williams** to do r&b promotion. **Donna Summer** headlined the Latin Casino. Her opening act was **The Temptations**. **Cuba Gooding**, former lead singer for the **Main Ingredient**, signed as a solo artist for Motown. **George "Boogaloo" Frasier** resigned his position at KYOK in Houston. **The Spinners** were in the studio singing background for **Elton John**. **Thom Bell** produced the album.

FEBRUARY

Matt Ledbetter resigned his position at WAMO in Pittsburgh after 14 years at that station. **Bobby Martin** finished work on **Jean Terrell's** album and was about to finish the latest album for **LTD**. **The Fifth Dimension** released their first album on Motown. **Helen Taylor** joined West End Records as their national r&b dir. **Johnny Mathis** and **Deniece Williams** teamed up for a surprise debut duet for Columbia. Jazz artist **John Handy** signed with Warner Bros. **Jimmy Brooks** was appointed national coordinator for **Johnny "Guitar" Watson**. **Bill Staton** was hired by RCA. Bill was formerly with CTI and Atlantic. **Sandra Holmes**, formerly of All Platinum, went with Casablanca.

MARCH

Diane Blackman of WCAU in Philly left the station. Ms. Blackman relocated back in her native California. **Stan Watson** revamped his Philly Groove label with a distribution deal at Salsoul. **Cortez Thompson** resigned his job at WOL (Washington D.C.) to take the national r&b job for Warner Bros. **Steve Shulman** exited Salsoul after a few months tenure. He was replaced at the VP spot by **Denny Zeitler**. **Riley Wynn** named the new PD at WNOV (Milwaukee). **Otis Smith** has been relieved of his duties at Motown. Replacing him at that spot was **Donny Davis**. **Rubin Rodriguez** promoted to the director of east coast promotion for Casablanca.

APRIL

Several Harlem business men were looking to purchase the Apollo theatre. **Jerry Butler** and **Teddy Pendergrass** in the studio for **Gamble and Huff**, both producing solo albums. **Ray Simpson** signs with Warner Bros. **Dennis Gordon** (20th Cent. Fox) and **Ruben Rodriguez** (Casablanca) both tie the knot within two weeks of each other. **Bob Marley** and **the Wailers** set an American tour for early May. **Paul Johnson**, national promotion manager for Capitol died. Johnson was one of the best loved individuals in the industry and his loss affected us all. **Jan Barnes** appointed national FM director/special markets. **Dick Griffey** and Solar Records sign a pact with RCA. **Al Perkins** relieved of his duties as MD at WJLB in Detroit. **WVON** in Chicago sold to Combined Communications, a Phoenix based company. **E. Rodney Jones** and **Jerry Boulding** relieved of their duties as PD and OM

respectively. The new PD is **Walt "Baby" Love**. **Buddy Allen** inks **The Trammps** to a mgt. deal.

MAY

Richard Tee signs with **Bob James** on his new Tappan Zee Label. The Apollo Theatre had its grand premier opening complete with floodlights, TV cameras and stars by the multitude. The opening act was native Harlemites **Ralph MacDonald** and **Friends**. **Chaka Khan** (**Rufus**) and **Sarah Dash** (**Labelle**) will both be going into the studio to record solo albums, Chaka for Warner Bros. and Sara for Kirshner. **Phillip S. Ashbury** appointed director of legal and business affairs for Philadelphia International Records. **Janet Williams** exited Salsoul. She was replaced by **Connie Johnson**. The Black Music Assn. made its debut in Philadelphia. Co-founders **Kenneth Gamble** and **Edward W. Wright** announced the appointment of **Jules Malamud** as Sr. VP/managing director, and **Glenda Gracia** as executive dir. **David Lampell** assumed duties as PD for WLIB-AM in NY. **Al White** left ICM booking to go with Regency. **Basil Nias** is hired as asst. r&b editor for Record World, based in N.Y.

JUNE

Michael Stokes, famed producer from Detroit, busy preparing a new album for **Keith Barrow** (CBS). **The Commodores** returned from Europe with a smash act (**Platinum Hook**) waiting to be broken here in the U.S. **Bunky Sheppard** assumed control of the black division of 20th Century Fox Records. **Hillary Johnson** exited Atlantic to start his own label. He was replaced by **Eddie Holland**. **Diane Blackman**, formerly of WCAU in Philly, resurfaced at KSOL in the Bay area.

JULY

Harold Childs named Sr. VP for promotion for A&M. **Richard Mack** resigns his post as VP of promotion, Black Music Marketing for Columbia to form his own production company by the name of Nature's Music Inc. Other principals of the company are **Fred Frank** (president of Roadshow) VP, and **Sid Maurer** co-president Roadshow) sec./treas. **Glen Goins** and **Jerome Braily** leave the P-Funk crew to establish a new group, **Mutiny**, and to produce Glen's little brother's group, **Quazar**. **Primus "P-Funk" Robinson** leaves his position as national r&b dir. for Atlantic to join **Don Mizell** at Elektra as dir. of national marketing jazz/fusion div. **Walter Johnson** exits his position at RCA. **Jo-Anne Geffen** appointed VP at Benjamin Ashburn Associates. **Linda Haynes** is named MD at WWRL. **Kelly Jones** is MD at WABQ.

AUGUST

Everett Smith named national promotion manager for Cotillion. Smith reports directly to **Henry Allen**. Black Oriented Album chart debuts, (RW exclusive) 8/12/78. **Tom Joyner** formerly of WBMX named PD at WJPC, **Dee Handley** named MD at same station. **Walt "Baby" Love** new PD at KKTT. **Glen Goins** passes from among us one week after completing production on Quazar. **Sandra Trim Da Costa** of CBS publicity in N.Y. gave birth to a healthy baby boy by the name of **Anne**. BMA schedules its first meeting for La Costa Del Sol Calif. Sept. 10-13. **Ernest James** formerly PD at WBMX is named VP and GM of WVON. **Connie Johnson** named assistant r&b promotion dir. at Salsoul.

SEPTEMBER

Le Joint debuts as a custom label on London. The first release on the label will be "Change" by **Zulema**. **Priscilla Chatman** named national publicity director for Salsoul. **Mike Abbott** appointed VP of promotion and marketing for MCA. The BMA held its first meeting at La Costa. The turnout of entertainers, media, record executives and businessmen was outstanding. RW presents its first Black Oriented
(Continued on page 154)

PICKS OF THE WEEK

THE PROMISE OF LOVE

DELEGATION—Shadybrook SB-010



This talented trio is the kind of surprise that one usually associates with a small independent label.

Because of the normal volume of albums from the majors, these excellent records are sometimes lost in the sauce. Not so with this one, which proves the old adage that the cream always rises to the top.

FUNKED UP

CREME D'COCOA—Venture VL1001



Probably one of the hottest new groups to come out of Philadelphia in some time, Creme is a

passionate mixture of funk, gospel and some plain old good singing. The back-up accompaniment includes some of the best sessionmen in the country. Tony Camillo is back again, this time he has a very exciting venture.

HERE MY DEAR

MARVIN GAYE—Tamla T364LP2



The very least that one can say about this new album by Marvin is that it is very interesting. The

cover art alone tells the whole story. The soul of the artist is often manifested in his work; if this is so then Marvin has been a very troubled young man. This is one of his most interesting lps to date.

FOOT STOMPIN' MUSIC

SIDNEY BARNES—Parachute RRLP 9009



If you can get past the cover, there is some very funky music in this album. Sidney Barnes might

be one of the better kept secrets of '78. In the past, Casablanca has been known to breed new artists and this is a prime example of that development process. The music makes you want to dance.

RW BLACK ORIENTED SINGLES

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

DEC. 30	DEC. 23		WKS. ON CHART
1	1	LE FREAK CHIC Atlantic 3519 (5th Week)	11
2	2	GOT TO BE REAL CHERYL LYNN/Columbia 3 10808	15
3	5	SEPTEMBER EARTH, WIND & FIRE /ARC/Columbia 3 10854	7
4	3	I'M EVERY WOMAN CHAKA KHAN/Warner Bros. 8683	13
5	8	GET DOWN GENE CHANDLER/20th Century Fox/Chi-Sound 2386	10
6	4	LOVE DON'T LIVE HERE ANYMORE ROSE ROYCE/ Whitfield 8712 (WB)	9
7	7	LONG STROKE ADC BAND/Cotillion 44243 (Atl)	11
8	9	WHAT YOU WON'T DO FOR LOVE BOBBY CALDWELL/ Clouds 11 (TK)	10
9	6	YOUR SWEETNESS IS MY WEAKNESS BARRY WHITE/ 20th Century Fox 2380	16
10	12	I DON'T KNOW IF IT'S RIGHT EVELYN "CHAMPAGNE" KING/RCA 11386	9
11	10	DON'T HOLD BACK CHANSON/Ariola 7717	13
12	13	TAKE THAT TO THE BANK SHALAMAR/Solar 11379 (RCA)	13
13	18	I'M SO INTO YOU PEABO BRYSON/Capitol 4656	6
14	15	ANGEL DUST GIL SCOTT-HERON/Arista 0366	12
15	20	AQUA BOOGIE PARLIAMENT/Casablanca 950	5
16	17	WE BOTH DESERVE EACH OTHER'S LOVE LTD/A&M 2095	9
17	11	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	20
18	14	THERE'LL NEVER BE SWITCH /Gordy 7159 (Motown)	21
19	23	FREE ME FROM MY FREEDOM BONNIE POINTER/Motown 1451	7
20	26	SHAKE YOUR GROOVE THING PEACHES & HERB/ Polydor 14514	8
21	22	MIDNIGHT GIRL LENNY WILLIAMS/ABC 12423	10
22	24	HOLY GHOST BAR-KAYS/Stax 3216 (Fantasy)	6
23	28	EVERY 1'S A WINNER HOT CHOCOLATE/Infinity 50002 (MCA)	6
24	25	YOU STEPPED INTO MY LIFE MELBA MOORE/Epic 8 50699	10
25	27	YMCA VILLAGE PEOPLE/Casablanca 945	8
26	29	GIVING UP, GIVING IN THREE DEGREES/Ariola 7721	6
27	30	NEVER HAD A LOVE LIKE THIS BEFORE TAVARES/Capitol 4658	5
28	33	TOO MUCH HEAVEN BEE GEES/RSO 913	5
29	16	MARY JANE RICK JAMES/Gordy 7162 (Motown)	13
30	32	NOW THAT WE FOUND LOVE THIRD WORLD/Island 8663 (WB)	9
31	35	LOVE VIBRATION JOE SIMON/Spring 190 (Polydor)	5
32	19	MAC ARTHUR PARK DONNA SUMMER/Casablanca 939	15
33	36	LIVIN' IT UP (FRIDAY NIGHT) BELL & JAMES/A&M 2069	8
34	38	IS IT STILL GOOD TO YA ASHFORD & SIMPSON/ Warner Bros. 8710	6
35	37	LOVE CHANGES MOTHER'S FINEST/Epic 8 50641	6
36	41	I MIGHT AS WELL FORGET ABOUT LOVING YOU KINSMAN DAZZ/20th Century Fox 2390	6
37	42	DIG A LITTLE DEEPER LATIMORE/Glades 1750 (TK)	6
38	21	IN THE NIGHT-TIME MICHAEL HENDERSON/Buddah 600 (Arista)	10
39	31	GANGSTER OF LOVE JOHNNY GUITAR WATSON/ DJM 1101 (Mercury)	8
40	46	H.E.L.P. FOUR TOPS/ABC 12427	6
41	44	LOVE IS HERE RONNIE LAWS/United Artists 1264	3
42	48	EVER READY LOVE TEMPTATIONS/Atlantic 3538	5
43	45	GOOD THANG FAZE-O/SHE 8701 (Atl)	6
44	57	BUSTIN' LOOSE CHUCK BROWN & THE SOUL SEARCHERS/ Source 40967 (MCA)	3
45	55	IT'S ALL THE WAY LIVE LAKESIDE/Solar 11380 (RCA)	5
46	54	LET'S DANCE TOGETHER WILTON FELDER/ABC 12433	3
47	53	WONDER WORM CAPTAIN SKY/AVI 225	6
48	50	BEYOND THE CLOUDS QUARTZ/Marlin 3328 (TK)	6
49	51	STAR CRUISER GREGG DIAMOND/Marlin 3329 (TK)	6
50	52	I'M COMING HOME AGAIN GLADYS KNIGHT/Buddah 601 (Arista)	5
51	40	AIN'T WE FUNKIN' NOW BROTHERS JOHNSON/A&M 2098	7
52	56	SHOOT ME (WITH YOUR LOVE) TASHA THOMAS/ Atlantic 3542	3
53	59	MR. FIX IT JEFFREE/MCA 40955	4
54	60	YOU MAKE ME FEEL (MIGHTY REAL) SYLVESTER/Fantasy 846	2
55	61	INSANE CAMEO/Chocolate City 016 (Casablanca)	2
56	67	TOO LATE MANDRILL/Arista 0375	2
57	63	GET UP BRASS CONSTRUCTION/United Artists 1262	3
58	65	HANG IT UP PATRICE RUSHEN/Elektra 45549	2
59	62	LOVE IS VERNON BURCH/Chocolate City 015 (Casablanca)	5
60	66	ZEKE THE FREAK ISAAC HAYES/Polydor 14521	2
61	64	KEEP IT COMIN' ATLANTIC STARR/A&M 2101	4
62	69	JE SUIS MUSIC CERRONE/Cotillion 44244 (Atl)	2
CHARTMAKER OF THE WEEK			
63	—	OH HONEY DELEGATION Shadybrook 1048 (Janus/GRT)	1
64	70	LOOSE CABOOSE JOE TEX/Dial 2800 (TK)	2
65	71	WHAT'S YOUR SIGN GIRL? MR. DANNY PEARSON/ Unlimited Gold 14000 (CBS)	2
66	—	GOT MY MIND MADE UP (YOU CAN GET IT GIRL) INSTANT FUNK/Salsoul 2078 (RCA)	1
67	—	YOU CAN DO IT DOBIE GRAY/Infinity 50003 (MCA)	1
68	—	SOMEWHERE IN MY LIFETIME PHYLLIS HYMAN/Arista 0380	1
69	—	I'LL DANCE BAR-KAYS/Mercury 74039	1
70	47	THINKIN' ABOUT IT TOO AL JARREAU/Warner Bros. 8677	8
71	68	ALL MY LOVE D.J. ROGERS/Columbia 3 10836	4
72	43	INSTANT REPLAY DAN HARTMAN/Blue Sky 2772 (CBS)	7
73	39	(I'M JUST THINKING ABOUT) COOLING OUT JERRY BUTLER/Phila. Intl. 8 3656 (CBS)	12
74	58	HAPPY FOR LOVE POCKETS/Columbia 3 10859	4
75	72	HOW DO YOU DO AL HUDSON & THE SOUL PARTNERS/ ABC 12424	6

Soul Truth (Continued from page 153)

Music special. Lee Michaels resigns from KDAY, Eddie Edwards named MD at WJPC, Bunky Sheppard hires Donny Brooks and Melvin Moore as national dir. of promotion and east coast regional respectively.

E. Rodney Jones named national radio relations dir. for 20th Century. Georgie Woods and Bobby Earls are both presented with testimonials this month in Philadelphia and New Orleans respectively. Lee Michaels replaces Manny Clarke as PD of WGIV. Sonny Taylor of WWRL tenders his resignation. Cedric Anderson formerly of WMBM moves to WQAM. Dede Dabney resigns her post as black music editor for RW. Basil Nias assumes the post. Gil-Scott Heron wages a one man war on aged dust (PCP). Bob Law named PD at WWRL; Tony Jamison named PD at WAOK. Matt Parsons exits his position at Polydor.

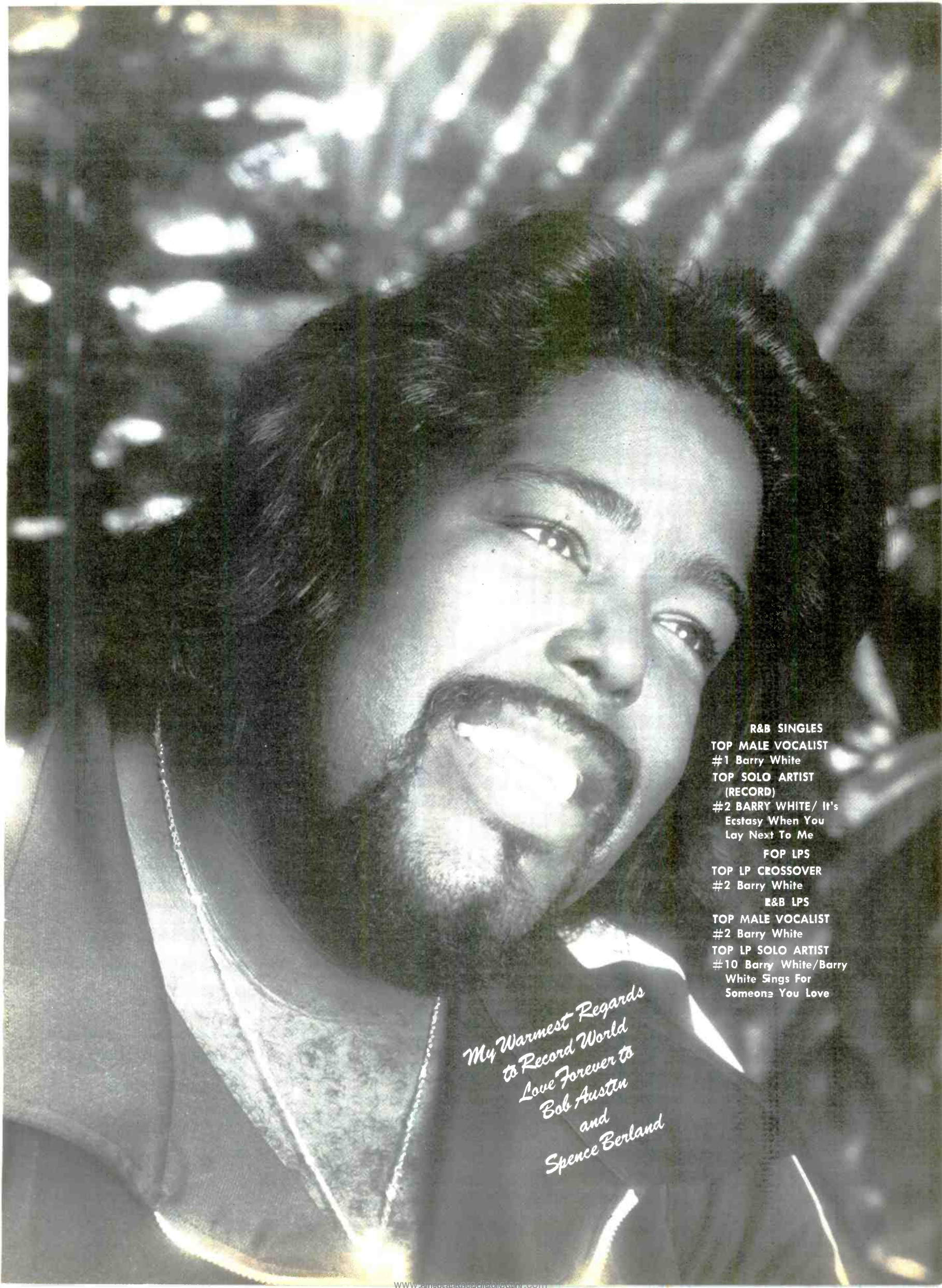
NOVEMBER

The BMA picks up additional support from such prestigious entities as BMI, SESAC, PIKS Corp., WEA Distributing, Savoy Records and

Chrysalis in addition to the founding co.'s. Mrs. Ollie Johnson mother of Hillary Johnson passed away in Chicago. Sylvia Rhone leaves ABC for Ariola. Greta Hunter named dir. of east coast special marketing and merchandising for 20th Century. Bill Travis named MD at WDIA Sharyn Brown Powell has been appointed dir. of black publicity for A&M. Curtis Mayfield and Marv Stuart of Curtom records were honored with "The Heritage of Liberty" award in Chicago—The Black Music Assn. held its second meeting at Cherry Hill, N.J. adopts a 10 point platform. Next meeting in June 1979, Philadelphia.

DECEMBER

WWRL implements program changes (format wise). The shifting of personnel and the recruiting of new air personalities shows that this station is striving to be one of the pioneers in moving AM radio towards FM formats. Stephanie Mills is in the studio with Mtume and Reggie Lucas for 20th Century.



R&B SINGLES

TOP MALE VOCALIST

#1 Barry White

TOP SOLO ARTIST

(RECORD)

#2 BARRY WHITE/ It's
Ecstasy When You
Lay Next To Me

FOP LPS

TOP LP CROSSOVER

#2 Barry White

R&B LPS

TOP MALE VOCALIST

#2 Barry White

TOP LP SOLO ARTIST

#10 Barry White/Barry
White Sings For
Someone You Love

*My Warmest Regards
to Record World
Love Forever to
Bob Austin
and
Spence Berland*

RECORD WORLD BLACK ORIENTED ALBUMS

A weekly survey of airplay and sales activity on key black oriented albums



MIDWEST

Jazz Fusion

Bob James—(Thank You)—WBMX; (Angela)—WBMX; (Touchdown)—KKSS, KPRS*, WABQ*
Roy Ayers & Wayne Henderson—(Step)—KKSS, WBMX; (Lovers)—KKSS, WBMX
Angela Bofill—(Under The Moon)—WBMX, WABQ*
Cornell Dupree—(Shadow Dancing)—WBMX
Dave Valentin—(Masquerader)—KKSS
Wilton Felder—(I Know)—WBMX, KPRS*, WJLB*, WABQ*
Ronnie Laws—(All Of You)—KKSS, WCHB, WJPC; (Grace)—WBMX, KPRS*, WJLB*, WABQ*
Patrice Rushen—(When I Found)—WBMX; (Sons Of Love)—KKSS, WABQ*
Donald Byrd—(Close Your Eyes)—KKSS, WABQ*, WAMO*, KPRS*
Ronnie Foster—(Soft Heart)—WJPC
Al Jarreau—(Bright)—KKSS

Sales Breakouts

Evelyn 'Champagne' King (RCA)
Joe Simon (Spring)
Hot Chocolate (Infinity)

Jerry Butler—(Let's Make Love)—KKSS, WJPC
Cheryl Lynn—(Saved My Day)—KKSS
Santana—(Stormy)—KKSS
Michael Johnson—(Come Home)—WJLB
Kenny Loggins—(Wait A Little While)—KKSS
O'Jays—(We Cry Together)—WJMO
Side Effect—(Dreamer)—KKSS, WBMX, KPRS*
Gene Chandler—(Tomorrow)—KKSS
Four Tops—(When You Dream)—WBMX
Dells—(Face)—WJLB
Patti Brooks—(Come Fly With Me)—KKSS
Earth, Wind & Fire—KPRS*, WABQ*
Melba Moore—WABQ*, WAMO*
Lakeside—WAMO*
Bonnie Pointer—WABQ*
Diana Ross—KPRS*

SOUTH-SOUTHWEST

Jazz Fusion

Angela Bofill—(Summer Days)—KMJQ; (Share)—KMJQ; (Under The Moon)—KMJQ
Wilton Felder—(My Name Is Love)—WBOK; (Cycles Of Time)—KMJQ; (Star)—KMJQ, WBOK; (I Know)—KMJQ
Ronnie Laws—(These Days)—WBOK, WDIA; (Live Your Life Away)—WGIV; (All Of You)—WDIA, KYOK*
Woody Herman Band—(AJA)—KMJQ; (FM)—KMJQ
Patrice Rushen—(Didn't You Know)—KMJQ; (Music)—KMJQ; (Changes In Your Life)—WBOK
Al Jarreau—(Fly)—KMJQ; (Sitting)—KMJQ
Donald Byrd—(Loving You)—KMJQ, WEDR-FM*
Jeff Lorber—(Soft Space)—KMJQ; (Katherine)—KMJQ
Ahmad Jamal—(Black Cow)—KMJQ
Bill Sumner—(Love Come On)—KMJQ; (Your Love)—KMJQ; (Straight To Bank)—KMJQ

Sales Breakouts

Evelyn 'Champagne' King (RCA)
Edwin Starr (20th Century Fox)
Hot Chocolate (Infinity)
Gloria Gaynor (Polydor)
Voyage (Marlin)

Gino Vannelli—(Feel Like Flying)—KMJQ
Faze-O—(Party Time)—WBOK
Sarah Dash—(Candy From You Baby)—KMJQ, WEDR-FM*
Keith Barrow—(If It's Love)—WGIV
Double Exposure—(Who Do You)—WBOK, WEDR-FM*
Hall & Oates—(I Don't Want To Lose You)—KMJQ
Sandra Fava—(If You)—WAOK
Don Downing—(Dr. Boogie)—WAOK
Earth, Wind & Fire—KYOK*, WEDR-FM*
James Brown—WEDR-FM*
Gene Chandler—WEDR-FM*
Smokey Robinson—KYOK*, WBOK*
Joe Simon—WEDR-FM*
Neville Bros.—WEDR-FM*
Mighty Riders—WEDR-FM*
Kinsman Dazz—WEDR-FM*
Four Tops—WEDR-FM*
Cheryl Lynn—WEDR-FM*, KYOK*
ADC Band—KYOK*
Fantastic Four—KYOK*

(Asterisk indicates entire LP is being played)

EAST

Adds

Marvin Gaye
Peaches & Herb
Angela Bofill
Grey & Hanks
Kinsman Dazz
Side Effect

Rod Stewart
Four Tops
Gloria Gaynor
Fantastic Four
Fat Larry's Band
Dorothy Moore

Prime Cuts

Marvin Gaye—(A Funky Space)—WDAS-FM, WWRL; (You Can Leave)—WDAS-FM; (Falling In Love)—WOL; (When Did You Stop)—WDAS-FM (Time To Get)—WDAS-FM; (Anna's Song)—WDAS-FM; (Anger)—WDAS-FM; (Everybody)—WOL, WWIN*
Earth, Wind & Fire—(Love Music)—WWIN, WDAS-FM
Peabo Bryson—(Love Is Watching)—WOL, WNJR; (Crosswinds)—WOL, WWRL, WNJR; (Smile)—WNJR
Chic—(Chic Cheer)—WDAS-FM, WWIN, WNJR; (I Want Your Love)—WDAS-FM, WWIN, WNJR; (Happy Man)—WOL
Parliament—(Mr. Wiggles)—WDAS-FM, WNJR; (Aqua Boogie)—WOL, WDAS-FM; (Rump Of Steel)—WOL, WDAS-FM; (Motor Booty Affair)—WNJR; (Deep)—WDAS-FM, WWIN; (Liquid)—WDAS-FM
T-Connection—(Midnight Train)—WNJR; (Love Supreme)—WWIN; (Saturday Night)—WWIN, WOL, WNJR; (Funk)—WOL; (At Midnight)—WNJR
Rod Stewart—(Da Ya Think I'm Sexy)—WDAS-FM
Grey & Hanks—(Dancin')—WOL, WWIN
Voyage—(Souvenirs)—WWRL; (Fly Away)—WNJR; (El Dorado)—WNJR
Peaches & Herb—(Reunited)—WOL
Gloria Gaynor—(Anybody Wanna Party)—WOL
Bar Kays—(I'll Dance)—WOL, WDAS-FM, WWIN; (Loveshine)—WDAS-FM, WWIN
Jacksons—(Shake)—WOL, WWIN, WNJR, WDAS-FM; (Push Me Away)—WDAS-FM, WWIN; (Bless)—WOL
Side Effect—(She's A Lady)—WOL; (Rainbow Vision)—WOL
James Brown—(Goodness Sakes)—WOL; (Someone to Talk)—WOL
Arpeggio—(Love & Desire)—WNJR; (Runaway)—WNJR; (Spellbound)—WNJR
David Oliver—(Southern Comfort)—WWRL; (Love Song)—WOL

Jazz Fusion

Angela Bofill—(Rough Times)—WWRL; (I Need You)—WOL; (This Time)—WOL
Wilton Felder—(My Name Is Love)—WDAS-FM; (Star)—WDAS-FM
Patrice Rushen—(It's Just)—WDAS-FM; (Music)—WNJR; (Didn't You Know)—WNJR
Idris Muhammad—(Seesaw)—WNJR; (You Ain't No Friend)—WNJR (Disco Man)—WNJR; (The DcoK)—WNJR
Al Jarreau—(All)—WWRL; (Fly)—WDAS-FM
Donald Byrd—(Close Your Eyes)—WNJR; Thank You)—WOL, WDAS-FM; (Loving You)—WWIN, WNJR; (In Love)—WNJR

Sales Breakouts

Evelyn 'Champagne' King (RCA)
Sylvester (Fantasy)
Gloria Gaynor (Polydor)
Voyage (Marlin)
Angela Bofill (Arista/GRP)

Three Degrees—(Magic)—WNJR; (The Runner)—WNJR; (Looking For Love)—WNJR
Kinsman Dazz—(Saturday Night)—WDAS-FM, WWIN, WWRL, WNJR*
Fat Larry's Band—(Boogie Town)—WWIN, WOL, WDAS-FM, WWRL; (Get It Together)—WDAS-FM
Pointer Sisters—(Happiness)—WWRL; (Everybody's A Star)—WWRL
Mandrill—(Don't Stop)—WOL, WNJR; (Too Late)—WDAS-FM*, WNJR
Bell & James—(Three Way Love)—WNJR
Edwin Starr—(Contact)—WDAS-FM
Fantastic Four—(BYOF)—WWRL, WOL, WWIN
Midnight Express—(The Chase)—WWRL
David Simmons—(Miss Me)—WOL
ADC Band—(Baby Love)—WDAS-FM
Cheryl Lynn—(Give My Love)—WWIN; (You're The One)—WWIN, WDAS-FM*
Bonnie Pointer—(Heaven Must)—WWRL
Chaka Khan—(We Got Love)—WWIN, WNJR; (Sleep On It)—WOL, WNJR; (Life Is A Dance)—WNJR, WDAS-FM*
Four Tops—(When You Love)—WDAS-FM; (This House)—WWIN; (Seclusion)—WDAS-FM
Dorothy Moore—WNJR*

WEST

Adds

Marvin Gaye
Side Effect
T-Connection

Odyssey
Special Delivery

Prime Cuts

Marvin Gaye—(Anna's Song)—KKT; (Falling In Love)—KKT; (Everybody Needs Love)—KKT; (A Funky Space)—KKT; (When Did You Stop)—KKT, KDAY*
Parliament—(Mr. Wiggles)—KKT; (Aqua Boogie)—KKT, KDIA
Jacksons—(All Night Dancing)—KDIA; (Shake Your Body)—KKT
Cerrone—(Je Suis Music)—KUTE; (Look For Love)—KUTE
Lou Rawls—(Send In The Clowns)—KDIA
Side Effect—(Ille Iller)—KKT
T-Connection—(At Midnight)—KDIA; (Saturday Night)—KKT
Rick James—(Dream Maker)—KKT
Supermax—(Dance)—KUTE; (Love Machine)—KUTE, KKT
Le Pamplemousse—(Slow Down)—KKT
Keith Barrow—(Turn Me Up)—KKT

Jazz Fusion

Ronnie Laws—KDAY*
Bobby Caldwell—KDAY*, KDIA*, KUTE*
Alpert & Masakela—(Foreign Native)—KKT

Sales Breakouts

Edwin Starr (20th Century Fox)
Hot Chocolate (Infinity)
Angela Bofill (Arista/GRP)

Edwin Starr—(Contact)—KKT, KUTE*
Kinsman Dazz—(Saturday Night)—KUTE
Odyssey—(Lucky Star)—KKT
Special Delivery—(This Kind Of Love)—KKT
Fantasia—(Sweet, Sweet City Rhythm)—KKT
Joe Cocker—(Fun Time)—KKT
Midnight Rhythm—(Workin' And Slavin')—KUTE
Midnight Express—(The Chase)—KKT
Lorraine Johnson—(Feed The Flame)—KUTE
Pointer Sisters—(Fire)—KKT
Third World—KUTE*
Bonnie Pointer—KUTE*
Three Degrees—KUTE*

Adds

Marvin Gaye
Parliament
Angela Bofill
Side Effect
Peabo Bryson
Ayer/Henderson

T-Connection
Gloria Gaynor
Dave Valentin
Kenny Loggins
O'Jays
Cornell Dupree

Prime Cuts

Marvin Gaye—(I Met A Little Girl)—KKSS; (Time To Get)—KKSS
Parliament—(Mr. Wiggles)—WBMX; (Deep)—KATZ, KPRS*
T-Connection—(At Midnight)—KKSS
Jacksons—(Shake Your Body)—KKSS, WVON, WBMX; (Push Me)—WBMX
Bar Kays—(I Lean On You)—KKSS; (Are You Being Real)—KKSS, KPRS*, WABQ*
Peaches & Herb—(The Star Of My Life)—KKSS, WABQ*
Valerie Carter—(Crazy)—KKSS; (Da Doo Rendezvous)—KKSS
Cerrone—(Music Of Life)—WBMX; (Je Suis Music)—KKSS
Chic—(Chic Cheer)—WBMX, WAMO, KPRS* (I Want Your Love)—WBMX
Peabo Bryson—(Smile)—KKSS; (Crosswinds)—WVON
Le Pamplemousse—(Do You Have)—WVON; (Sweet Magic)—WJPC
Pointer Sisters—(Fire)—WJLB, WVON, KKSS; (Happiness)—KKSS, WJLB
David Oliver—(Love Song)—WBMX, WVON, WJPC
Keith Barrow—(Turn Me Up)—KKSS
Gloria Gaynor—(Survive)—KKSS
Edwin Starr—(Contact)—KKSS
Chaka Khan—(Some Love)—WJPC; (Dance)—WBMX; (We Got Love)—KKSS, WJPC, WBMX, WVON; (Sleep)—WJPC, WBMX, KPRS*, WAMO*

Adds

Marvin Gaye
Peaches & Herb
Grey & Hanks
Peabo Bryson
T-Connection
Paul Mauriat

Al Green
Joe Simon
James Brown
Rance Allen
Neville Bros.

Prime Cuts

Marvin Gaye—(Falling In Love)—KMJQ; (Get It Together)—KMJQ; (Anger)—KMJQ; (A Funky Space)—KMJQ; (When Did You Stop)—KMJQ, WGIV*
Chic—(I Want Love)—WGIV; (Savoir Faire)—KYOK*, KMJQ*
Parliament—(Aqua Boogie)—WGIV, WAOK*, KYOK*, KMJQ; (Mr. Wiggles)—KMJQ; (One Of Those Funky Things)—KMJQ; (Deep)—WGIV
Bar Kays—(Give It Up)—WLOK; (Shine)—WLOK, WDIA; (Get Up Do It)—WDIA; (I'll Dance)—WDIA, KMJQ, WAOK, KYOK* (Lean On Me)—WAOK, WEDR-FM*
Peabo Bryson—(Crosswinds)—KMJQ; (Point Of View)—KMJQ; (Spread Your Wings)—KMJQ, WEDR-FM*
Paul Mauriat—(New York One)—KMJQ; (Life Long Dream)—KMJQ; (Overseas Call)—KMJQ
Grey & Hanks—(Dancin')—KMJQ; (You Fooled Me)—KMJQ
T-Connection—(Don't Stop The Music)—KMJQ, WEDR-FM*
Al Green—(Happy Days)—WDIA
Jacksons—(Push Me Away)—KMJQ, WMBM*, WEDR-FM*
Bell & James—(You Never Know)—KMJQ
Le Pamplemousse—(Sweet Magic)—KMJQ
Peaches & Herb—(Reunited)—KMJQ, WDIA
Pointer Sisters—(Happiness)—KMJQ; (Everybody's A Star)—KMJQ
Rance Allen—(I Belong)—WDIA; (I Found A Friend)—WDIA
Voltaire Bros.—(Hold My Hand)—KMJQ
Carlos Santana—(One Chain)—KMJQ; (Stormy)—KMJQ
Jerry Butler—(Mighty Good People)—KMJQ; (Lonely Tonight)—KMJQ, WMBM*; (Nothing Says)—WEDR-FM
Mandrill—(When You)—WBOK, KYOK*, WEDR-FM*
Miquel Brown—(They Got Disco)—KMJQ
Bonnie Pointer—(More & More)—KMJQ

The Record World 1978 Year End Awards/ Black Oriented Singles

TOP RECORD (GROUP)

1. **USE TA BE MY GIRL**—O'JAYS—Phila. Int'l.
2. **Boogie Oogie Oogie**—A Taste Of Honey—Capitol
3. **Get Off**—Foxy—Dash
4. **(Every Time I Turn Around) Back In Love Again**—LTD—A&M
5. **Serpentine Fire**—Earth, Wind & Fire—Columbia
6. **Flashlight**—Parliament—Casablanca
7. **Float On**—Floaters—ABC
8. **You Can't Turn Me Off In The Middle Of Turning Me On**—High Inergy—Gordy
9. **One Nation Under A Groove**—Funkadelic—WB
10. **You & I**—Rick James Stone City Band—Gordy
11. **Dance, Dance, Dance**—Chic—Atlantic
12. **Keep It Comin' Love**—KC & The Sunshine Band—TK
13. **Which Way Is Up**—Stargard—MCA
13. **Three Times A Lady**—Commodores—Motown
14. **Dusic**—Brick—Bang
15. **Take Me To The Next Phase**—Isley Bros.—T-Neck
16. **Bootzilla**—Bootsy's Rubber Band—WB
17. **Groove Line**—Heatwave—Epic
18. **Holdin' On (When Love Is Gone)**—LTD—A&M
19. **Strawberry Letter**—Bros. Johnson—A&M
20. **Shake & Dance**—Con Funk Shun—Mercury

TOP RECORD (SOLO ARTIST)

1. **OUR LOVE**—NATALIE COLE—Capitol
2. **It's Ecstasy When You Lay Down Next To Me**—Barry White—20th Century
3. **Close The Door**—Teddy Pendergrass—Phila. Intl.
4. **Shame**—Evelyn "Champagne" King—RCA
5. **On Broadway**—George Benson—WB
6. **Lovely Day**—Bill Withers—Columbia
7. **Dance With Me**—Peter Brown—Drive
8. **If You're Not Back In Love By Monday**—Millie Jackson—Spring
9. **Runaway Love**—Linda Clifford—Curtom
10. **The Greatest Love Of All**—George Benson—Arista

TOP RECORD (DUO)

1. **TOO MUCH, TOO LITTLE, TOO LATE**—JOHNNY MATHIS & DENIECE WILLIAMS—Columbia
2. **The Closer I Get To You**—Roberta Flack with Donny Hathaway—Atlantic
3. **It Seems To Hang On**—Ashford & Simpson—WB

TOP FEMALE GROUP

1. **STARGARD**—MCA
2. **High Inergy**—Gordy
3. **Emotions**—Columbia

TOP NEW FEMALE GROUP

1. **HIGH INERGY**—Gordy

MOST PROMISING FEMALE GROUP

1. **STARGARD**—MCA

TOP FEATURED ARTIST

1. **STUFF LIKE THAT**—QUINCY JONES—A&M
2. **Reach For It**—George Duke—Epic
3. **Dukey Stick**—George Duke—Epic
4. **Ms.**—David Oliver—Mercury

TOP RECORD FEATURED VOCALIST (MALE)

1. **YOU & I**—RICK JAMES—Gordy
2. **Take Me I'm Yours**—Michael Henderson—Buddah

TOP RECORD FEATURED VOCALIST (FEMALE)

1. **CHAKA KHAN**—ABC

TOP INSTRUMENTAL

1. **STAR WARS**—MECO—Millennium

TOP MALE GROUP

1. **HEATWAVE**—Epic
2. **Commodores**—Motown
3. **LTD**—A&M
4. **O'Jays**—Phila. Intl.
5. **Earth, Wind & Fire**—Columbia
6. **Foxy**—Dash
7. **Parliament**—Casablanca
8. **Floaters**—ABC
9. **Funkadelic**—WB
10. **Rick James Stone City Band**—Gordy
11. **Bee Gees**—RSO
12. **KC & The Sunshine Band**—TK
13. **Brick**—Bang
14. **Isley Bros.**—T. Neck
15. **Bootsy's Rubber Band**—WB

MOST PROMISING MALE GROUP

1. **FOXY**—Dash
2. **Rick James Stone City Band**—Gordy

TOP NEW MALE GROUP

1. **HEATWAVE**—Epic
2. **Switch**—Gordy
3. **Controllers**—Juana

TOP VOCAL COMBINATION

1. **CHIC**—Atlantic
2. **Rose Royce**—Whitfield
3. **A Taste Of Honey**—Capitol
4. **Odyssey**—RCA
5. **Rufus**—ABC

MOST PROMISING VOCAL COMBINATION

1. **A TASTE OF HONEY**—Capitol

TOP NEW VOCAL COMBINATION

1. **CHIC**—Atlantic
2. **McCrays**—Portrait
3. **Atlantic Starr**—A&M

TOP MALE VOCALIST

1. **BARRY WHITE**—20th Century
2. **Peter Brown**—Drive
3. **George Benson**—WB
4. **Bill Withers**—Columbia
5. **Sylvester**—Fantasy
6. **Peabo Bryson**—Capitol
7. **Jimmy Bo Horne**—Dash
8. **Tyrone Davis**—Columbia
9. **David Oliver**—Mercury
10. **Prince**—WB

MOST PROMISING MALE VOCALIST

1. **PEABO BRYSON**—Capitol
2. **Jimmy Bo Horne**—Dash

TOP NEW MALE VOCALIST

1. **SYLVESTER**—Fantasy
2. **Prince**—WB

TOP FEMALE VOCALIST

1. **NATALIE COLE**—Capitol
2. **Evelyn "Champagne" King**—RCA
3. **Donna Summer**—Casablanca
4. **Millie Jackson**—Spring
5. **Linda Clifford**—Curtom
6. **Denise La Salle**—ABC
7. **Kellee Patterson**—Shadybrook
8. **Dorothy Moore**—Malaco
9. **Chaka Khan**—ABC/WB
10. **Candi Staton**—WB

MOST PROMISING FEMALE VOCALIST

1. **LINDA CLIFFORD**—Curtom

TOP NEW FEMALE VOCALIST

1. **EVELYN "CHAMPAGNE" KING**—RCA
2. **Kellee Patterson**—Shadybrook

TOP DUO

1. **JOHNNY MATHIS & DENIECE WILLIAMS**—Columbia
2. **Roberta Flack With Donny Hathaway**—Atlantic
3. **Ashford & Simpson**—WB
4. **Lolleata Holloway & Bunny Sigler**—Gold Mind

TOP PUBLISHER JOBETE

AOR Programmers Speak Out

(Continued from page 144)

find out where the interest really is and not by this artificial hype of a record being released earlier, then you would have the advertising dollars going to the things that legitimately were the standards, and I think the records would last longer. There's too much marketing orientation, not enough music orientation. What you end up with is the lowest common denominator.

RW: Do you think AOR and Top 40 are coming closer together in this sense?

Ingram: Definitely. I think the record companies are doing it to try to make records get on Top 40 stations. And I think that it hurts album radio, making things more molded and more programmed than they otherwise would be. Promo people are always startled when they call me and say, "You didn't add my record, how come?" And I'll say, "Well we added it when it was a single and why should we add it again?" That's my philosophy.

RW: Do you see a predominant trend for this past year, and what is down the road for '79?

Ingram: I feel that KSAN is a station that does try to reflect trends. Our programming is going to reflect largely what is selling and what we know they want to hear but also we try to be a station that picks up on what's on the air, say with a record like Devo that we see starting to happen. I think the trend that's happening now is we're moving toward a different sound. I think that the recalls on Boston are enough to convince me that people don't want the same thing. I see a possible mass acceptance for people like Bryan Ferry, for art-rock, depending on if the record companies will pick up on it. There is so much good music happening across the Atlantic—in England and in Europe—and I just don't see how they're going to keep it away from us. It's huge over there, and even though the record companies have ignored a lot of it, we get tremendous response. Our "actives" just go crazy—and these actives are opinion-makers, the people who buy all the records, who will take the time to call radio stations, who know who is the drummer for this group or that, as opposed to the "passives." These actives are the "opinion leaders," as Lee Abrams would say, and they're the ones who will go out and get all the high music, and then the masses will accept it. I think, in general, album-oriented radio is getting more security-oriented, losing its outrageousness. Radio should be looking for an intense period, where people are glued to their radios. Album radio has pretty much gotten formularized, especially on account of the idea of a group P.D., the programming of a number of stations by one person for different markets, the lowest-common-denominator. I still have optimism in the old Alan Freed spirit. I think when AM goes stereo, then it will become more specialized and you'll start seeing interesting things there.

TONY BERARDINI, M.D., WBCN-FM, BOSTON

Tony Berardini: Album-oriented radio, from my perspective, is a term which designates a very tightly-closed system. The closest I'd come to a definition of what we play is "rock and roll radio." I don't care if a record comes on a 45-inch, 16 r.p.m., whatever they can dream up to record it on.

I guess WBCN, out of a lack of anything else, has been defined as an AOR station, but I don't consider it as such any more and I don't think anybody else here does. We are definitely **not** an AOR station. To me, that has a negative image to it, because of the way I define AOR radio, which is that very closed system of exposing a limited number of established white artists—which I think is a bunch of crap. I'm really adamant about that. It's a star system that I don't believe should exist and it's killing new bands and young artists . . . especially when one jerk can control 80 stations. Pardon me, but that's the way I feel about it. And I'll say it to their faces any day of the week. I would like nothing better than being put on an everything-being-equal basis one-to-one basis with Century or Abrams in a market, I would love it. If I had the same promotional budget that one of those stations had, and the jocks I've got here, and the music policy we have I'd run 'em right out of town. They'd never see the dust.

Formalization did have its place in the kind of radio we're doing. It went from a progressive, free-form, playing a lot of music and at times very self-indulgent, often boring thing to the AOR kind of thing which provided a kind of structure for that, to the next evolutionary stage. See, whether there is a Lee Abrams or a Century or not, those are all reactive kinds of things. And by the time it gets so big . . . you gotta be looking at whatever the next step is. Because radio and people keep changing and evolving, because the society that it operates in keeps evolving. Those people that are perceptive enough to those changes, see those changes in attitudes and stuff, and do not

react in a reactive—or reactionary way.

This reaction is understandable, because most radio stations are owned by corporations, which are very reactionary kinds of entities. They go for the bottom line; they go for what's proven; they don't want to take a lot of risks. But nobody ever made a lot of money, initially, by not taking a chance. And that's what we believe in here. You've gotta take a chance. It may take a year or two or three, but people do start to get bored. Those people in those markets are going to get tired of hearing Fleetwood Mac, the Doobie Brothers—Y'know what I mean? That's not to say that the Doobie Brothers aren't good, but if you pound the hell out of it all the time and play the same ten tracks of Doobie Brothers on your radio station, you've got to get tired of it eventually.

PAUL FUHR, M.D., KNAC, LONG BEACH

RW: Are you placing less emphasis on albums at KNAC?

Paul Fuhr: If a song comes out on a 45, first we'll play it because it's part of the music that we'll eventually hear on the album. What's been happening at the record companies in general, the way I see it, is that they are tending to pick better album tracks that happen to become the singles—not that we are playing any more singles. In fact, top 40, or top tracks radio is playing more album-oriented material. Take the Hall & Oates single as the most recent example of the case in point. That was definitely one of the best tracks on the album, and it also happened to be the single. There were quite a few that way, that have occurred in the past six months.

RW: Do you think AOR and Top 40 are coming closer together in that sense?

Fuhr: To a certain extent, yes. I think that Top Tracks radio—as Mike Harrison has been writing about it—is becoming the Top 40 of the future. It's aligning itself much more closely with what we know as AOR radio. You can ride through town here, listening to KHJ and you're going to hear mostly album-oriented artists on their list. And that's the real change in music, in general. There are more established album artists, and the records are selling at incredible rates—look at all the platinum albums we're having this past year, as opposed to the gold albums of the past. The total number of units being sold on albums is incredible, and I think the Top 40 programmers and the Top Tracks programmers—which they are becoming—don't want to miss the boat. If they find two or three really good tracks from an album that you can't deny, like a Foreigner album or something like that—there are three really good tracks on that album that are at least as good as the single—those are being integrated more into the Top 40 lists.

And from the opposite direction, we are coming together. Due to a formularized approach, so many AORs today are only playing specific tracks from an album, "the best tracks" from an album, they're tending to move in the same direction. We're all going to collide here again. I see it as a contraction for a period of time, then I think we'll expand once again and go back out. My experience in radio, coming up through Top 40, is that it was wide open in the beginning of the Top 40 format when it started because nobody really knew how to do it, and then it got tighter and tighter until somebody formularized it. It was still great for a while, and from there it got even tighter, because suddenly "He" had it and "He" said "the way is tight," so everybody went tight. Until the FM explosion in '67, '68, and then it started going out the other way and now people say, "Hey, wow! I've got the formula," and it works, and they keep trying to fine-tune it. It's like a nut and bolt—they keep tightening the nut, trying to fine-tune it, fine-tune it, fine-tune it; usually that fine-tuning can go for a while of tightening and loosening, so that you have that margin of flexibility, but instead, many of the stations—several in this market—have just continued to tighten and tighten until finally they've stripped it. You go as tight as you can and then suddenly it has to explode again.

We're in the implosion. It's happening this year. You'll start seeing more mass-appeal product being played on AOR. I think K-WST is going to be one of the stations to step out and do that. They're playing certain amounts of disco, they're playing r&b like the Pointer Sisters, and they're still playing Top-Tracks AOR, so I think they will probably be one of the first stations at least on the West Coast—to follow that direction. It's really a loosening in terms of the number of things that are available on your radio station—that's increasing. The number of albums you may play them from is going to be larger too, but you're not going to be playing as much material. It's more albums and less tracks.

(Continued on page 166)

The Record World 1978 Year End Awards/ Black Oriented Albums

TOP ALBUM (SOLO ARTIST)

1. **LIFE IS A SONG WORTH SINGING—TEDDY PENDERGRASS**—Phila. Intl.
2. **Thankful**—Natalie Cole—Capitol
3. **Weekend In L.A.**—George Benson—WB
4. **Blue Lights In The Basement**—Roberta Flack—Atlantic
5. **Feelin' Bitchy**—Millie Jackson—Spring
6. **Smooth Talk**—Evelyn "Champagne" King—RCA
7. **In The Night Time**—Michael Henderson—Buddah
8. **Sounds & Stuff Like That**—Quincy Jones—A&M
9. **Reach For It**—George Duke—Epic
10. **Barry White Sings For Someone You Love**—Barry White—20th Century
11. **You Light Up My Life**—Johnny Mathis—Columbia
12. **Betty Wright**—Betty Wright—Alston
13. **Live & More**—Donna Summer—Casablanca
14. **When You Hear Lou, You've Heard It All**—Lou Rawls—Phila. Intl.
15. **Menagerie**—Bill Withers—Columbia
16. **Peabo Bryson**—Peabo Bryson—Capitol
17. **Live At The Bijou**—Grover Washington, Jr.—Motown
18. **Step II**—Sylvester—Fantasy
19. **If My Friends Could See Me Now**—Linda Clifford—Curtom
20. **Once Upon A Time**—Donna Summer—Casablanca
21. **Natalie Cole**—Natalie Cole—Capitol

TOP ALBUM (GROUP)

1. **NATURAL HIGH—COMMODORES**—Motown
2. **All 'N All**—Earth, Wind & Fire—Columbia
3. **Funkentelechy vs. The Placebo Syndrome**—Parliament—Casablanca
4. **Together**—LTD—A&M
5. **Street Player**—Rufus—ABC
6. **In Full Bloom**—Rose Royce—Whitfield
7. **So Full Of Love**—O'Jays—Phila. Intl.
8. **Come & Get It**—Rick James Stone City Band—Gordy
9. **A Taste Of Honey**—Capitol
10. **Showdown**—Isley Bros.—T-Neck
11. **Commodores Live**—Commodores—Motown
12. **BLAM**—Brothers Johnson—A&M
13. **Central Heating**—Heatwave—Epic
14. **One Nation Under A Groove**—Funkadelic—WB
15. **Bootsy—Player Of The Year?**—Bootsy's Rubber Band—WB
16. **Too Hot To Handle**—Heatwave—Epic
17. **Galaxy**—War—MCA
18. **Flying High On Your Love**—Bar-Kays—Mercury
19. **Golden Time Of Day**—Maze—Capitol
20. **Secrets**—Con Funk Shun—Mercury

TOP MALE GROUP

1. **COMMODORES**—Motown
2. **Heatwave**—Epic
3. **Earth, Wind & Fire**—Columbia
4. **LTD**—A&M
5. **Parliament**—Casablanca
6. **Rick James Stone City Band**—Gordy
7. **O'Jays**—Phila. Intl.
8. **Bros. Johnson**—A&M
9. **Isley Bros.**—T-Neck
10. **Bootsy's Rubber Band**—WB
11. **Funkadelic**—WB
12. **War**—MCA
13. **Bar-Kays**—Mercury
14. **Maze**—Capitol
15. **Foxy**—Dash
16. **Raydio**—Arista
17. **Brick**—Bang
18. **Dramatics**—ABC
19. **AWB**—Atlantic
20. **Cameo**—Chocolate City

TOP NEW MALE GROUP

1. **RICK JAMES STONE CITY BAND**—Gordy
2. **Foxy**—Dash
3. **Raydio**—Arista

MOST PROMISING MALE GROUP

1. **BAR-KAYS**—Mercury

TOP FEMALE GROUP

1. **EMOTIONS**—Columbia
2. **High Inergy**—Gordy
3. **Stargard**—MCA
4. **Brides Of Funkenstein**—Atlantic

TOP NEW FEMALE GROUP

1. **HIGH INERGY**—Gordy
2. **Brides Of Funkenstein**—Atlantic

MOST PROMISING FEMALE GROUP

1. **STARGARD**—MCA

TOP VOCAL COMBINATION

1. **A TASTE OF HONEY**—Capitol
2. **Rose Royce**—Whitfield
3. **Chic**—Atlantic
4. **Odyssey**—RCA
5. **B. T. Express**—Columbia

TOP NEW VOCAL COMBINATION

1. **A TASTE OF HONEY**—Capitol

MOST PROMISING VOCAL COMBINATION

1. **CHIC**—Atlantic

TOP FEATURED VOCALIST (MALE)

1. **FRANKIE BEVERLY**—Capitol

TOP FEATURED VOCALIST (FEMALE)

1. **CHAKA KHAN**—ABC/WB

TOP DUO

1. **ASHFORD & SIMPSON**—WB
2. **Johnny Mathis & Deniece Williams**—Columbia
3. **Gil Scott-Heron & Brian Jackson**—Arista

TOP NEW DUO

1. **JOHNNY MATHIS & DENIECE WILLIAMS**—Columbia

MOST PROMISING DUO

1. **ASHFORD & SIMPSON**—WB

TOP INSTRUMENTALIST

1. **GEORGE DUKE**—Epic
2. **Grover Washington, Jr.**—Motown
3. **Meco**—Millennium

TOP JAZZ CROSSOVER

1. **GEORGE BENSON**—WB
2. **George Duke**—Epic
3. **Grover Washington, Jr.**—Motown
4. **Roy Ayers**—Polydor
5. **Blackbyrds**—Fantasy

TOP SOUNDTRACK

1. **Saturday Night Fever**—RSO
2. **TGIF**—Casablanca

TOP MALE VOCALIST

1. **TEDDY PENDERGRASS**—Phila. Intl.
2. **Barry White**—20th Century
3. **George Benson**—WB
4. **Michael Henderson**—Buddah
5. **Johnny Mathis**—Columbia
6. **Lou Rawls**—Phila. Intl.
7. **Bill Withers**—Columbia
8. **Peabo Bryson**—Capitol
9. **Sylvester**—Fantasy
10. **Peter Brown**—Drive

MOST PROMISING MALE VOCALIST

1. **PEABO BRYSON**—Capitol

TOP NEW MALE VOCALIST

1. **SYLVESTER**—Fantasy

TOP FEMALE VOCALIST

1. **NATALIE COLE**—Capitol
2. **Roberta Flack**—Atlantic
3. **Millie Jackson**—Spring
4. **Donna Summer**—Casablanca
5. **Evelyn "Champagne" King**—RCA
6. **Betty Wright**—Alston
7. **Linda Clifford**—Curtom
8. **Diana Ross**—Motown
9. **Patti La Belle**—Epic
10. **Aretha Franklin**—Atlantic

MOST PROMISING FEMALE VOCALIST

1. **LINDA CLIFFORD**—Curtom
2. **Patti LaBelle**—Epic

TOP NEW FEMALE VOCALIST

1. **EVELYN "CHAMPAGNE" KING**—RCA

1978 Singles Chart Highlights

(Continued from page 5)
 "Shadow Dancing" and "(Love is) Thicker Than Water" (both RSO) and Exile's "Kiss You All Over" (Warner/Curb), all of which also received some attention on the disco circuit, the presence of dance music looms even larger.

Other singles this year must be viewed as minor. Duet recordings — by John Travolta/Olivia Newton-John, Johnny Mathis/Deniece Williams and Barbra Streisand/Neil Diamond — between them collected four weeks at #1. And while 1977's singles activity featured the rise to prominence of new artists, nine of whom captured the top spot for a total of 35 weeks last year, only four acts that can be regarded as new — A Taste of Honey, Nick Gilder, Exile and Chic—had #1 hits in 1978.

In the final analysis, the story of the Singles Chart this year can in fact be summarized with just three initials: RSO. RSO acts dominated the #1 spot on the chart for an incredible 26 weeks, thoroughly eclipsing extended runs by the likes of Queen, Gilder, the Commodores, Exile and Chic.

The two Bee Gees offerings from "Saturday Night Fever" enjoyed long stays in the top spot: "Stayin' Alive" was at #1 for six weeks in February and March, while "Night Fever" took top

honors for eight weeks in March, April and May. Bee Gee sibling Andy Gibb's two #1 records, "(Love is) Thicker Than Water" and "Shadow Dancing," topped the chart for one and eight weeks, respectively, the former in March and the latter in June and July.

Frankie Valli's "Grease," another RSO release, held the #1 spot for two weeks in August, while the Travolta/Newton-John duet "You're the One That I Want," also drawn from the "Grease" soundtrack, went to #1 for a week in July. Other RSO product, including Yvonne Elliman's "If I Can't Have You" and

Player's "Baby Come Back," moved as high as #2 for at least one week during 1978.

Queen's "We Are the Champions" / "We Will Rock You" (Elektra) was the year's first single to hold the #1 spot for more than a week, having topped the chart for three weeks in January. Other extended activity during the year included The Commodores' "Three Times a Lady" (Motown), five weeks in August and September; Gilder's "Hot Child in the City" (Chrysalis), four weeks in October and November; Exile's "Kiss You All Over," three weeks in September and October; and Chic's "Le

Freak," three weeks in December. Two week runs were enjoyed by Summer's "MacArthur Park" and Streisand/Diamond's "You Don't Bring Me Flowers" (Col).

In light of the longevity of many of this year's top singles, it is hardly surprising that just six releases were at #1 for one week only; and of these six, one of them, Debby Boone's "You Light Up My Life" (Warner/Curb), had been in the top spot for 12 weeks in 1977. Other one week runs at the top included Gibb's "(Love is) Thicker Than Water," Mathis/Williams' "Too Much, Too Little, Too Late" (Col), Wings' "With a Little Luck" (Capitol), Travolta/Newton-John's "You're the One That I Want" and A Taste of Honey's "Boogie Oogie Oogie."

WB Hosts 'Eubie!' Reception



Warner Bros. Records recently hosted a gala reception for renowned 95-year-old composer Eubie Blake on the occasion of the release of the original cast album from the Broadway hit show "Eubie!" The affair took place at The Players club, a New York City landmark. Shown (from left) at the reception are Eubie Blake, speaking to the gathered press and radio guests; Jerry Wexler, senior vice president, Warner Bros. Records and producer of the "Eubie!" cast lp; and Eddie Gilreath, national sales director, black music, Warner Bros. Records.

Tomato Inks Guillaume

■ NEW YORK — Kevin Eggers, president of the Tomato Music Co., has announced the signing of Robert Guillaume (managed by Amron, Halpern and Margo Productions), to an exclusive recording contract with the label.

Guillaume has appeared for the past two years as Benson, the butler on the ABC-TV series, "Soap."

Scheduled for January release is his first single, "I Who Have Nothing"/"The Streets Are Filled With Dancing."

The Jazz LP Chart

DECEMBER 30, 1978

- REED SEED**
GROVER WASHINGTON, Jr./Motown M7 910R1
- TOUCH DOWN**
BOB JAMES/Columbia/Tappan Zee JZ 35594
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- CHILDREN OF SANCHEZ**
CHUCK MANGIONE/A&M SP 6700
- MR. GONE**
WEATHER REPORT/ARC/Columbia JC JC 35358
- INTIMATE STRANGERS**
TOM SCOTT/Columbia JC 35557
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- ALL FLY HOME**
AL JARREAU/Warner Bros. BSK 3229
- COSMIC MESSENGER**
JEAN-LUC PONTY/Atlantic SD 19189
- SECRET AGENT**
CHICK COREA/Polydor PD 1 6176
- PATRICE**
PATRICE RUCHEN/Elektra 6E 160 910R1
- WE ALL HAVE A STAR**
WILTON FELDER/ABC AA 1109
- PAT METHENY GROUP**
ECM 1 1114 (WB)
- STEP INTO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6179
- IMAGES**
THE CRUSADERS/ABC AA 60030
- THANK YOU . . . FOR F.U.M.L. (FUNKING UP MY LIFE)**
DONALD BYRD/Elektra 6E 144
- CRY**
JOHN KLEMMER/ABC AA 1106
- SOFT SPACE**
THE JEFF LORBER FUSION/Inner City IC 1056
- RETURN TO FOREVER LIVE**
Columbia C4X 35350

- FEELS SO GOOD**
CHUCK MANGIONE/A&M SP 4658
- HEAVY METAL BE-POP**
THE BRECKER BROTHERS/Arista AB 4185
- LEGACY**
RAMSEY LEWIS/Columbia JC 35483
- CARNIVAL**
MAYNARD FERGUSON/Columbia JC 35480
- JUNGLE FEVER**
NEIL LARSEN/Horizon SP 733 (A&M)
- STREAMLINE**
LENNY WHITE/Elektra 6E 164
- THE BEST OF NORMAN CONNORS & FRIENDS**
Buddah BDS 5716 (Arista)
- YOU AIN'T NO FRIEND OF MINE**
IDRIS MUHAMMAD/Fantasy F 9566
- YOU SEND ME**
ROY AYERS/Polydor PD 1 6159
- MILESTONE JAZZ STARS IN CONCERT**
Milestone M 55006 (Fantasy)
- THE BLUE MAN**
STEVE KHAN/Columbia JC 35539
- CHUCK, DONALD, WALTER & WOODROW**
THE WOODY HERMAN BAND/Century CR 1110
- MIND MAGIC**
DAVID OLIVER/Mercury SRM 1 3747
- ANGIE**
ANGELA BOFILL/Arista/GRP GRP 5000
- MANHATTAN SYMPHONIE**
DEXTER GORDON QUARTET/Columbia JC 35608
- ANGFIS OF THE DEEP**
SWEET BOTTOM/Elektra 6E 156
- WIZARD**
MATRIX/Warner Bros. 3260
- MONTAGE PRO IECT ONE**
MONTAGE/M.L. Productions MON 01/78
- EUROPEAN IMPRESSIONS**
LARRY CORYELL/Arista Novus AN 3005
- LARRY CAPLTON**
WARNER BROS. BSK 3221
- THE GREETING**
McCOY TYNER/Milestone M 9085 (Fantasy)

Black Oriented Album Chart

DECEMBER 30, 1978

- C'EST CHIC**
CHIC/Atlantic SD 19209
- THE REST OF EARTH. WIND & FIRE**
ARC/Columbia FC 35647
- MOTOR ROOTY AFFAIR**
IPARLIAMENT/Casablanca NBLP 7125
- THE MAN**
BARRY WHITE/20th Century Fox T 571
- CHAKA**
CHAKA KHAN/Warner Bros. BSK 3245
- LIVE AND MORE**
DONNA SUMMER/Casablanca NBLP 7119
- CHERYL LYNN**
Columbia JC 35486
- CROSSWINDS**
PEABO BRYSON/Capitol ST 1 1875
- FOR THE SAKE OF LOVE**
ISAAC HAYES/Polydor PD 1 6164
- IS IT STILL GOOD TO YA**
ASHFORD & SIMPSON/Warner Bros. BSK 3219
- STRIKES AGAIN**
ROSE ROYCE/Whitfield WHK 3227 (WB)
- GET DOWN**
GENE CHANDLER/20th Century Fox/Chi Sound T 578
- LIGHT OF LIFE**
BAR KAYS/Mercury SRM 1 3732
- CRUISIN'**
VILLAGE PEOPLE/Casablanca NBLP 7118
- SWITCH**
Gordy G7 980R1 (Motown)
- LONG STROKE**
ADC BAND/Cotillion SD 5210 (AtI)
- ONE NATION UNDER A GROOVE**
FUNKADELIC/Warner Bros. BSK 3209
- 2 HOT!**
PEACHES & HERB/Polydor PD 1 6172
- REED SEED**
GROVER WASHINGTON, JR./Motown M7 910R1
- BOBBY CALDWELL**
Clouds 8804 (TK)
- "WANTED" RICHARD PRYOR LIVE IN CONCERT**
Warner Bros. 2BSK 3264
- MONEY TALKS**
BAR KAYS/Stax 4106 (Fantasy)
- SECRETS**
GIL SCOTT-HERON & BRIAN JACKSON/Arista AB 4189
- GREATEST HITS**
COMMODORES/Motown M7 912R1
- DESTINY**
JACKSONS/Epic JE 35552
- BROTHER TO BROTHER**
GINO VANNELLI/A&M SP 4722
- STEP IN TO OUR LIFE**
ROY AYERS/WAYNE HENDERSON/Polydor PD 1 6179
- T-CONNECTION**
Dash 3009 (TK)
- UGLY EGO**
CAMEO/Chocolate City CCLP 2006 (Casablanca)
- FLAME**
RONNIE LAWS/United Artists UA LA 881 H
- CHANSON**
Ariola SW 50039
- SMOOTH TALK**
EVELIN 'CHAMPAGNE' KING/RCA APLI 3466
- CLEAN**
EDWIN STARR/20th Century Fox T 559
- LOVE VIBRATIONS**
JOE SIMON/Spring SP 1 6720 (Polydor)
- EVERY 1'S A WINNER**
HOT CHOCOLATE/Infinity INF 9002 (MCA)
- STEP II**
SYLVESTER/Fantasy F 9556
- BRASS CONSTRUCTION IV**
United Artists UA LA 916 H
- LOVE TRACKS**
GLORIA GAYNOR/Polydor PD 1 6184
- FLY AWAY**
VOYAGE/Marlin 2225 (TK)
- MELBA**
MELBA MOORE/Epic JE 35507

RECORD WORLD SINGLE PICKS

SANTANA—Columbia 3-10873



STORMY (prod. by Dennis Lambert-Brian Potter) (writers: B. Buie-J. R. Cobb) (Low Sal, BMI) (3:45)

Forced out of the "Inner Secrets" lp by AOR play, this new single (a hit for The Classics IV in 1968) has an easy beat, smooth as glass lead vocals and Carlos Santana's characteristic guitar breaks. It has multi format appeal and should get quick adds at the a/c & pop level.

SONG OF THE WEEK

LOVE THEME FROM "OLIVER'S STORY"—(Famous, ASCAP)
ANDY WILLIAMS ("The Music's Too Sweet Not To Dance")—
Columbia 3-10878 (writers: Lai-Korty) (prod. by Williams-Esty) (3:46)

ORIGINAL SOUNDTRACK ("Oliver's Theme")—ABC 12438
(writer: Lai) (prod. by L. Holdridge) (3:00)

Francis Lai, composer of the original "Love Story" theme, gives a similar treatment to this sequel. With lyrics added, Williams is the perfect interpreter of this kind of romantic story song and the cut from the original soundtrack is equally lovely. Both versions should expect both adult/contemporary and pop play.

ODYSSEY—RCA 11444



LUCKY STAR (prod. by Sandy Linzer-Charlie Calello) (writers: Linzer-Randall) (Blackwood/Randall/Featherbed, BMI) (3:37)

The group has already achieved major celebrity in the disco market and this new mid-tempo ballad should have wide radio appeal as well. The instrumentation is tasty and the Linzer-Calello production makes this a good shot for crossover power.

Pop

MELANIE—Tomato 102
RUNNING AFTER LOVE (prod. by P. Schekeryk) (writer: Melanie) (Blackwood/Neighborhood, ASCAP) (3:58)

The veteran artist shows a new side with this pop/rock single with her usual picturesque lyrics and big, wide vocals. This could put her right on the charts again.

STEPHEN STILLS—Columbia 3-10872
THOROUGHFARE GAP (prod. by Stills-R. & H. Albert) (writer: Stills) (Gold Hill, ASCAP) (3:33)

Stills' inspired acoustic guitar work opens this title cut from his new album. It's a folk-rock offering with a European flavor and should appeal to several formats.

CARL PERKINS—Jet 5054 (CBS)
BLUE SUEDE SHOES (prod. by F. Jarvis) (writer: Perkins) (Belinda, BMI) (2:44)
The writer of this classic rock and roller returns to singles with a timely re-make. Its a perfect combination of beat, vocals and grinding guitar, suited to courageous pop programmers.

VALERIE CARTER—Columbia 3-10881
DA DOO RENDEZVOUS (prod. by J. N. Howard) (writer: A. Fairweather Lowe) (Rondor/Fair/Almo, ASCAP) (3:38)
Carter has developed a unique vocal style and this new single shows it off with class. The beat is mid-tempo and flowing, showed off with tasty arrangements.

DINOSAUR—Sire 1034 (Warner Bros.)
KISS ME AGAIN (prod. by Russell-Sinao) (writer: Russell) (Doraflo, BMI) (3:03)
This strong disco outing, with an expert re-mix by Jimmy Simpson, features the sultry vocals of Myriam Valle and a beat and arrangement that gears it for crossover play.

TERI De SARIO—Casablanca 958
THE STUFF DREAMS ARE MADE OF (prod. by R. & H. Albert-Randall) (writers: Carbone-Lambert) (Blackwood, BMI/Sterling, ASCAP) (3:25)

This disco cut from De Sario's "Pleasure Train" album shows off her sparkling clean soprano, surrounded by tasty and stirring background arrangements.

DANE DONOHUE—Columbia 3-10883
CASABLANCA (prod. by Boylan) (writers: Donohue-Getreau-Fisher) (Seldak, ASCAP) (3:19)

This new Columbia artist has an easy vocal delivery over a smooth, somewhat Latin beat. The full hook makes it a good choice for both pop and adult play.

THE JEFF LORBER FUSION—
Inner City 156
THE SAMBA (prod. not listed) (writer: Lorber) (Ramapo, BMI) (3:23)

The Lorber group is primarily a jazz unit, and this disc features Chick Corea & Joe Farrell, but it's a highly commercial instrumental outing geared for pop and adult play.

SCRUFFS—Power Play 1957
SHAKIN (prod. not listed) (writer: Branyan) (Sludge) (2:56)

This new generation rock band goes back to the early '60s for a strong pop/rocker with teen lyrics, electric guitar and throaty vocals standing out.

B.O.S./Pop

LAKESIDE—Solar 11380 (RCA)
IT'S ALL THE WAY LIVE (prod. by Griffey-Sylvers-group) (writer: Lewis) (Spectrum, ASCAP) (3:19)

The record is already charting BOS and this energetically funky offering has a sure shot at pop as well. The thick vocal harmonies are spotlighted.

LOLEATTA HOLLOWAY—Salsoul 4016
CATCH ME ON THE REBOUND (prod. by N. Harris) (writers: Harris-Tyson) (pub. not listed) (3:36)

Holloway, alone and in duet with Bunny Sigler, was one of the brightest new BOS stars in 1978 and this slick discofied tune should continue the trend in '79.

GREGG DIAMOND BIONIC BOOGIE—Polydor 14525
HOT BUTTERFLY (prod. by G. & G. Diamond) (writer: Diamond) (Diamond Touch/Arista, ASCAP) (3:00)

Master producer/arranger/writer Gregg Diamond here offers up another of his prime disco numbers driven by Luther Vandross' full-bodied vocals. It should find friends in pop as well.

GEORGE McCRAE—T.K. 1032
I WANT YOU AROUND ME (prod. by Casey/Finch) (writers: Casey-Finch-Thomas) (Sherlyn/Harrick, BMI) (3:20)

McCrae's high sexy vocals key this new ballad with lush background arrangements and a classic r&b beat. Featured saxophone parts adds warmth.

DADDY DEWDROP—Inphasion (TK)
NANUC, NANU (I WANNA GET FUNKY WITH YOU) (prod. by P. Jones) (writer: Janis) (Lynnal, BMI) (3:30)

Every kid in the neighborhood already knows the Mork inspired hook but this funk/disco single goes beyond a novelty record. Its great for the dance floor or the airwaves.

BETTY WRIGHT—Alston 3745 (TK)
LOVIN' IS REALLY MY GAME (prod. by R. & H. Albert) (writers: Womack-Woods) (Interior, BMI) (3:39)

Wright gets more and more pop attention with each new release and this fast-paced relentlessly driving new disc should garner even more.

FANTASTIC FOUR—Westbound 55417
IF THIS IS LOVE (prod. by Epps-Coffey) (writers: Epps-Pruitt-Scott-Horne-Coffey) (Bridgeport, BMI) (3:38)

The beat here is thunderous and the lyrics thoughtful. It's altogether a slick crossover possibility from a group that seems ready to break.

Country/Pop

GLENN SUTTON—Mercury 55052
THE FOOTBALL CARD (prod. by Sutton) (writer: same) (Flagship, BMI)

With "Super Sunday" almost upon us, Sutton's account of the ills of football fever should get play at all formats. It's loaded with chuckles and debuted on the pop chart this week.

CHARLIE RICH—Elektra 45553
I'LL WAKE YOU UP WHEN I GET HOME (prod. by S. Garrett) (writers: Dorff-Brown) (Peso/WB/Malkyle, BMI) (2:54)

This second single from the "Every Which Way But Loose" film is sultry and romantic. Rich's deep delivery makes it right for country and adult play.

RANDY BARLOW—Republic 034
FALL IN LOVE WITH ME TONIGHT (prod. by F. Kelly) (writers: Kelly-Barlow) (Frebar, BMI) (2:41)

Barlow goes adult country with this new love song. His vocals are breezy and the melody demands crossover considerations.

BILL NASH—Earthrider 278
READY TO TAKE MY CHANCES (prod. by Mittelstedt) (writers: Cornelius-Orender) (Acoustic/Jim-Sue, BMI) (3:03)

This bittersweet country/pop crossover record has a big rich production keyed by Nash's sparkling tenor vocals, tasty pedal steel and perfect hook.

RECORD WORLD LATIN AMERICAN

Record World en España

By JOSE CLIMENT

Ya está a la venta el nuevo lp de **Elsa Baeza** "Agua Clara," hace pocos días CBS le hizo entrega del Disco de Oro por las ventas de su primer L.P. "Credo." Le deseamos la misma suerte para este mismo álbum.

Es la temporada de los Superdiscos y Ariola e Hispavox, ya tienen a la venta el suyo, discos que reúnen la música más vendida en estos momentos en nuestro país.

Pocos artistas han pegado tan fuerte con su primer sencillo como **Pecos** con su tema "Esperanzas" . . . **Boston 2**, ha superado las ventas de su primer L.P. y en USA le ha sido entregado el triple disco de Platino . . . Ya se anuncia la llegada a España donde dará varios recitales por las principales capitales de la península, del grupo **Champion**, integrado por varios ex-integrantes de los **Rough Diamond** y **Colosseum**.

Vicky Leandros en su última visita a España ha demostrado su buen momento y lo bien que puede funcionar su último tema "Oh, mi mamá," sobre todo después de la estupenda actuación en el programa "Aplauso" . . . Se espera con impaciencia la versión en castellano que **Anthony Quinn** ha hecho de "La Guerra de los Mundos," que se espera sea uno de los discos más vendidos de esta temporada.

"Espérame" es el nuevo álbum de **Lolita** producido por **Danilo Vaona** y **Manuel Alejandro**, incluye temas de **Juan Gabriel**, **José Luis Perales**, el propio **Manuel Alejandro** y **Paco Cepero**, el cual no dudamos sea un éxito.

"Italianísimo" es el álbum que recopila lo mejor de la música

italiana. Una mezcla perfecta de melodismo y nostalgia con gran calidad, con nombres como **Anka**, **Cinquetti**, **Di Bari**, **Modugno**, **Solo**, etc.

Han sido tan altas las ventas del tema "Vivir así es morir de amor" de **Camilo Sesto**, que hasta el invierno no aparecerá el nuevo single, no así el nuevo "long playing" que está a punto de salir bajo el título "Sentimientos."

Han vuelto a reunirse los **The Moody Blues**, quienes se hicieron famosos con "Noches de Blanco Satén" y ahoa tienen un nuevo álbum "Octave" . . . Se anuncia la reaparición del grupo **Arena Caliente**, las rumberas-pop, que presentarán un viejo tema censurado en su tiempo "Esto es lo último."

Rocío Jurado, es una de las principales voces femeninas del país, intérprete de temas diferentes, ha alcanzado un puesto firme y seguro en el que permanecerá deleitando toda clase de público. En estos días sale en gira por América donde estará hasta las próximas Navidades.

Desde el éxito obtenido con "Soy un truhán, soy un señor" no se ha vuelto a oír nada de **Julio Iglesias**, aunque al parecer está preparando un nuevo álbum que va a ser toda una sorpresa.

El rock español está en muy buen momento y se está vendiendo muy bien, **La Romántica Banda Local**, cuyo tema "No me gusta el Rock" ha sonado y suena mucho . . . Va a actuar nuevamente en Madrid, tras una larga gira por todo el país **Betty Misiego**. Sus galas son todo un éxito y sus discos van por muy buen camino.

Latin American Album Picks



BALADA PARA UN LOCO

SOPHY—Velvet PRS 8016

Con arreglos de Pedro Rivera Toledo, Zito Zelante y Nano Cabrera, Sophy de Puerto Rico ofrece un repertorio de baladas muy comerciales. "Vicio" (Ch. Novarro), "No es sólo culpa mía" (Cantoral), "Ya no te quiero más" (P.A. Favine) y "Todo el mundo" (M. Alejandro-A. Magdalena).

With arrangements by Pedro Rivera Toledo, Zito Zelante and Nano Cabrera, Sophy from Puerto Rico offers a package of very commercial ballads. "No es sólo culpa mía" (R. Cantoral), "Todo comenzó" (J. Pericón), "Otra vez no" (L.M. Gwell) and "Ya no te quiero más."

(Continued on page 164)

Desde Nuestro Rincon Internacional

By TOMAS FUNDORA



En una operación que utilizó más de 200 agentes, el FBI capturó más de 25 millones de dólares en mercancía pirateada a través de cinco Estados de la Unión en movimientos realizados en Long Island, N.Y., Mount Vernon, N.Y., New York, Connecticut, N.J., Georgia y North Carolina. La operación llamada Modsound ha sido la más exitosa de todas hasta el presente y ha destruido una organización delictiva, dedicada a la piratería, que estaba realizando negocios en contra de los verdaderos dueños de las grabaciones, por más de \$350 millones al año. **Ed Cunningham**, supervisor del Bureau's White Division de la Organización contra el Crimen Organizado, declaró que sin la absoluta y total cooperación de la Asociación de Grabadoras de Estados Unidos, esta labor hubiera sido imposible. La operación fué realizada a través de una tienda de discos, administrada por el FBI, que se abrió al comercio hace aproximadamente 20 meses, bajo el nombre de Modular Sounds, en Long Island. A través de toda la información recibida durante estos meses de operaciones, el FBI ha podido destruir prácticamente el 50% de las operaciones de los piratas en Estados Unidos.

A poco de comienzos de un nuevo año, sigue la industria latina en Estados Unidos en profunda crisis. Los motivos evidentes son la dificultad de concentrar promoción determinada en áreas específicas y una diversidad total de las estaciones radiales, que en su gran mayoría han perdido el incentivo de trabajar a favor de éxitos, la falta de utilidades brutas suficientes como para poder hacerle frente a los constantemente aumentos en el proceso de operación de los negocios, ya sean fabricantes o distribuidores, y el ataque despiadado de los "piratas" de la música latina. Hago votos porque el año entrante, resurja la industria del disco latino en Estados Unidos, con la fuerza por tanto tiempo necesitada. ¡Ojalá así sea!

Recibirá este mes **Beth Carvalho** el premio "Villa Lobos," otorgado por la Asociación Brasileña de Críticos como la mayor vendedora de discos del 1977. El grande de la música norteamericana, **Ray Charles**, profundizó su amistad con Beth durante su reciente estadía en Brasil. De aquí la foto en la columna . . . **Elizangela**, figura juvenil muy popular en Brasil, a través de sus actuaciones en televisión, ha dado fuerte con su interpretación del número "disco" titulado "Pertinho de Voce" (Cerquita de tí) que ha superado la venta de 300,000 discos vendidos para RCA. La Asociación de Productores de Discos de Brasil le ha hecho entrega de un Disco de Oro por estas altas cifras de ventas . . .

Trova Records lanzó el long playing de **Roque Narvaja** en España, titulado "Quién." ¡Muy bueno! . . . Liznel Records está vendiendo fuerte en Puerto Rico y Nueva York, el elepe del **Conjunto Quisqueya** titulado "La Juma No. 2." Esta grabación ha sido producida por Nelson Velázquez. Entre los números se destacan "La Mecedora," (Ch. Acosta) "La Juma No. 2," "Qué Buena Tá Esa Coma" (Ch. Acosta) y "Maratón de San Blas." (L. Alberti) . . . Lanzó Miami Records un sencillo por el **Grupo Intergaláctico** interpretando "Vale sentir" (Aponte-Jiménez) y "Canta" (Aponte-Jiménez) en producción de **Juan Cobas** "Pericles" y grabado en Miami Sounds Studios. ¡Muy bueno! Estas obras son controladas por Sesac . . . Agradezco al amigo **Frankie Bibiloni**, su reproducción de mi columna sobre Rafael Hernández en "El Vocero" de Puerto Rico. ¡Bello gesto del colega!

(Continued on page 163)



Roque Narvaja

Elizangela

Carvalho y Charles

LATIN AMERICAN HIT PARADE

Popularidad (Popularity)

Redlands, Cal.

By KCAL (ALFONSO CAMACHO)

1. **TE DARE MI TIEMPO**
JAIME MORENO/Fama
2. **COMO TE LLAMAS TU**
ESTELA NUNEZ/Pronto
3. **ISRAEL**
RICARDO CERATTO/Latin
4. **MALDITA SOLEDAD**
DUETO FRONTERA/Musart
5. **PERDONAME**
ALDO/LOS PASTELES VERDES/Microfon
6. **SE ENAMORO**
JAIME MOREY/Orfeon
7. **TE ESCOJI PARA MI/ERES TODO MI AMOR**
PUNTO CUATRO/JULISA-B. IBARRA/OBP/Ariel
8. **YO QUISIERA, SENOR LOCUTOR**
VERONICA CASTRO/Peerless
9. **EL PRESO NUMERO 9**
NELSON NED/WS Latino
10. **POBRECITO**
EL IV PARLAMENTO/Orfeon

Miami

By WQBA (MAYITO RUIZ)

1. **POR QUE DIABLOS HEMOS CAMBIADO**
BRAULIO
2. **AMOR SE ESCRIBE CON LLANTO**
ELIO ROCA
3. **ATRAPADA POR MI AMOR**
CHACHO CASTANA
4. **NO TE OLVIDES DE MI**
ROBERTO CARLOS
5. **MI NINA DE TODOS LOS DIAS**
SERGIO ESQUIVEL
6. **SAMBA TROPICAL**
GEORGIE DANN
7. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS
8. **MILLONARIO DE AMOR**
KATUNGA
9. **DIME CORAZON**
NYDIA CARO
10. **HOY ME LLAMARA**
JUAN BAU

San Juan

By WKAQ (SILVIO M. IGLESIAS)

1. **SAL Y AGUA**
ODILIO GONZALEZ
2. **JUMA NO. II**
CONJUNTO QUISQUEYA
3. **EL PROGRESO**
APOLLO SOUND
4. **SONGORO CONSONGO**
HECTOR LAVOE
5. **LOS CELOS**
NITO MNDZ
6. **ATREVIDA**
TOMMY OLIVENCIA
7. **PERDONAME**
JOHANNA ROSALY
8. **MAC ARTHUR PARK**
DONNA SUMMERS
9. **SIN TU CARINO**
RUBEN BLADES
10. **NUMBER ONE D.J.**
GOODY GOODY

Tacoma

By KTOY (MARIO BRIONES)

1. **LA MOVIDITA**
PLAYA DEL SOL/Joey
2. **COMO TU**
LUPITA D'ALESSIO/Orfeon
3. **CUANDO ESTOY CONTIGO ME SIENTO FELIZ**
MATEO/Raff
4. **AMORCITO BONITO BONITO**
SANJUANA/Arriba
5. **VENGO A VERTE**
MERCEDES CASTRO/Musart
6. **CHAPULIN COLORADO**
LOS VIRTUOSOS DE LA SALSA/Microfon
7. **DAME DAME**
ANGELICA MARIA/Mericana
8. **COMO HARE PARA OLVIDAR**
MARTIN PESINA/Cardenal
9. **EL TACONCITO**
LOS SISTEMATICOS/Joey
10. **ERES TODO MI AMOR/TE ESCOJI PARA MI**
JULISSA/PUNTO CUATRO/Ariel/OB

Ventas (Sales)

Chicago

1. **LOS MANDADOS**
VICENTE FERNANDEZ/Caytronics
2. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS/TH
3. **MOZAICO NAVIDENO**
RENACIMIENTO 74/Ramax
4. **FUE UN PLACER CONOCERTE**
ROCIO DURCA/Pronto
5. **CELOS DE TI**
LA MIGRA/Mar
6. **SAL Y AGUA**
ODILIO GONZALEZ/Velvet
7. **JURO QUE NUNCA VOLVERE**
LUPITA D'ALESSIO/Orfeon
LUCHA VILLA/Musart
8. **MI DESTINO FUE QUERERTE**
LOS MUECAS/Caytronics
9. **ESPERANZA**
SON DEL RITMO/Fania
10. **EL NEGRO JOSE**
LOS VIRTUOSOS DE LA SALSA/Microfon

Argentina

By CENTRO CULTURAL DEL DISCO

1. **ERES LO QUE QUIERO**
TRAVOLTA/NEWTON-JOHN/Phonogram
2. **POR TI**
SERGIO DENIS/Phonogram
3. **MANTENIENDOSE VIVO**
BEE GEES/Phonogram
4. **HAY QUE VENIR AL SUR**
RAFFAELLA CARRA/Epic
5. **TE EXTRANO**
ROLLING STONES/EMI
6. **A TI**
JOE DASSIN/CBS
7. **PARA VIVIR UN GRAN AMOR**
CACHO CASTANA/Microfon
8. **NO ES ENCANTADORA**
STEVIE WONDER/Microfon
9. **DIME ABUELITO**
HEIDI/RA
10. **RESPIRO**
FRANCO SIMONE/Microfon

Miami

1. **SIENTO TU QUERER**
RAMIRO/Miami
2. **CELOS PORQUE TE QUIERO**
VIOLETA RIVAS/Karisma
3. **MILLONARIO DE AMOR**
KATUNGA/Microfon
4. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS/TH
5. **PORQUE DIABLOS HEMOS CAMBIADO**
BRAULIO/Alhambra
6. **NO TE OLVIDES DE MI**
ROBERTO CARLOS/Caytronics
7. **ACERCATE**
MARI TRINI/Pronto
8. **QUE MAS DA**
LUISA MARIA GUELL/Alhambra
9. **EL RELOJ**
CHARANGA 76/TR
10. **HOY ME LLAMARA**
JUAN BAU/Coco

New York

1. **LA JUMA NO. 2**
CONJUNTO QUISQUEYA/Liznel
2. **PAULA "C"**
LOUIE RAMIREZ/Cotique
3. **VOY A PERDER LA CABEZA POR TU AMOR**
JOSE LUIS/TH
4. **JULIANA**
CUCO VALOY y LOS VIRTUOSOS/Discolor
5. **NO TE OLVIDES DE MI**
ROBERTO CARLOS/Caytronics
6. **FILETE**
JOHNNY VENTURA/Combo
7. **POR MUCHAS RAZONES TE QUIERO**
PALITO ORTEGA/International
8. **LAS CARAS LINDAS**
ISMAEL RIVERA/Tico
9. **EL BARBARAZO**
WILFRIDO VARGAS/Karen
10. **SONGORO CONSONGO**
HECTOR LAVOE/Fania

Nuestro Rincon (Continued from page 162)

Mucho agradezco y recíproco saludos navideños recibidos de: **Art Kapper**, **Beco Rota** de Orfeón Records; **Myriam** de Chile, **Fabián Ross** de Fania, **Mario Ruiz**, Director de Programación de WQBA, Miami; (incluyen saludos de Marisa y Belinda) **Juan Vila de Discos Falcón**, **Sergio Rosenblatz** de Fania, **Palmer** de Palmer Record Distributors, Miami; **Charlie López** de Peer Southern, **Omar Marchant** de Peer Southern, **Caridad** y **Carlos Díaz Granados** de Miami Records, **Augustín Rey** de Panamá, Latin Records Dist. de City of Industry, Calif., de Discorona, Venezuela, Liznel Records de Puerto Rico, **Enrique Legendiger** e **Irene de Dabrowa**, Fermata, Brasil, **Provi García** de Peer Southern, Grupo Editorial Edimusa, México y **David Last** de Met Richmond, New York... Y ahora... ¡Hasta la próxima!

The FBI, using over 200 agents, as able to capture over \$25 million worth of bootlegged product throughout five states in actions taken in Long Island, N.Y.; Mount Vernon, N.Y.; New York City, Connecticut; New Jersey; Georgia and North Carolina. The movement, known as operation "Modsound," has been the most successful one up to the present and it has destroyed an organization dedicated to piracy which had been doing illegal business against the legal owners of the recordings for over \$350 million a year. **Ed Cunningham**, supervisor of the bureau's white division of the organization against organized crime said that without the absolute and total cooperation of the Recording Industry Association of America, this task would have been impossible. The operation was accomplished through a record shop secretly administered by the FBI, which opened up for business approximately 20 months ago under the name of Modular Sounds in Long Island. Through all the information received during these months, the FBI have been able to destroy practically 50 percent of

the pirates' operations in the United States.

With little time left for a new year, we still find the Latin industry in the United States in deep crisis. The evident reasons for this has been the difficulty in concentrating on a determined promotion in specific areas and the total adverseness of radio stations, the majority loosing the incentive to work in favor of hits, the loss of net profits which would suffice to face the constant increases in the processes of business operations, whether it be manufacturers or distributors, and the constant attack of "pirates" of the Latin music. I pray that in the coming year the Latin record industry in the United States rises with the strength that for such a long time it has been needing.

Beth Carvalho will receive this month the "Villa Lobos" award, given by the Asociación Brasileña de Críticos as the top record seller for 1977. **Ray Charles** became closer friends with Beth during his recent visit to Brazil... **Elizangela**, who's a young singer in Brazil and very popular through her performances on television, has a hit with her interpretation of a "disco" number entitled "Pertinho de Voce" (Close To You) which has sold over 300,000 records for RCA. The Asociación de Productores de Discos de Brasil has handed her a gold record for these high sales figures... Trova Records released the lp of **Roque Narvaja** of Spain, entitled "Quién." Very good!... Liznel Records is selling strongly, in Puerto Rico and New York, the lp of **Conjunto Quisqueya** entitled "La Juma No. 2." This recording was produced by **Nelson Velázquez**. Among the tunes are "La Mece-dora" (Ch. Acosta), "La Juma No. 2," "Qué Buena Tá Esa Comía" (Ch. Acosta) and "Maratón de San Blas" (L. Alberti)... Miami Records released a single by group **Intergaláctico** performing "Vale Sentir" (Aponte-Jiménez) and "Canta" (Aponte-Jiménez), produced by **Juan Cobas** "Pericles" and recorded in Miami Sound Studios. Very good!

Retail Year in Review

(Continued from page 86)

Barrie Bergman, *Record Bar*: "1978 saw a lot of new horizons open for the industry: gross profits and sales were up for us. We feel a lot stronger about the industry this year."

"As for 1979, though: I'm not nearly so optimistic as I was at the beginning of 1978. Consumer confidence is down. We're getting sales increases, but they're not what they were. We'll monitor our growth very closely, as we will our inventory. Although everything will have to be watched closely, I think it'll be a time to trim the fat off and provoke some constructive closer looks."

Bob Robinson, *buyer, Dirt Cheap Records, Lincoln, Nebraska*: "The collector was recognized this year, with picture discs and colored vinyl making a big appearance. But we're getting more careful about these items as the novelty wears off, especially in light of the return policies, or lack of them. Pricing is another concern, as the \$7.98's have cut down the number of pieces we can carry. People are now paying more attention to record quality, and we're taking back more records than ever before."

Steve Rippey, *manager, Dirt Cheap*: "Our business has been down a little in 1978, compared to the hikes we experienced last year. I think this is because of two reasons: the increased prices, and the inability of most college students to buy as many records as they did before. Because we're in a college town, this has an effect on us."

Sam Hillis, *owner, City One Stop (Los Angeles)*: "In 1978 I'd have to say that it looks like mom-and-pop account business is down, along with sales produced by small chains, those

with two or three stores. The growth of large chains is hurting them. I'd also say that particularly in the late fourth quarter, the many hits packages that have been released, instead of strong new releases, has hurt. Probably no more than 15 percent of the new releases are really selling well. On the other side, we can say 'thank God' for RSO."

"As far as the \$8.98's go, it's just too early to tell what the effect will be, or where it's going to stop. Some manufacturers think only of themselves, but the consumer should get some consideration. Ad dollars seem to be remaining with the chains, and I don't think most companies realize the real strength of the many, many small retailers. One-stop business around the country is probably somewhat down this year. As far as my own operation is concerned, we've hit projections, except for November."

"1979 looks like an interesting period, because, from what I've heard analysts say, it's still anybody's guess as to whether we'll have a recession, and if we do, just how bad it will be. Personally, I think business will be down somewhat next year. This is, of course, where you separate the men from the boys."

Alan Dulberger, *president, 1812 Overture*: "One thing that immediately comes to mind about 1978 is the price changes. The shift from \$6.98 to \$7.98 was fully felt, the catalogues shifted, and now the \$8.98's are coming in. I think the changes have been a little too fast, and I also think it's resulted in disillusionment and confusion from the buyers. It's not a fair thing for companies that are in virtually a monopolistic situation to do. As a result, the customers who were buying two or three records at a time are

now buying one or two records when they go shopping. The cost to the retailers has also gone up, and in many places you're seeing shorter inventories. So, even from the manufacturer point of view, it's a mixed blessing.

"I don't think record companies and their representatives have been as enthusiastic as in the past about working in local markets. The excitement from promotional people and retail field people is simply not what it was two or three years ago: their excitement is drained, and since store personnel can't get excited without the labels being fully behind something, there's bound to be a decrease in product awareness, in the relationships between label reps and store managers, and in identity for the label and the label product. I'm not sure exactly why this has occurred: perhaps because the labels are growing and there are many job shifts, but the problem is definitely there."

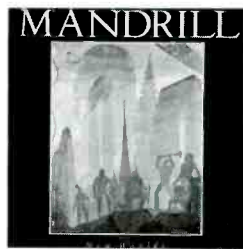
"My bottom-line profits are up, but I'm a little disappointed about unit-level sales. There were

some lulls for us, but we're finishing with excellent year-end strength. I'm optimistic about the new year, but in order for retailers to survive, they're going to have to stand up and fight. Our stores have been increasing in size when we renovate, so that our average store size is about 4,000 square feet now. They used to be in the 1,500 to 2,000 square foot range. We'll open our sixth store, and our first one outside Milwaukee, on January 15th, in Madison."

Angela Singer, *co-principal, Circles Records/Hollywood Records*: "I'm somewhat concerned about the price hikes, but I think that the kids who are steady rock buyers will probably continue to buy, and our classical buyers will continue also. When we hear about a squeeze or a recession, what really comes to mind is that the business community has to absorb or pass on higher interest rates. The pressure so far, I think, is on the retailer, rather than on the customer. I'm somewhat apprehensive about \$8.98's and multi-record sets."

Latin American Album Picks

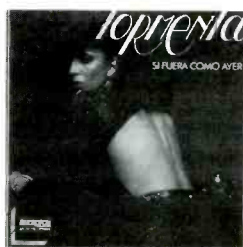
(Continued from page 162)



MANDRILL
Arista AB 4195

Ofrece aquí Mandrill una de sus mejores producciones. "Third World Girl" le agrega excitación a esta grabación con su descarga latina. Muy buenos temas "disco" que pudieran dar fuerte. "Too Late," "It's So Easy Lovin' You," "When You Smile" y "Don't Stop." Todos los temas de Carlos D. Wilson, Louis Wilson, R. Wilson, Claude Cave y Ralph Graham.

■ Mandrill is here at its best. "Third World Girl" is strongly Latin influenced. Catchy disco sound in "It's So Easy Lovin' You," "Stay Tonight," "Don't Stop" and "When You Smile." That special rock, disco and Latin percussion blend is present. A masterpiece!



SI FUERA COMO AYER
TORMENTA—Microfon LP 76118

Nueva producción de la gran vendedora argentina Tormenta. Bellos arreglos y excelentes interpretaciones de "Si fuera como ayer" (M. Barabino-Tormenta), "Poema para un adagio" (Tormenta-G. Rozas), "Medianoche contigo" (Barabino-Tormenta) y "Los viejos esposos" (R.H. Hernández-Barabino).

■ New package of ballads by popular Argentinian singer Tormenta. Superb arrangements and orchestrations. "Poema para un adagio," "Más armonía" (M. Barabino-Tormenta), "Si fuera como ayer" and "Pero te vas" (Tormenta).



JOSE JOSE
Arcano DKL1 3420

Con arreglos y dirección de M. Patrón, Chucho Ferrer y Chucho Altamirano, José José interpreta temas que venderán por siempre. "La Barca" (Cantoral), "Candilejas" (Chaplin-Parsons), "Y háblame" (P. Michel), "Contigo a la distancia" (C. Portillo de la Luz).

■ With arrangements and direction of M. Patrón, Chucho Ferrer and Ch. Altamirano, José José from México performs tunes that will sell forever. "La Barca," "Amor mío" (A. Carrillo), "Sabrás que te quiero" (Teddy Fregoso) and "Camino Verde" (C. Larrea).

Near Misses

(Continued from page 92)

"Third Stroke" went totally overlooked despite such fine songs as "Treat Her Right" and "Expressway To Your Heart." Martin's songs have been covered by artists ranging from Michelle Phillips to Mink DeVille, yet he is relatively unknown in his own right. Mack's debut album contained a couple of good singles and picked up a moderate amount of airplay but was not a commercial success. An even better follow-up, "On the Corner," will be released in January.

OTHER NOTABLE ALBUMS:

- "Bloody Tourists" 10cc (Polydor)
- "Variations" Andrew Lloyd Webber (MCA)
- "Double Trouble" Frankie Miller (Chrysalis)
- "Life On the Line" Eddie and the Hot Rods (Island)
- "Three's A Crowd" The Tarney/Spencer Band (A&M)
- "Treasure" (Epic)
- "Starlight Dancer" Kayak (Janus)
- "Lines" Charlie (Janus)
- "See Forever Eyes" Prism (Ariola)
- "Misplaced Ideals" Sad Cafe (A&M)
- "Rise Up Like the Sun" The Albion Band (Harvest import)
- "Dangerous Times" Bethnal (Phonogram import)
- "10 Mistakes" Gruppo Sportivo (CBS import)

RECORD WORLD CLASSICAL

Classical Retail Report

DECEMBER 30, 1978

CLASSIC OF THE WEEK



VERDI
OTELLO
SCOTTO, DOMINGO, MILNES,
LEVINE
RCA

BEST SELLERS OF THE WEEK*

VERDI: OTELLO—Scotto, Domingo,
Milnes, Levine—RCA
BOLLING: SUITE FOR VIOLIN AND
JAZZ PIANO—Zukerman, Bolling
—Columbia
DEBUSSY: PRELUDES, BOOK I—
Michelangeli—DG
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: O HOLY
NIGHT—London
PUCCHINI: MADAMA BUTTERFLY—
Scotto, Domingo, Wixell, Maazel—
Columbia
UP IN CENTRAL PARK—Sills, Milnes,
Rudel—Angel
TCHAIKOVSKY: THE NUTCRACKER—
Schermerhorn—Columbia
VERDI: LA BATTAGLIA DI LEGNANO
—Ricciarelli, Carreras, Gardelli—
Philips

KORVETTES/EAST COAST

DONIZETTI: DON PASQUALE—Sills,
Kraus, Gramm, Caldwell—Angel
JOSE CARRERAS SINGS GRANADA—
Philips
HOROWITZ ENCORES—Columbia
BRAVO PAVAROTTI—London
O HOLY NIGHT—London
PUCCHINI: MADAMA BUTTERFLY—
Columbia
TCHAIKOVSKY: NUTCRACKER—
Columbia
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—
Philips
VERDI: OTELLO—RCA

SAM GOODY/EAST COAST

MARIA CALLAS: THE LEGEND—Angel
DONIZETTI: DON PASQUALE—Sills,
Kraus, Gramm, Caldwell—Angel
PACHELBEL: KANON—Paillard—RCA
PUCCHINI: MADAMA BUTTERFLY—
Columbia
JEAN-PIERRE RAMPAL PLAYS FLUTE
CONCERTOS—Columbia
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—
Philips

VERDI: NABUCCO—Scotto, Manuguerra,
Muti—Angel
VERDI: OTELLO—RCA

RECORD WORLD/TSS/ NEW YORK

JAMES GALWAY PLAYS BACH—RCA
BOLLING: SUITE FOR VIOLIN AND JAZZ
PIANO—Columbia
BRAVO PAVAROTTI—London
LUCIANO PAVAROTTI: HITS FROM
LINCOLN CENTER—London
PUCCHINI: MADAMA BUTTERFLY—
Columbia
RACHMANINOFF: PIANO CONCERTO
NO. 3—Horowitz, Ormandy—RCA
TCHAIKOVSKY: THE NUTCRACKER—
Columbia
UP IN CENTRAL PARK—Angel
VERDI: OTELLO—RCA
VERDI: OTELLO—Price, M., Cossutta,
Bacquier, Solti—London

RECORD & TAPE COLLECTORS/ BALTIMORE

BRAHMS: COMPLETE SYMPHONIES—
Karajan—DG
DEBUSSY: PRELUDES—DG
HANDEL: MESSIAH—Davis—Philips
HANDEL: MESSIAH—Marriner—Argo
HANDEL: WATER MUSIC—Harnoncourt
—Telefunken
BRAVO PAVAROTTI—London
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—
Philips
VIVALDI: LA CETRA, OPUS 9—Brown
—Argo
VIVALDI: THE FOUR SEASONS, OTHER
CONCERTOS—Harnoncourt—
Telefunken

ROSE DISCOUNT/CHICAGO

BOLLING: SUITE FOR VIOLIN AND JAZZ
PIANO—Zukerman, Bolling—Columbia
BRAHMS: COMPLETE SYMPHONIES—
Karajan—DG
DONIZETTI: DON PASQUALE—Sills,
Kraus, Gramm, Caldwell—Angel
MAHLER: SYMPHONY NO. 6—Karajan
—DG
MOZART: PIANO CONCERTOS—
De Larrocha, Solti—London
LUCIANO PAVAROTTI: O HOLY NIGHT
—London
PUCCHINI: MADAMA BUTTERFLY—
Columbia
UP IN CENTRAL PARK—Angel
VERDI: LA BATTAGLIA DI LEGNANO—
Philips
VERDI: OTELLO—RCA

Best Sellers determined from stores listed
above plus the following: King Karol/
New York, Cutler's/New Haven, Discount
Records/Washington, D.C., Specs/Miami,
Radio Doctors/Milwaukee, Sound Ware-
house/Dallas, Cactus Records/Houston,
Towers/San Francisco, Tower Records/
Seattle.

Angel's Christmas Surprise

By SPEIGHT JENKINS

■ NEW YORK — The most excit-
ing aspect of the theater is its
surprise. What appeared to be an
absolutely sure triumph can dis-
appoint the listener when it is
realized, but, far better, the defi-
nite dud can be a huge success.
Such happy latter condition is
the case with the Metropolitan
Opera's new production of *Don*
Pasquale. The forecasts were not
good. Beverly Sills has recently
not been singing too well, and
her once infallible stage presence
has lately seemed too exagger-
ated; Nicolai Gedda is by no
stretch of the imagination a
young, romantic lover, and Gab-
riel Bacquier was a question
mark in the title role.

Under the inspired leadership
of conductor Nicola Rescigno
(whose control has become
stronger with each performance
of the opera), the principals
handed the Met and New York
the first really successful new pro-
duction of the season. Miss Sills

may have some vocal problems,
but she has not sounded so good
in some time. Her dramatic sense
is marvelous to watch, but it is
her musical instinct that is best.
There is not one moment in her
Norina when she does not make
a musical, indeed a bel canto
decision. Gedda, too, cannot pre-
tend to sound 20; but his Ernesto
is a triumph of musicianship, and
his mezza voce is still unique. As
for Bacquier, New Yorkers will be
forever enriched by a definitive
performance. Never for a second
a pompous buffoon as the role so
often is portrayed, he is an old
man on his last, perhaps unwise,
fling and from his first appear-
ance has the audience sympathy.

Staging by John Dexter is re-
sponsible for much of the pro-
duction's success, because it plays
to each of the singers' strengths
and is never overdone, and Des-
mond Heeley's sets are absolute-
ly gorgeous.

(Continued on page 167)

Baryshnikov creates The Nutcracker of the century!

2-RECORD SET

The American Ballet Theatre
Production of Tchaikovsky's
NUTCRACKER

Complete Ballet Choreographed
and Directed by Mikhail
BARYSHNIKOV
National Philharmonic Orchestra
Schermerhorn



M2 35189

On Christmas Eve, millions of viewers watched the IBM
television broadcast of the American Ballet Theatre pro-
duction, as choreographed and directed by this fabulous
artist. Now the soundtrack of this production can be heard
in homes throughout the country everyday of the year.

On Columbia Masterworks.



AOR Programmers Speak Out

(Continued from page 158)

CYNDE SLATER, M.D., KZAP-FM, SACRAMENTO

RW: Any new broadcasting trends on the horizon?

Cynde Slater: It seems like this was a year when trying to figure the winners of year-end wrap-ups—the top five heavies or the top ten whatever—was really tough because there were so many excellent albums. However, it really did seem to be a year of great cuts, as opposed to great albums; where you had a great cut in "Baker Street," a great cut in "Miss You." And there were outstanding singles of the year this time, that FM radio was really involved in.

I think that all the radio formats are molding closer to a general concept. It used to be very defined, the difference between a soft rock and a hard rock, and they're just molding into each other. I see an era coming where most of the radio will sound the same, and the difference between the stations will be the power of the personality; the individual announcer and the station's whole concept, which is everything they do that sets them apart—their spot breaks, community involvement. But music is going to be more-or-less similar at stations. In this market there's like five AORs with different splinter listenerships.

On the other side of that, it's more safeness-oriented in this branch of music. It's getting harder for a station to do anything but safe adds, where every one is a major artist or a known group. There's going to be less of a chance for a new artist to break, because radio, generally, is getting tighter. There are holdouts in various parts of the country, but as a whole it's getting tighter and more alike. I just think that FM has come full-cycle, it has become recognized as a high moneymaking successful venture—when that happens to you it often lessens the ability to be free. And that's happened with the success of the Burckhart/Abrams; so many progressives change, and there's really very few AORs left which are progressive. I think that that cycle has come to a completion of a kind.

RW: How does KZAP fit into the syndrome?

Slater: We are still progressive. We experimented with jazz this year. For about eight months we have been programming about 20 percent jazz—crossover jazz—into our format. The response has been positive and there is a trend in jazz music. You can't discount the power of people to like something regardless of what the media puts under their noses. They are out there, they do have minds. I think r&b, for instance, is going to have to be recognized by AOR. It's a very hard-selling thing that AOR has never really recognized and they will have to grow to the point where they can accept more types of music in their format.

RW: By r&b you mean, Black-oriented, disco or . . .

Slater: —all of it—well, there's such a crossover going on. There's a jazz crossover, a crossover of jazz and r&b and rock. People like a combination of a lot of things now. Before, you just listened to a rock station because you wanted to hear rock and roll—now people want a little variety. We find out what people want in every way we can, and we listen.

I also think it was a year of great cuts over great albums. And that also shows the power of the single in today's programming. There have been more AOR singles this year than any other year. Often a single will break an album. A lot of people think that an album won't break unless they have a single. I don't necessarily agree with that. There are some groups like Dire Straits, the Cars, some groups like that with FM albums—they broke on the FM side without hit singles first, and then hit singles came. But on the whole, that was kind of unusual—it was the year of the hot track, as Goodphone says.

JOHN GORMAN, P.D., WMMS-FM, CLEVELAND

RW: What would you call the music that WMMS plays?

Gorman: Rock and roll.

RW: Do you think that your audience goes out and buys singles if they hear a single on the radio or will they wait until the album comes out?

Gorman: Okay. Well, the collector will go out and buy a single because the "B" side may not be on the album—as with the Stones—or maybe it's not going to come out on an album. I'd have to say as far as the mass audience out there is concerned, they will wait for an album. The only thing that they may buy that's a single is if it's a local band that puts out a single—and there's a lot of those in Cleveland right now.

RW: In fact you once mentioned the thing about the recent trends in radio programming is that it's harder for a new artist to break

these days. And WMMS is countering this by playing singles from local bands. What bands have you played during the past year that might have given them a shot toward some recognition?

Gorman: Definitely, there's Alex Bezan, there's a lot of bands here that are doing very well on a local basis. Don Kriss, Michael Spiro, Willeo and Philleo. They're all on local labels. They are selling quite well as local records. The Euclid Beach band was a very big hit here in the summertime and they're from Cleveland. They are now on Cleveland International, which is a major label.

RW: What's happening in album-oriented radio?

Gorman: There's definitely a tightening up. There's AOR stations that are just as tight as top 40 stations today. It all depends on what works in the market. In WMMS' case—which I would not call "AOR"—we play a lot of new music, we expose a wide variety of music and new artists, etc. and we look at our life blood as the fact that we keep current and we keep new and we're constantly signing new acts.

RW: What has been the trend at WMMS lately?

Gorman: I think two things we are going to be involved in a lot more in the coming year will be TV simulcasts and doing live remotes. We did some with Heart, Bruce Springsteen, Southside Johnny, David Johanson. We did a number of live remotes over the past year and also have been involved in the TV show called "On Stage at the Agora"—a once-a-month show. We've presented Todd Rundgren and Southside Johnny—these are TV simulcasts—and recently we did one with Meatloaf and Ian Hunter and Mick Ronson; sort of an all-star cast.

RW: This is a new thing for MMS.

Gorman: Well it's definitely a thing we are going to be doing more of. It's a new project and we're getting a lot more involved in it next year. We're getting incredible feedback on it.

RW: What kind of general trend do you in the way music has been going?

Gorman: I think some of the things you are going to see that have peaked already are picture discs and colored vinyl. When everybody jumps on the bandwagon it definitely loses its caché. I think that we've peaked on that end.

RW: How does the station's identity jibe with that?

Gorman: I think we've got a little bit of funk with what we are playing today. I think there's definitely more funk in music, rock and roll music.

RW: So disco means danceable more than it means disco.

Gorman: I like to say funk, but disco is definitely here to stay for a little longer.

Radio Replay

(Continued from page 106)

such as Teen Fan Photo review, Fish Tank Cleaners Weekly, and the Floor Covering Annual . . . Sincerely Your Pal, and Editor . . . "Dear Neil . . . This is to inform you that as of October 1, you will be heading up our newly-opened branch office in southern Tasmania. Your duties will also include overseeing the operations of our affiliate in Tierra Del Fuego. Best of luck in your new position. We know you'll do a real bang-up job . . . yours always in area code (212) . . ." "Hey, there Neil Ol' Kid . . . Guess what, big fella? If you'll just stop and think for a minute, I'm sure you can figure out what this little note is getting at. We've discussed it many times, so what the hell—just clean out the old deskeroo, pick up that good ol' severance check, and twenty three skidoo. No hard feelings, huh guy? You did your best but just couldn't cut the mustard. A big 'hi' to the wife and kids! . . . Your Pal and boss of bosses . . ." "Dear Neil . . . I know you missed me while I was in Nashville, so I thought I'd drop you a note to let you know that you are now numbered among the national's chronically unemployed. Please have your desk cleaned out by Wednesday at 3 p.m. Best of luck in your future endeavors, big fella! . . . Your friend to the end, which is now. M. Associate Boss." Well you've seen the examples, I'm sure all of this was done in the spirit of good fun. (Editor's note—Oh Yeah?)

MY LAST FOR '78 . . . It all began in April and the last of this year's columns is in front of you now. The experience of reporting on the action rather than playing the radio game has been a good one.

Before I give you all the big Happy New Year, and the best in '79, I want to thank David Skinner who draws the cartoons you see each week on the radio pages. Besides making the drawings, many of the ideas for this year's cartoons were his, especially the ones with potatoes and hamsters. Happy New Year and maybe '79 will be the year for all of us to meet in Madagascar . . . Neil(79)McIntyre.

CONCERT REVIEW

Tom Waits: Skid Row Celebrant

LOS ANGELES — When Tom Waits (Asylum) hisses "Red Shoes," you are not with Dorothy in the Land of Oz. With Waits as your guide, you are instead transported to a world where pathetic fantasies never quite ease the pain. Wandering knowingly among the crippled spirits that populate the urban graveyards or the small towns next to nowhere, Waits has chosen a performing persona that is unique among musical artists today. He is the self-styled celebrant of Skid Row, the poetic doyen of derelicts.

In his tour-ending engagement at the Huntington Hartford Theater, Waits displayed an array of talents seldom seen in contemporary concerts. Looking like Richie Cunningham's delinquent runaway brother, and wearing a suit that must double as gutter sleepwear, he is one of the most intensely theatrical performers around. His patented Satchmo croak has given way to a sandpaper rasp which effectively captures the essence of consuming decay; he gestures with the body language of the battered, spewing forth his songs with the grimaces of internal suffering. Add to this his seamy, poignant, low life anthems, and you have strong musical drama.

A little of this stuff goes an awful long way. Adroitly staged numbers like "Burma Shave" and "Small Change" are spellbinding, and the sentimentality of "Christmas Card From A Hooker In Minneapolis" is irresistible. Unfortunately,

however, a steady diet of depression destroys your sensitivity to Waits' peculiar reality. Long before the evening is over you feel the desperate need of some genuine relief, but there are far too few laughs to dispel that relentless aura of hopelessness and inevitable doom.

A study in contrast, Leon Redbone's (Warner Bros.) performance was a tasty slice of sour mash-dipped, up-from-the-levee nostalgia that deftly whetted the appetite for simple sounds and good humor of days gone by. Attired in a frock coat and boater, the bespectacled Redbone looks like he's wearing one of those eyeglass-nose-and-mustache disguises you find in a novelty store. The real novelty, however, is the remarkable skill he commands in recreating those old gramophone chestnuts of the 1920s and '30s.

A notable feature of Redbone's opening set was a short black-and-white film at the kickoff. This wryly humorous presentation of "Champagne Charlie" and "Alabama Jubilee," featuring a cameo appearance by Elizabeth Ashley, epitomized Redbone's droll approach toward his art. Nothing is to be taken too seriously, least of all the enigmatic performer himself.

Redbone's talents, however, deserve serious consideration and broader recognition. He is slyly comedic, vocally and instrumentally true to his genre, and overall a thoroughly entertaining delight.

M. B. Kleber

Angel's Christmas Surprise

(Continued from page 165)

At exactly the same time Angel has issued a *Don Pasquale* to commemorate the event—or almost. At least Miss Sills is on the record as is Alfredo Kraus, who will come to the Met on January 4 for Ernesto. Miss Sills sounds even more sure of herself on disc—and certainly she has not recorded any opera so well in some time—and her charm is everywhere evident. She interpolates almost nothing and is letter perfect in delivering Donizetti's splendid writing for Norina. If there are a few signs of vocal age, this is still a fine recording on her part, one to enjoy and to have fun with.

Kraus whets the appetite for his live performance. His voice is clear, well-focussed and as sweet as ever. Gedda made Met history in singing all of Ernesto's music and in key; Kraus does the same, adding an interpolated high D flat at the end of the Cabaletta to "Povero Ernesto." His creation is

stronger than Gedda's, less inflected but vocally purer. His serenade and the breathtaking Notturmo is a knockout.

On the recording Donald Gramm offers a charming, lyrical *Don Pasquale*. He shades and colors the role with more than a little flair, and though Sarah Caldwell, the conductor, does not give him the bel canto refinement of tempo that he might have, he makes a strong central character. Alan Titus sings a solid Malatesta.

Overall it is a good recording of one of Donizetti's most important works, and one of the three Italian comic operas that have earned universal immortality. When you hear this *Don Pasquale*—which is the hardest one of the three to perform—you can understand exactly why it stands on a level with *Il Barbiere di Siviglia* and *L'Elisir d'Amore*. It is a real Christmas present, and the best conceivable way for Beverly Sills to end her Met career.

The A/C Report

(A Bi-Weekly Report on Adult/Contemporary Playlist Additions)

Most Adds

SOMEWHERE IN THE NIGHT

—Barry Manilow—
Arista (9)

DANCIN' SHOES

Olsson—Bang (6)

LOTTA LOVE

Larson—WB (6)

SHAKE IT

Mushroom (6)

HOME AND DRY

Rafferty—UA (5)

PLEASE COME HOME FOR

CHRISTMAS

Eagles—Elektra (5)

WE'VE GOT TONITE

Seeger—Capitol (5)

DON'T CRY OUT LOUD

Melissa Manchester—
Arista (4)

YOU NEED A WOMAN

TONIGHT

Captain &
Tennille—A&M (4)

WBZ/BOSTON

I DON'T KNOW IF IT'S RIGHT

Evelyn Champagne King—RCA

SHAKE IT

Mushroom

WE'VE GOT TONITE

Seeger—Capitol

WHAT YOU WON'T DO FOR LOVE

Bobby Caldwell—Clouds

WHDH/BOSTON

DON'T CRY OUT LOUD

Melissa Manchester—Arista

THE GAMBLER

Kenny Rogers—
UA

WE'VE GOT TONITE

Seeger—Capitol

WSAR/FALL RIVER

DON'T CRY OUT LOUD

Melissa Manchester—Arista

SHAKE IT

Ian Matthews—
Mushroom

WNEW/NEW YORK

EUROPEAN NIGHTS

George Deffet—GRR

THE FOOTBALL CARD

Glenn Sutton—Mercury

WIP/PHILADELPHIA

HOME AND DRY

Gerry Rafferty—UA (p.m.)

WMAL/WASHINGTON

HOME AND DRY

Gerry Rafferty—
UA

LOVE DON'T LIVE HERE

ANYMORE—Rose Royce—
Whitfield

THE FOOTBALL CARD

Glenn Sutton—Mercury

WILL YOU COME HOME

Michael Johnson—EMI-America

WSM/NASHVILLE

LOTTA LOVE

Nicolette Larson—
WB

MUSIC BOX DANCER

Frank Mills—Polydor

PLEASE COME HOME FOR

CHRISTMAS—Eagles—Elektra

WQUD-FM/MEMPHIS

SOMEWHERE IN THE NIGHT

Barry Manilow—Arista

YOU NEED A WOMAN TONIGHT

Captain & Tennille—A&M

WGAR/CLEVELAND

EVERY 1'S A WINNER

Hot Chocolate—Infinity

LOTTA LOVE

Nicolette Larson—
WB

YOU THRILL ME

Exile—
Warner/Curb

WLW/CINCINNATI

ANIMAL HOUSE

Stephen Bishop—
ABC

DANCIN' SHOES

Nigel Olsson—
Bang

LOST IN YOUR LOVE

John Paul Young—Scotti Bros.

SHAKE IT

Ian Matthews—
Mushroom

WTMJ/MILWAUKEE

NO TELL LOVER

Chicago—Col

SHAKE IT

Ian Matthews—
Mushroom

KMOX-FM/ST. LOUIS

CALL OUT MY NAME

Zwol—
EMI-America

DANCIN' SHOES

Faith Band—
Village

DANCIN' SHOES

Nigel Olsson—
Bang

FOREVER YOUNG

Peter, Paul &
Mary—WB

FOR YOU AND I

10cc—Polydor

KULF/HOUSTON

LOTTA LOVE

Nicolette Larson—
WB

SHAKE IT

Ian Matthews—
Mushroom

SHAKE YOUR GROOVE THING

Peaches & Herb—Polydor

THE FOOTBALL CARD

Glenn Sutton—Mercury

KIIS/LOS ANGELES

DON'T CRY OUT LOUD

Melissa Manchester—Arista

LOTTA LOVE

Nicolette Larson—
WB

SHAKE IT

Ian Matthews—
Mushroom

SOMEWHERE IN THE NIGHT

Barry Manilow—Arista

KSFO/SAN FRANCISCO

MOMENT BY MOMENT

Yvonne Elliman—RSO

NO TELL LOVER

Chicago—Col

THIS MOMENT IN TIME

Engelbert Humperdinck—Epic

WHAT YOU WON'T DO FOR LOVE

Bobby Caldwell—Clouds

KVI/SEATTLE

BABY I'M BURNIN'

Dolly Parton—RCA

DANCIN' SHOES

Nigel Olsson—
Bang

FIRE

Pointer Sisters—Planet

PLEASE COME HOME FOR

CHRISTMAS—Eagles—Elektra

Also reporting this week:

WBAL, WSB, WFTL, WIOD, WCCO, WCCO-FM, KOY, KPNW. 26 stations reporting.

Germany

By JIM SAMPSON

■ MUNICH—Three marketing gimmicks—picture discs, super singles, and colored vinyl—are getting mixed response from the German industry. Picture discs are particularly problematic, with open questions on the GEMA royalty scheme and on supply, there being no pressing capacity for picture discs now in Germany.

DGG/Polydor's **Ray Schmidt-Walk** has not released a picture disc thru retail channels yet, but hopes the Polygram factory in Hannover will get pix presses going by late February. Already working at full capacity, the Hannover factory hasn't made any colored vinyl yet, though Schmidt-Walk calls them "a good marketing tool" which he'll import from Phonodisc in the UK. DGG/Polydor's first super single, **Alicia Bridges'** "I Love The Night Life," is due early next year. Polydor has been importing super singles from France (**Clout**) and the US (**Bee Gees**).

Helmut Fest of EMI Electrola sees a market for picture discs only by major acts. An imported "Sgt. Pepper" quickly sold out, to be followed by **Bob Seger**, **Pink Floyd** and **Wings**. Floyd will be the only artist to get the colored vinyl treatment early next year; Fest thinks there's been too much use of that gimmick lately. After selling 30,000 **Rolling Stones** maxi singles, EMI is gearing up for a six disc campaign next month.

RCA, says **Leon Deane**, is not bullish on gimmicks. "We're in the business of selling music," he protests. Recent **Elvis** picture and colored vinyl product has sold very well, but Deane questions whether many consumers or discos have good enough equipment to warrant maxi singles (RCA has none in release).

More on marketing gimmicks from other companies next week.

THE KING OF INSTRUMENTALS: With over 700,000 units and counting, **Ricky King's** TV-merchandised "20 Welthits" has easily passed the platinum plateau, calling for a special presentation in Frankfurt by CBS's **Rudolf Wolpert**. CBS's first TV entry was also the highest ranking domestic pop instrumental album of 1978, according to the Musikmarkt charts.

In the last month of the year, the German music industry lost two distinguished members. **Joachim Videbant**, 67, the former industry statesman and spokesman, was first director of the industry association Phonoverband. **Lilo Bornemann**, 60, led Francis, Day & Hunter to a leading position among German publishers; she will be remembered as a committed publisher, able teacher, and respected friend.

First American Sets Vintage Hudsons LP

■ SEATTLE — First American Records is releasing a new album by The Hudson Brothers immediately following Christmas.

The album comprises tracks recorded during their early years. All are original compositions by the three brothers, formerly based in Portland, Oregon.

GRT Names Jacobs Finance VP/Treasurer

■ SUNNYVALE, CAL.—Robert D. Jacobs has been named vice president, finance and treasurer at GRT Corporation. He was formerly controller for the company's marketing divisions. Prior to that, Jacobs was with Hills Bros., San Francisco, Calif., as marketing controller.

Germany's Top 10

Singles

1. **Y.M.C.A.**
VILLAGE PEOPLE—Metronome
2. **MARY'S BOY CHILD**
BONEY M.—Hansa Intl.
3. **STUMBLIN' IN**
CHRIS NORMAN & SUZI QUATRO—RAK
4. **YOU'RE THE GREATEST LOVER**
LUV—Carrere
5. **KREUZBERGER NAECHTE**
GEBRUEDER BLATTSCHUSS—Hansa
6. **THE DEVIL SENT YOU TO LORADO**
BACCARA—RCA
7. **KISS YOU ALL OVER**
EXILE—RAK
8. **DU, DIE WANNE IST VOLL**
FEDDERSEN & HALLERVORDEN—Philips
9. **BALLADE POUR ADELIN**
RICHARD CLAYDERMAN—Telefunken
10. **WAS WIRD SEIN? FRAGT DER SCHLUEMPFF**
VADER ABRAHAM—Philips

Albums

1. **GREASE**
SOUNDTRACK—RSO
2. **MOONLIGHT MELODIES**
BILLY VAUGHN—Arcade
3. **NIGHTFLIGHT TO VENUS**
BONEY M.—Hansa Intl.
4. **20 WELTHITS**
RICKY KING—Epic
5. **THE MONTREUX ALBUM**
SMOKIE—RAK
6. **MACH MAL WIEDER TANZTAG**
MAX GREGER—Polydor
7. **WORLD OF TODAY**
SUPERMAX—Atlantic
8. **MELODIEN DEL WELT**
ANTHONY VENTURA ORCH.—K-Tel
9. **JAZZ**
QUEEN—EMI
10. **DIE STIMME FUER MILLIONEN**
RUDOLF SCHOCK—Ariola

(Courtesy: Der Musikmarkt)

England

By PHILIP PALMER

■ LONDON—The 12 songs from which the London entry for next year's Eurovision Song Contest (Jerusalem, March 31) will be chosen have now been selected. Each song will be performed at the Royal Albert Hall March 8 and televised by the BBC. The final 12 songs were announced at the annual Music Publishers' Association's Christmas lunch December 19 by **Robin Nash**, head of Variety and Light Entertainment, BBC-TV.

Nash was introduced at the function by the new president of the MPA, **Ron White**, managing director of the EMI Music Publishing Group.

The songs are "All I Needed Was Your Love" by **Doug Taylor** (Chrysalis), "Call My Name" by **Roger Whittaker** (Tembo), "Fantasy" by **Richard Gillinson** (Martin/Coulter), "Home Again" by **David Knowles** (Louigny), "Harry, My Honolulu Lover" by **Terry Bradford** (Bradford/Heath Levy), "How Do You Mend a Broken Heart" by **Ben Findon** and **Mike Myers** (Black Sheep/Heath Levy), "Let It All Go" by **Paul Curtis** (Curtis/Sarlin), "Miss Caroline Newley" by **Adrian Baker** (ATV/Cellar), "Mr. Moonlight" by **Herbie Flowers** and **Doreen Chanter** (Kongrider/Gas/Mews/Heath Levy), "Mary Ann" by **Peter Morris** (ATV), "Who Put the Shine on Your Shoes?" by **Nola York** (**Burlington**) and "You Are My Life" by **Tony Colton** and **Jean Rousel** (Victoria).

Ian Ralfini, who leaves Anchor Records December 31, plans to leave the record industry after 20 years in the business. During this time he has worked for Robbins Music, Pye, MGM and WEA. He was managing director of the ABC-backed Anchor operation. He is to relocate in Hollywood, where he is to co-produce a film with **Shep Gordon**. Called "Ice," the film's independent financing has already been secured. Ralfini will seek a director in Hollywood and complete a cast list at a later date.

IN TOWN: **Ed O'Loughlin**, executive vice president of Midsong International, was in town recently to play new label product for Polydor personnel. While in London, he was presented with gold and silver discs for **John Travolta's** "Sandy" and the album of the same name, and a silver disc for Travolta's "Greased Lightning" single. Another Stateside visitor has been **Jack Lee**, writer and vocalist with **The Nerves** and the composer of **Blondie's** recent hit, "Hanging on the Telephone." He tried to place two new songs with **Rachel Sweet**.

EMI SONGS: The EMI Music Publishing Group will now be known as EMI Songs. EMI Music will now be used for the worldwide recording operations of the company. "We wanted a name that was closely allied to the nature of our business, the acquisition of song copyrights, explained managing director **Ron White**."

QUIT: **Dolph Taylor** has left TRB (Tom Robinson Band), with intentions to concentrate on songwriting and session work. He says he was dissatisfied with the band's new musical direction. TRB has been in the studio of late, with **Todd Rundgren** at the board, and a different drummer. The band intends to use a new drummer for its upcoming tours of Japan and Norway in January. Album is slated for a March release.

Moody's' St. Louis Blues



Pickwick International's St. Louis promotion director, Greg Hagglund, took time to present the Moody Blues with official St. Louis Blues hockey jerseys during their recent sold-out U.S. tour. The occasion was greeted with enthusiasm by the band, since they all happen to be hockey enthusiasts. Pictured from left: Greg Hagglund, Pickwick St. Louis; group members Ray Thomas, Patrick Moraz, Graeme Edge; George Hornbeck, London Records; and John Lodge, Justin Hayward of the Moody's.

Gary Raskin Named To Gotham Post

■ NEW YORK — Peggy Mulhall, director, media radio, CBS Records, has announced the appointment of Gary Raskin to the position of coordinator, radio advertising, Gotham Advertising.

In his new position, Raskin will be responsible for all facets of the distribution of tapes to radio stations, branches and special mailings.

Album Analysis

(Continued from page 10)

brightening retail picture; pop account-oriented J. Geils (EMI-America), at #58 bullet; and Willie Nelson (Col) at #60 bullet, who garners outstanding rock and retail sales in the Southwest and Southeast. The Bar-Kays (Mercury) also show excellent sales, but at r&b accounts, with pop account crossover taking effect at #75 bullet. Cerrone (Cotillion) shows disco activity and progressive account crossover with a strong East coast base at #76 bullet. Other unusual activity would have to include Alicia Bridges (Polydor) at #86 bullet off of predominantly retail activity. Bob James (Col) mixes jazz and pop account activity in jumping 13 slots to #88 bullet, while "Sesame Street Fever" (Sesame Street) had excellent rack sales to move to #90 bullet.

WKTU's Disco Success

(Continued from page 8)

listener, on the air, and you say to yourself, if I were in the studio I would be having just as much fun. He reminds me of Ed Sullivan, people keep wondering what it is that he's got, but the audience likes it. Paco is like a Latin Ed Sullivan."

At the beginning of the change-over from mellow to disco music the station lost about 80 percent of its national business, but that wasn't unexpected by the station management. The latest ARB rating should help make up those initial losses. The local advertisers' response has been very good for WKTU from the start, Taplinger said.

Asked to predict how long the disco radio success would last, Taplinger said, "I wish I knew, if the music and record people are smart and I think they are, they'll come up with more and more interesting records, and a large variety. If they do that, it could go indefinitely, much like the beginnings of rock'n'roll, that progressed to The Beatles and to what rock music is today. The future could be the same for disco music."

Atlantic/Cotillion Set Xmas Turkey Giveaway

■ NEW YORK—Cotillion Records has launched its annual nationwide Christmas turkey giveaway program. The program, which was initiated ten years ago by Atlantic chairman Ahmet Ertegun, president Jerry Greenberg, and WEA International president Nesuhi Ertegun, covers different areas of the U.S. each year.

The giveaways are coordinated through area radio stations; some of the turkeys are given away over the air and others are distributed through local relief offices to the poor, elderly, and disabled. This year's stations are: KSOL, KDIA (San Francisco), WDAO (Dayton), WAWA (Milwaukee), WBLS (New York), WNIR (Newark), KKT, KACE, KDAY, KJLH (Los Angeles) and WGIV (Charlotte). In addition, Cotillion donated \$3,000 for clothes and toys to Philadelphia's Guardian Civic League, under the supervision of WDAS air personality George Woods. SHE recording group Faze-O and Cotillion recording group Slave helped give out the turkeys on WDAO in Dayton, their hometown.

Singles Analysis

(Continued from page 10)

Chandler (Chi Sound), #5 bullet BOS and making major crossover moves, #81 bullet and Shalamar (Solar) #85 bullet.

Also new on the chart this week are: Glen Sutton (Mercury) #76 bullet; Sylvester (Fantasy), #54 bullet BOS, on here at #82 bullet; The Babys (Chrysalis) #83 bullet; John Paul Young (Scotti Bros.) #89 bullet; Gloria Gaynor (Polydor) #92; Grateful Dead (Arista) #94; Tanya Tucker (MCA) #96; Peter Criss (Casablanca) #98; Parliament (Casablanca), #15 Bullet BOS, on here at #99 and Bonnie Pointer (Motown), #19 bullet BOS, on here at #100.

Fired Up



As part of RCA Records' promotion efforts for Dolly Parton's single, "Baby I'm Burnin'," RCA's manager of regional promotion (southwest) Wayne Edwards borrowed a pumper from a Dallas area engine company and visited area radio stations to treat station personnel to rides. Getting set for a tour on the pumper are (from left) KBOX, Dallas morning show hosts Allen Peck and Peggy Seals; program director Pete Porter, and RCA's Edwards.

Bare at the Palomino



Columbia recording artist Bobby Bare performed at the Palomino Club recently. After the show, friends and label reps joined to congratulate Bobby after a tremendous show. Pictured, from left, are: Jack Lameier, regional country marketing manager, western region, CBS Records; Joey Casey, director, promotion, Nashville Office, CBS Records; David Martin, American Management, Bobby's Booking Agency; Bill Graham, Bill Graham Productions, Bobby's Management; Dennis Hannon, L.A. branch manager, CBS Records; Ed Geis, sales manager, L.A. Branch, CBS Records.

New FCC Proposal

(Continued from page 3)

is working on a statement.

The FCC plan comes as no surprise, except that it came up so quickly. There is a similar section in the proposed Van Deerlin Communications Act (Sec. 412.1) which is stalled up on the Hill until Congress returns and new membership of the communications subcommittee is settled.

Before the FCC proposal gets a final approval from the commissioners, the broadcast industry and the public will be asked for comments on the plan.

The plan would severely cut back the broadcast area of 25 clear-channel stations, including WABC, WNBC and WCBS in New York each of which has a 50,000 watt signal. If the plan is approved, the radio frequencies which have been cleared nationwide so that the superstations can be received without interference would be opened up to competition by new local stations throughout the country.

Behind the FCC move is a change in American population distribution. Whereas in the past

nearly 20 million people lived in isolated communities unable to receive nighttime radio service, over the years that number has dwindled to about four million people, according to the FCC.

Presumably, new local stations would begin to fill the gap in the broadcast band — the FCC thinks there will be nearly 600 applications for the proposed 125 stations, thereby creating greater competition in the industry and providing a wider opportunity for minorities to own stations. At present, with the radio band so full, such opportunities are harder to come by.

Comments on the proposal are not due until April 9, and replies until May 9, the FCC said. The clear-channel stations have their own organization, the Clear Channel Broadcasting Service, and they are obviously against the plan, feeling there is still a need for the powerful skywave service the 50,000 watters provide.

The 125 new stations would be part of a recent FCC proposal to revise the broadcast frequency allocations, a plan that could result in nearly 700 new stations in this country by the 1990's (RW, Dec. 16).

Unless research by the radio industry reveals an aspect of the curbing of the superstations so far unrevealed in research, it appears that the days — or rather the nights—of listening to far-away stations like WWVA in Wheeling, W. Va. and WHAM in Rochester, N.Y. might soon be just another memory of America past.

What the NAB and other broadcast interests groups face is another confrontation between conservation and progress; certainly they wish to see growth and opportunity, but the protestations of the skywave stations are sure to be heard loud and clear in the upcoming months.

ACTION MUSIC

By **CHRISTY WRIGHT**

■ **Rose Royce** (WB). A great crossover record from the BOS chart, where it has been top five. Added this week to good major market stations such as KTLK, 99X, WHBQ, WQXI, WCAO, KING, BJ-105. Moves were 27-33 96X, 28-24 13Q, 4-4 WDRQ, 17-15 CKLW, HB-28 WBBQ, 24-18 WSGA, 30-20 WANS-FM, 23-21 KSLQ, 33-28 WZZP.



Rod Stewart

Rod Stewart (WB). Hot new single from a hot new album continues to pick up powerful additions and starting to take great moves on many stations. Adds were WDRQ, KXOK, Q102, WOKY, 99X, WPEZ, KDWB, KVIL, WIFI, KFI, KCBQ, KIMN, WJBQ, WOW, KKOA.

Moves were 34-32 96X, 27-24 KFRC, 30-28 WHBQ, 22-12 WQXI, 19-13 94Q, HB-27 WLAC, HB-30 CKLW, HB-38 WTIX, 27-25 KRTH, HB-17 WCAO, 30-28 KSLQ, HB-20 WNOE, HB-32 WZZP, HB-21 B100, HB-39 KLJF, HB-23 WPRO-FM, HB-29 WBBQ, HB-24 WAYS, 24-19 KBEQ, 20-17 WZUU, HB-24 KING, 32-25 WANS-FM, 40-34 BJ-105, 22-16 WSGA, HB-27 KTOQ, HB-32 WLBZ, HB-27 WSPT.



Dolly Parton

Eagles (Asylum). This seasonal record is getting great acceptance on radio stations all over the country and is continuing to add stations like WNBC, 13Q, KVIL, WOKY, KCBQ, F-105, WOW. Moves were 24-10

WQXI, 10-5 94Q, 27-10 KBEQ, 24-10 WMET, 14-8 WSGA, 29-26 Y100, 37-26 96X, 29-25 WPEZ, HB-36 WLAC, 27-15 KHJ, 26-18 KRTH, 28-21 WCAO, 27-22 WAYS, 19-14 KFI, 24-19 WANS-FM, 24-21 KTOQ, 29-19 WLBZ, 29-24 WSPT, 37-35 KLIF.

Dolly Parton (RCA) "Baby I'm Burnin'." A most unusual record that came in this week with some great pop stations that is also showing good acceptance through the discos. Adds for this week were 99X, WRKO, KFRC, WHBQ, WNOE, KRTH, KLIF.

Wheels Label Debuts

■ **RICHMOND, VA.** — Rod Seagram has announced the formation of Wheels Recording Company. The label's headquarters will be established at 2 East Main Street in this city, the site of his Mastertrax recording studios, which will also be a complete record facility in 1979.

The first release on this label is a five-piece rock group, Bull, based in Richmond. Their single, "Past Tense," is available now. The lp being shipped in January, is entitled "It's A Rock 'n' Roll World."

Another artist being readied is Bruce Olsen with a single release, "My Turn To Cry," backed with "Another Runaway" scheduled for January 15.

ABC To Aid UNICEF Show

■ **LOS ANGELES**—ABC Records will provide a 25-piece orchestra for the John Klemmer UNICEF benefit concert Friday (29), to be held at the Dorothy Chandler Pavilion here.

NARM Study

(Continued from page 5)

gain in eight years. It was also more than double the increases reported in 1976 and was over five times the percentage growth of 1975.

The growth of retail record store sales has diminished the rack's percentage of gross record sales over the last decade, but as the NARM study shows, rack growth has continued at a healthy pace outdistanced only by the extraordinary surge of the rest of the industry.

Percentile Increase

Thus, while the racks were increasing sales by 20.1 percent in 1977, total industry growth went up by 27.9 percent. The industry has grown at a faster rate than have the racks since 1972, according to the study.

Racks have not enjoyed as large a percentage increase in business as in 1977 since 1969, when growth reached 32.5 percent of what was then a much smaller dollar gross.

Atlantic Fetes KMET



Atlantic Records recently hosted a dinner party for the entire staff of KMET to celebrate the station's 10th anniversary as an AOR outlet. A full contingent of Atlantic executives and staff led by senior vice president Michael Klenfner and vice president/west coast general manager Bob Greenberg was on hand. Following the dinner a special plaque was presented to the station with gold and platinum albums and an inscription: "Atlantic/Atco Records salutes KMET for 10 years of gold and platinum rock." Shown from left are: Atlantic west coast regional promotion director Barry Freeman, KMET general manager David Moorhead, Atlantic senior vice president Michael Klenfner, KMET air personality B. Mitchell Reed, program director Sam Bellamy.

1978 Album Chart Highlights

(Continued from page 5)

consecutive weeks. The strength of this double album set can hardly be overestimated. For example, "SNF" held off the following nine acts on March 25: Barry Manilow (Arista), Billy Joel (Col), Jackson Browne (Asylum), Queen (Elektra), Eric Clapton (RSO), Earth, Wind & Fire (ARC/Col), Fleetwood Mac (Warner Bros.), Kansas (Kirshner/CBS) and Steely Dan (ABC).

April 1 offered the first opportunity to compare, on a quarterly basis, the trend towards higher pricing. There were six \$6.98 albums in the top 100 (down from

17 at the beginning of the year), 81 \$7.98 albums (up from 70 in the first week of the year), and 13 higher-priced albums or sets (unchanged from January 7). This trend towards higher prices would continue throughout the remainder of 1978. On July 1, there were only three \$6.98 albums in the top 100, along with nine higher-priced sets to complement the 91 \$7.98 selections. On October 7, there were two \$6.98's, six higher-priced sets, and 92 \$7.98 lps. This trend towards higher prices continued with the number of pop albums priced at \$8.98 released towards the end of the year. The week of November 22, for example, marked the first time that the top three spots on the RW Album Chart had been occupied by \$8.98 list albums: Billy Joel (Col), Donna Summer (Casablanca), and Steve Martin (WB). This was also the week that the last \$6.98 album made the charts: at number 100, Foxy's "Get Off" (Dash), after 15 weeks on the charts, prepared to move down.

Ales Leaves Motown

(Continued from page 5)

parture from the record division, he commented, "What has happened is that Barney's contract was a three-year contract, and it's expired. He's decided to leave the company, and I've assumed the added responsibility of chief operating officer for the corporation."

Asked whether Ales' exit from Motown will lead to any management restructuring within the recording division, Roshkind said, "I'm sure there may be some changes both from within and outside the company, but I honestly can't project in what respects; this really just happened." He added he was currently studying the need for any realignment.

Ales, who reportedly submitted his decision at the beginning of the week, rejoined Motown in 1975 as president of the now Los Angeles-based independent. His return to the company's management team followed an early '70s hiatus when he departed to pursue outside projects, including the creation of the Prodigal label now distributed by Motown. Ales originally joined Motown in the early '60s as chief sales executive for the fledgling indie, rising through the ranks as the label itself continued to grow during that decade.

But RSO, in May, had another challenger in the soundtrack arena, as "FM" (MCA) made Chartmaker on the 5th, entering at number 53 bullet. This multimedia trend continued, and in July, the charts for the first of the month had four soundtracks in the top 20, as "Saturday Night Fever" (1), "FM" (12), "Thank God It's Friday" (Casablanca, at 16) and "Grease" (RSO, at 18), continued to sell through motion picture exposure. Two weeks later, "SNF" was bumped out of the number one spot by The Rolling Stones (Atlantic). One week later RSO came back with yet another number one selling lp, as "Grease" moved to the top spot, a position it was not to relinquish until November 16th, after a 16-week stay. Together, RSO's "Grease" and "Saturday Night Fever" soundtracks held the number one album chart position for a combined total of 41 weeks.

Outlaws Play & Win in N.Y.



With their fifth Arista lp, "Playin' to Win," recently released, the Outlaws brought it back alive to New York City for a pair of dates at the Palladium Theater. Celebrating after the first night's set are (seated, from left): Harold Sulman, director, national sales, Arista Records; Rick Dobbis, vice president, artist development, Arista; Richard Palmese, vice president, national promotion, Arista; (standing) Charlie Brusco, Outlaws' manager; Outlaws Hughie Thomasson, Freddie Salem, Billy Jones, Harvey Dalton Arnold; Bob Feiden, vice president, east coast a&r; Outlaw Monte Yoho.

CONCERT REVIEW

Sweet Soul From Ashford and Simpson

■ LOS ANGELES—November 27 at the Santa Monica Civic, Ashford and Simpson (Warner Bros.) gave the audience their unique brand of sweet sophisticated soul with a set that was a special blend of romantic ballads and up-tempo funk tunes.

Songs like "Is It Still Good To Ya" (the title tune from their newest album) and "Ain't It A Shame" really inspired the audience to "Get Up And Do Something." One of the more emotional songs was "Send It," which ended with the audience still yearning for more. And of course "Stuff Like That," their new powerful hit, funk up the place with the sensual lyrics, inventive harmonies and stunning rhythms that have become Ashford and Simpson's trademark.

"Don't Cost You Nothing," an up-tempo funk rocker, found old friends in the audience, which

was a particularly laid-back crowd this evening. Nick Ashford stopped singing and stopped the band in order to reflect on the audience's inactivity: "I've heard about L.A.," he said "and you people better get on top!" They finally cheered on an encore, thanks to his coaching.

Opener Michael Henderson (Buddah) was equally dynamic with his appealing mixture of voices, instruments and melodies in a soul/jazz format. He opened with "Going Places" (title cut from his second lp); other songs included "You Are My Starship," the classy "We Can Go On," and the jazzy "In the Night-Time" (title cut from his recent lp), but the true crowd pleaser of the evening was the current hit, "Take Me I'm Yours." Now this really made the ladies squirm in their seats.

Stan West

Firefall Time for Tots



Atlantic recording group Firefall recently co-headlined the First Annual "Toys for Tots" Holiday Benefit Concert in Washington, D.C. The group played before a sell-out crowd of 18,000 at the Capitol Centre, with all proceeds going to charity. In addition to the \$5.00 price of admission, concert-goers also brought along toys to donate to needy children who would otherwise go without gifts this holiday season. The show was sponsored by radio station WPGC and promoted by Cellar Door Productions. Shown backstage at the Capitol Centre are, from left: Atlantic local promotion rep Pat Purcell, Firefall's Michael Clarke (front), WPGC program director Dan Mason, Firefall's David Muse, WEA singles action specialist Karen Fisher, Firefall's Rick Roberts, Mark Andes, Jock Bartley & Larry Burnett; and (sitting on floor) Atlantic northeast regional album promotion/artist development manager Roy Rosenberg.

Country Radio

By CINDY KENT

■ NEW STATION: KQKK-FM (97-FM), a new country radio station, will debut on the air Jan. 5 in Manteca, Calif., according to station owner **Jack McFadden**. McFadden is also **Buck Owens'** personal manager and head of the Omac Artists talent agency. The station will service Stockton and Modesto, and will be a blend of modern country and MOR, according to McFadden. KQKK's station manager is **Jerry Rosenthal**, former vice president and general manager of KBEE AM-FM, Modesto, and KQKK's chief engineer and operations manager is **Randy Hill**, of KTRB, Modesto. The station will be live and automated. Air personalities named so far are **Tami Veil** and **Edward R. Burroughs**. News director is **Steve Warner**. Buck Owens himself owns four stations: KNIX-AM/FM, KUZZ, and KKXX.

FM SWITCH FOR WJEZ: Plough Broadcasting's WJEZ-FM, sister station of WJJD-AM, Chicago, is heading into 1979 with its new staff and new format raring to go. Heading things up is new PD/MD Ben Peyton, formerly PD at KAYO. The switch in programming, from automated "Beautiful Country" to a live "Modern Country" format took place Oct. 2, according to Peyton. In addition, the station has a new live news department (which incidentally has an opening for a news person—tapes and resumes, EEO). The station is being promoted at Z-104. The format features an expanded playlist, including a few album cuts per hour, and call out research mainly to determine the amount of "goldies" to be played. The station line-up is as follows: **Carol Mason**, midnight-6 a.m. (previously with WFMS, Indianapolis); Peyton, 6-9 a.m.; **John Charleston**, 9-2 (formerly PD at KSO, Des Moines); **Dave Young**, 2-7 (from KAYO); **Mark Robinson**, 7-midnight (from KBOX, Dallas); **Mike McKeever**, weekends (formerly a rock-jock); and **Jay Marks**, weekends (from competitor WMAQ). Programming at WJJD-AM will remain the same, under the direction of **Bill Hart**, PD.

MOVES: **Bill Ashford**, MD at KLAK, Denver, is leaving that station effective Dec. 30. Bill cites "philosophical programming differences" as causing the departure, and has no immediate plans. **Bill James**, KLAK PD, will be acting MD until a replacement for Ashford is found.

(Continued on page 173)

EMI Records (UK)
have not sent
you a Christmas card this year.

We didn't forget.
Instead, we have made a donation
to Music Therapy on your behalf.

*P.S. Merry Christmas
from all at EMI*

RECORD WORLD COUNTRY

Crossovers Pace Country's '78 Success

(Continued from page 12)

Jimmy Bowen as vice president and general manager of the Nashville operations. Eddie Rabbitt and Linda Ronstadt led the way for E/A, scoring with a total of three number one country singles and two albums. Another addition to E/A's Nashville staff was the appointment of Ewell Rousell as director of national country sales.

Bowen went to Elektra after a three-month stint at MCA as head of the Nashville division. His appointment to that post brought about a realignment at MCA and the hiring of Eddie Kilroy as head of a&r for the Nashville division and Nick Hunter as head of national country promotion. Following Bowen's departure, Chic Doherty remains as head of business and marketing affairs for the Nashville division. MCA claimed number one country singles for four weeks in 1978 with records by Loretta Lynn, Mel Tillis and Mere Haggard.

Phonogram / Mercury was one of the few labels whose country operations remained unchanged in terms of personnel, although the label grew with the acquisition of Polydor's country roster when that label terminated its Nashville operations, and the formation of Lone Star Records which affiliated with Phonogram

Halsey Inks Rodriguez

■ TULSA—Jim Halsey, president of the Jim Halsey Co., has announced the signing of Johnny Rodriguez for exclusive worldwide representation in all fields.

Halsey pointed out that his management and booking agency will pursue areas of exposure for Rodriguez to include personal appearances, television, films, commercials and specialized dates such as the Nevada markets.

for distribution. Mercury's star artists were the Statler Brothers who had two number one country singles in 1978. "The Best Of The Statler Brothers" went platinum in '78, making it the first country lp to sell a million units without substantial crossover action.

Also distributed by Phonogram is Monument Records which continues its success with Larry Gatlin, who had a number one country single and whose records consistently go high on the chart.

Capitol Records goes into the new year with a new director of Nashville operations, Lynn Shults. Earlier in the year, Capitol strengthened its country promotion force with the hiring of Jack

Pride and Pat King as promotion managers. Anne Murray scored for Capitol in November with "Let's Keep It That Way" which held the top country album position for two weeks.

Ovation Records continued to prosper with the Kendalls, who had another number one single this year, and a new artist, Joe Sun, formerly head of national country promotion for the label.

Following the purchase of Republic Records by Dave Burgess earlier this year, the label underwent an expansion with the addition of Susie Hall as marketing director and Barbara Kelly as national country promotion director. Vicki Branson recently joined Republic as office manager.

Reactivated this year was Jack Clement's Records which played a significant role in the Nashville music scene several years back. Other labels which saw significant chart success in '78 include Con Brio, Gusto, Scorpion, Inergi, LS, Churchill, Caprice, 50 States and Soundwaves.

MCA N'ville Sets A/B Side Singles

■ NASHVILLE—All future singles released to radio stations by the Nashville division of MCA Records will be offering both A and B side material, according to national promotion manager Nick Hunter.

The new policy, which became effective January 1, affords a greater chance of exposure for album cuts than was previously possible on the standard double A releases.

IBC Label Bows

■ NASHVILLE — William Sorenson, president of the Utah-based Iron Blossom Corporation, has announced in Nashville the formation of IBC Records. The new label has opened offices in the United Artists Tower.

Walter Haynes has been appointed executive producer and director of a&r, and Bobby Fischer has been appointed national promotion director and professional manager of the publishing division for IBC. Secretary-treasurer of Iron Blossom Corp., Stan Cornelius, has been appointed general manager of the Nashville operations.

The principals in the Iron Blossom Corp. have varied mining interest, including uranium, copper and coal, shopping centers, restaurants and nightclubs.

Nashville Report

By RED O'DONNELL



■ Christmas? They remember the day.

"Christmas, 1936 stands out in my mind," says Roy Acuff. "My wife Mildred got married that year. We decided late, late Christmas Eve. It was around midnight when we became man and wife. I couldn't afford a preacher then—even if I could have found one awake at the hour. So we went to a justice of peace we knew. He performed the ceremony and didn't charge us anything. Far as I'm concerned it is one of my best gifts. I don't

know what Mildred will say."

Chet Atkins: "One year my older brother discovered the Santa Claus gifts atop a cupboard two weeks before Christmas. He and I played with them every day when Mom went to the barn to milk the cows. When we heard her returning we put them back in the boxes on the cupboard. We had a few close calls but we never got caught. By Christmas, we'd just about worn out those trucks."

"Some people say that when they were kids they were poor but didn't know it. The Webb family knew it," says Loretta Lynn. "We usually got some kind of a gift, but the best I remember is a teddy bear coat. I wonder if they still make them. Let's phone Sears and find out."

"Christmas to me as a kid was a puzzle," says Eddy Arnold. "We didn't have a chimney in our house at Henderson, Tenn. I couldn't

(Continued on page 174)

PICKS OF THE WEEK

SINGLE DONNA FARGO, "SOMEBODY SPECIAL"



(prod.: Stan Silver) (writer: D. Fargo) (Prima-Donna, BMI) (2:58). Fargo begins this self-penned tune with a relatively quiet, simple sound and breaks into a strong chorus along with electric and steel guitars, bass and drums for emphasis. Once again, her distinctive vocal style stands out. Warner Bros. 8722.

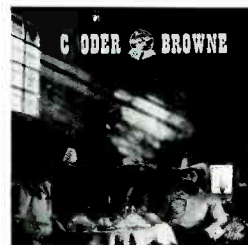
SLEEPER MICHAEL CLARK, "DANCIN' SHOES"



(prod.: Dain Eric) (writer: C. Storie) (Canal, BMI) (3:49). The smooth, expressive chorus of this song, which has also seen pop success by Nigel Olsson, provides an effective hook, and Clark's straightforward approach adds an extra plus for country listeners. Also effective is the simple, balanced instrumental accompaniment. Capitol P-4670.

ALBUM COODER BROWNE, "COODER BROWNE."

With help from Jimmy Nalls on electric guitar and Toy Caldwell on steel, this band has put together a collection of songs ranging from the traditional "Orange Blossom Special" to a more southern boogie sound in "What In The World." Produced by Paul Hornsby, all cuts are performed with expertise and balance. Lone Star L-4604 (Mercury).



WWVA Hosts Anniv. Fete



WWVA Radio, a subsidiary of Columbia Pictures Industries, Inc., recently celebrated 52 years of broadcasting. The black tie dinner and dance was attended by over 200 industry, political and business leaders. Shown prior to the festivities are (from left): Rick Howard, WWVA station manager; F. Glenn Reeves, executive producer of Jamboree U.S.A.; Wynn Alby, vice president, Screen Gems Radio Stations, Inc.; Fred Kreshner, vice president of Radio Broadcasting Division, Columbia Pictures Industries, Inc.; and (standing) J. Ross Felton, vice president and general manager of the Columbia Pictures Industries, Inc.; and (standing) J. Ross Felton, vice president and general manager of the Columbia Pictures properties in Wheeling, West Virginia.

Country Radio *(Continued from page 171)*

Larry Hunter is returning to KSOP, Salt Lake City, according to Country Joe Flint. Hunter will do the 7-midnight shift and public relations for KSOP.

NEWS: KLAC, Los Angeles, has received its third Golden Mike Award in five years. The award, given for "Best News Broadcasts—15 Minutes or Less," cites the reporting of news director Dean Sander. Dean was honored earlier this year by the California Press Television and Radio Association, which gave him his sixth CAPTRA award for excellence in news broadcasting.

WEPP-AM/WDSY-FM recently held a appreciation party for the record industry in Pittsburgh, according to Joel Raab, program director. Executives attending included Bob Walker, ABC regional country promotion manager, midwest, and Steve Knill, MCA promotion manager, Cleveland.

Although Christmas will be over by the time the U.S. Postal Service delivers this week's RW, we have reports of several Christmas promotions that have been going on. WSIX-AM/FM, Nashville, recently held its annual 17th annual "Parade of Pennies" party for underprivileged children, according to FM PD Larry Vaughn. At the party, 2,365 kids were treated to apples, oranges, toys by American Legion Post No. 5, and lunch provided by McDonald's. The members of the community were asked to donate pennies to help for for the toys during several fund-raising events. This year, a live broadcast from a Nashville shopping mall featured Barbara Mandrell, Tommy Overstreet, Liz Anderson and Skeeter Davis, talking about the event and signing autographs. Also, performing at the party were Terri Hollowell along with Lonnie Jones and the New Grass Express.

KERE, Denver, has been giving away Statler Brothers' "Holy Bible" albums for Christmas . . . KCKN has given out over \$1,000 worth of toys to seven needy families, delivered by KCKN's own Santa, DJ Mike Morelock . . . WHK, Cleveland, has been running its "Christmas Wish" contest—as with KSSS, Colorado Springs, tapes of the kids and their gift requests are aired (hoping Santa would deliver!) . . . WKDA ran a Christmas call contest, giving away ten free phone calls (to anywhere in the U.S.) worth ten minutes each.

WWVA Radio, Wheeling, recently celebrated 52 years of broadcasting with a formal dinner-dance attended by over 200 industry and business executives, including Rick Howard, WWVA station manager, F. Glenn Reeves, executive producer of Jamboree U.S.A., and Wynn Alby, vice president, Screen Gems Radio Stations, Fred Keshner, vice president, Radio Broadcasting Division, Columbia Pictures Industries, Inc., and J. Ross Felton, vice president and general manager, Columbia Pictures, Wheeling, also attended, since WWVA is a subsidiary of Columbia Pictures, Industries, Inc. In other WWVA news, a major renovation is in the works for Capitol Music Hall, homebase for the 45 year-old Jamboree U.S.A. The \$150 thousand renovation will include new carpeting, draperies, and additional seating, bringing the house capacity to 2519. A new audio/lighting system was installed three years ago.

Country Hotline

By MARIE RATLIFF

MOST ADDED CHART CONTENDERS

Glen Sutton — "The Football Card"

Louise Mandrell — "Everlasting Love"

Billy Crash Craddock — "If I Could Write A Song As Beautiful As You"



Narvel Felts

The simultaneous release of two recordings of the same song sparks some heavy promotional efforts on the part of the labels involved. The current score on "Everlasting Love" reads as follows: Narvel Felts (ABC) — WHK, KRMD, WPNX, WTOD, KSSS, WNYN, KAYO, WQQT, WWVA, WINN, WVOJ, WFAI, KMPS, KWKH, WBAM, WRRD, WEMP, KXLR, KTTS, WAME, WSLC, WESC, WSDS, WJQS, WPLO, WIRK, KYNN, WGTO, WXCL, WWOK, KLLL, KSOP, WMC, KSON, KGA. Louise Mandrell (Epic) — WPLO, WYDE, WBAM, KMPS, WFAI, KWJJ, WUNI, KBUC, KAYO, KSOP. Stay tuned for second-round scores.



Louise Mandrell

Novelty Winner: Interest is high and sales are brisk on Glen Sutton's lament about "The Football Card." First week adds include WKKN, KFDI, WTSO, KMPS, WRRD, KERE, WHOO, KIKK, WMPS, WMTT, KAYO, WMC. Newcomer News: Corbin & Hanner's "America's Sweetheart" starting to show at KSSS, KAYO, KGA, KFDI, KBUC, KSOP, KWKH. Dawn Chastain's "Me Plus You Equals Love" playing at WVOJ, KYNN, WJQS, WSLC, KFDI, KSOP, KVOO, KXLR, WSDS, KLLL, KGA. Joe Douglas gaining strength in the southwest with "You're Still On My Mind." Jerry Fuller's "Salt On The Wound" moving in Montgomery, Tulsa, Denver and Salt Lake City.

Super Strong: Charlie Rich (Elektra), Charlie Rich (United Artists), Razzy Bailey, Eddy Arnold, T. G. Sheppard.

With his first release in quite some time, C. W. McCall is getting play on "Outlaws and Lone Star Beer" at KWMT, KSOP, KTTS, WMNI, KFDI, KSSS, KRMD. Leon Everett's "We Let Love Fade Away" moving at KAYO, KERE, WKQS, WPNX, WFAI.

LP INTEREST: David Allan Coe's "Mississippi River Queen" spinning at WSDS; Neil Diamond's "Forever in Blue Jeans" good at WFAI; Glen Campbell's "I'm Gonna Love You" playing at KGA.

SURE SHOTS

Donna Fargo — "Somebody Special"

Billy Crash Craddock — "If I Could Write A Song As Beautiful As You"

LEFT FIELDERS

Michael Clark — "Dancin' Shoes"

Kenny Rogers — "Hey There"

Bobby Borchers — "Wishing I Had Listened To Your Song"

AREA ACTION

Don Cross — "Mama's Sugar" (WSLC, WSDS)

Steve Gibb — "She Believes In Me" (KGA, WBAM)

Country Single Picks

COUNTRY SONG OF THE WEEK

BILLY "CRASH" CRADDOCK—Capitol P-4672
IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU (prod.: Dale Morris)
 (writer: J. Adrian) (Pick A Hit, BMI) (3:23)
 Craddock slows down with this love ballad for a pleasant change of pace. Strings, background singers and a touch of steel guitar work together to create the mood.

BOBBY BORCHERS—Epic 8-50650
WISHING I HAD LISTENED TO YOUR SONG (prod.: Eddie Kilroy)
 (writer: T. Chesnut) (Terry Chesnut, BMI) (3:04)
 The title of Borchers' latest single is self-explanatory as he sings of lost love. The pace is easy and deliberate for maximum effect.

KENNY PRICE—MRC 1025
HEY THERE (prod.: Ray Pennington) (writers: Adler/J. Ross) (Frank, ASCAP) (3:41)
 Price has a new version of a standard, performed slow and easy with uncomplicated production. A nice, mellow song for the season.

LEON EVERETT—Orlando 100
WE LET LOVE FADE AWAY (prod.: Foster & Rice) (writers: R. Murrach/J. McBride) (Magic Castle/Blackwood, BMI) (3:07)
 The melody of this single, reminiscent of another from several weeks back, maintains a consistency without becoming tedious, as Everett sings with a relaxed, country sound. The ending works especially well with the lyrics.

SASKIA & SERGE—ABC Hickory 54040
CRYING (prod.: Will Hoebee) (writers: R. Orbison/J. Melson) (Acuff-Rose, BMI) (3:04)
 This duet from Holland has its own version of a hit from years back by Roy Orbison. The female voice adds a new dimension to this already proven hit song which should again see success.

BILL PHILLIPS—Soundwaves 4579
YOU'RE GONNA MAKE A CHEATER OUT OF ME (prod.: Sonny Throckmorton & Jerry Shook) (Tree, BMI) (2:35)
 Songwriter-artist Sonny Throckmorton tries his hand at producing with this single. Phillips' substantial vocals, along with simple accompaniment combine for a pleasing, balanced sound.

Lone Star Fetes Fromholz



Lone Star Records recently hosted a reception for Steve Fromholz in Austin, Texas to celebrate the release of Fromholz' debut album on Lone Star, "Jus' Playin' Along." The first single off the lp, "She's Everybody's Baby But Mine," is scheduled for a January release. Shown at the reception are (from left): Steve Fromholz; Ed Hamilton, national promotion director, Lone Star Records; Johnny Gimble, fiddle player; Guerry Massey, president, Lone Star Records.

Country Radio Wrap-Up

(Continued from page 70)
 relation to an outsider's image of Nashville, and those polled had never visited Nashville.

Listener popularity draws advertisers, and the national advertising dollar is increasingly being used for country airtime. Les Acree at WMC, Memphis, says most national airlines, for example, are using country radio for advertising, whereas several years ago they had barriers set against the idea.

It could be said that one reason national advertisers are coming over to country is due to the overall increased sophistication many broadcasters are promoting. This of course involves programming, and a hot topic in 1978 continues to be "product dilution" of traditional country with pop artists such as the Bee Gees, Barbra Streisand, Debby Boone and Eric Clapton. Older broadcasters, along with some record executives, feel country radio is "backing into a corner" by watering down its identity to the point where there is essentially no difference between country and pop or MOR. Other broadcasters have an optimistic view about broadening for larger audiences.

Where playlists are concerned, again, good management, good broadcasting, and a dose of common sense are main factors behind a successful station. Music

directors at top-rated country stations credit management that respects their common sense and programming ability. To some, this translates as freedom to conduct extensive call-out research. Others hold that the important thing is using the proper balance in mixing pop records with country, depending on the market. With either interpretation, "losing identity" or facing "product dilution" isn't much of a problem to most successful stations, as long as the station balances its playlist with what its listeners want.

As for the number of stations switching to country from other formats, quality is emerging over quantity this year. In 1978, 11 stations went country, whereas in 1977 there were 13. However, an additional three stations acquired sister FM country outlets in 1978: KMPS-FM, Seattle, WBAM-FM, Montgomery, and KYNN-FM, Omaha. If any trend can be determined, FM seems to hold a big attraction as a powerful country medium, both financially and in sound quality. Also, one of these stations is in a major market, in addition to four other major market stations going country: WMPs, Memphis, KLZ, Denver, WSAI, Cincinnati and WWSW, Pittsburgh (last year three majors went country). Also, pending FCC approval, a few stations are considering AM stereo.

Nashville Report (Continued from page 172)

understand how Santa was going to get into our home. He did and brought me a little toy butterfly on wheels that flapped its wings when pushed. I was five years old. It was the only toy I recall getting when I was a child. I'll never forget that wing-flapping butterfly."

"I wasn't too smart as a kid—but I was sly," recalls **Archie Campbell**. "I believed in Santa Claus until I was 12 years old. And since then there have been days and happenings when I am sure there is a Santa Claus."

"Me and Christmas? I was a Christmas gift to my parents. I was born on Dec. 25," says **Barbara Mandrell**.

"I bet you think I'm going to say 'bah humbug', don't you," said **Waylon Jennings** jovially. "But I'm going to say 'Merry Christmas and Happy New Year' to all the folks out their in music land. And now don't bug me with any phone calls until July 4th," he added laughing.

"I think about 'chestnuts roasting on an open fire,'" quipped **Faron Young**. "Seriously, I do recall one Christmas I got a doll. I didn't feel embarrassed. I figured Santa—with all the stuff to deliver—left me a toy that was supposed to go to the little girl who lived next door to me in Shreveport. I often wonder what happened to that doll. It would be valuable as a collector's item today. By the way, emphasize that it was not a live doll. I was only seven years old that Christmas. I didn't start dating girls until two years later."

"When I was growing up in Mississippi all I got at Christmas was a few oranges, apples and nuts. It was the only time of the year when we had such goodies in our house," says **Charley Pride**.

Tom T. Hall says: "When I was a tot in Olive Hill, Ky., my father and older brothers would go possum hunting during Christmas week. We had roast possum—with no stuffing for our dinner on Christmas Day. Now I have a farm on which I grow turkeys. It's a wonderful world we live in."

"For six of my early years I spent Christmas seasons in the Middle East, mostly Lebanon and Turkey," singer **Zella Lehr** recalls. "Rather than turkey and dressing, the traditional Christmas meal was shiskabob and rice. I can still recall my father telling me that Santa's sled was pulled by camels and that Santa wore a veil over his face."

#1 Country Singles

	Date	Record	Artist	Label
January	7	Take This Job And Shove It	Johnny Paycheck	Epic
	14	Take This Job And Shove It	Johnny Paycheck	Epic
	21	Take This Job And Shove It	Johnny Paycheck	Epic
	28	What A Difference You've Made In My Life	Ronnie Milsap	RCA
February	4	Out Of My Head And Back In My Bed	Loretta Lynn	MCA
	11	Out Of My Head And Back In My Bed	Loretta Lynn	MCA
	18	Don't Break The Heart That Loves You	Margo Smith	Warner Bros.
	25	Don't Break The Heart That Loves You	Margo Smith	Warner Bros.
March	4	Don't Break The Heart That Loves You	Margo Smith	Warner Bros.
	11	Mammas, Don't Let Your Babies Grow Up To Be Cowboys	Waylon & Willie	RCA
	18	Mammas, Don't Let Your Babies Grow Up To Be Cowboys	Waylon & Willie	RCA
	25	Mammas, Don't Let Your Babies Grow Up To Be Cowboys	Waylon & Willie	RCA
April	1	Ready For The Times To Get Better	Crystal Gayle	United Artists
	8	Someone Loves You Honey	Charley Pride	RCA
	15	Someone Loves You Honey	Charley Pride	RCA
	22	Every Time Two Fools Collide	Kenny Rogers & Dottie West	United Artists
	29	Hearts On Fire	Eddie Rabbitt	Elektra
May	6	It's All Wrong, But It's All Right	Dolly Parton	RCA
	13	It's All Wrong, But It's All Right	Dolly Parton	RCA
	20	She Can Put Her Shoes Under My Bed (Anytime)	Johnny Duncan	Columbia
	27	Do You Know You Are My Sunshine	Statler Brothers	Mercury
June	3	Georgia On My Mind	Willie Nelson	Columbia
	10	Georgia On My Mind	Willie Nelson	Columbia
	17	Night Time Magic	Larry Gatlin	Monument
	24	Two More Bottles Of Wine	Emmylou Harris	Warner Bros.
July	1	I'll Be True To You	Oak Ridge Boys	ABC
	8	It Only Hurts For A Little While	Margo Smith	Warner Bros.
	15	I Believe In You	Mel Tillis	MCA
	22	Only One Love In My Life	Ronnie Milsap	RCA
	29	Love Or Something Like It	Kenny Rogers	United Artists
August	5	Love Or Something Like It	Kenny Rogers	United Artists
	12	You Don't Love Me Anymore	Eddie Rabbitt	Elektra
	19	Talking In Your Sleep	Crystal Gayle	United Artists
	26	Talking In Your Sleep	Crystal Gayle	United Artists
September	2	Rake And Ramblin' Man	Don Williams	ABC
	9	Blue Skies	Willie Nelson	Columbia
	16	I've Always Been Crazy	Waylon Jennings	RCA
	23	I've Always Been Crazy	Waylon Jennings	RCA
	30	Who Am I To Say	Statler Brothers	Mercury
October	7	Heartbreaker	Dolly Parton	RCA
	14	Heartbreaker	Dolly Parton	RCA
	21	It's Been A Great Afternoon	Merle Haggard	MCA
	28	Tear Time	Dave & Sugar	RCA
November	4	Let's Take The Long Way Around The World	Ronnie Milsap	RCA
	11	Sleeping Single In A Double Bed	Barbara Mandrell	ABC
	18	Sleeping Single In A Double Bed	Barbara Mandrell	ABC
	25	Sweet Desire	The Kendalls	Ovation
December	2	I Just Want To Love You	Eddie Rabbitt	Elektra
	9	On My Knees	Charlie Rich & Janie Fricke	Epic
	16	Burgers And Fries	Charley Pride	RCA
	23	The Gambler	Kenny Rogers	United Artists

#1 Country Albums

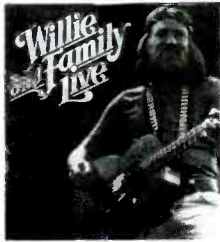
	Date	Record	Artist	Label
January	7	Elvis In Concert	Elvis Presley	RCA
	14	Simple Dreams	Linda Ronstadt	Asylum
	21	Simple Dreams	Linda Ronstadt	Asylum
	28	Here You Come Again	Dolly Parton	RCA
February	4	Here You Come Again	Dolly Parton	RCA
	11	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	18	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	25	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
March	4	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	11	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	18	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	25	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
April	1	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	8	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	15	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	22	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	29	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
May	6	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	13	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	20	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	27	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
June	3	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	10	Waylon & Willie	Waylon Jennings & Willie Nelson	RCA
	17	Stardust	Willie Nelson	Columbia
	24	Stardust	Willie Nelson	Columbia
July	1	Stardust	Willie Nelson	Columbia
	8	Stardust	Willie Nelson	Columbia
	15	Stardust	Willie Nelson	Columbia
	22	Stardust	Willie Nelson	Columbia
	29	Stardust	Willie Nelson	Columbia
August	5	Stardust	Willie Nelson	Columbia
	12	Stardust	Willie Nelson	Columbia
	19	Stardust	Willie Nelson	Columbia
	26	Love Or Something Like It	Kenny Rogers	United Artists
September	2	Love Or Something Like It	Kenny Rogers	United Artists
	9	Love Or Something Like It	Kenny Rogers	United Artists
	16	Stardust	Willie Nelson	Columbia
	23	Stardust	Willie Nelson	Columbia
	30	Heartbreaker	Dolly Parton	RCA
October	7	Heartbreaker	Dolly Parton	RCA
	14	Stardust	Willie Nelson	Columbia
	21	I've Always Been Crazy	Waylon Jennings	RCA
	28	I've Always Been Crazy	Waylon Jennings	RCA
November	4	Let's Keep It That Way	Anne Murray	Capitol
	11	Let's Keep It That Way	Anne Murray	Capitol
	18	I've Always Been Crazy	Waylon Jennings	RCA
	25	I've Always Been Crazy	Waylon Jennings	RCA
December	2	I've Always Been Crazy	Waylon Jennings	RCA
	9	I've Always Been Crazy	Waylon Jennings	RCA
	16	Willie & Family Live	Willie Nelson	Columbia
	23	Willie & Family Live	Willie Nelson	Columbia

RECORD WORLD COUNTRY ALBUM CHART

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

DEC. 30 DEC. 23

DEC. 30	DEC. 23	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	WILLIE & FAMILY LIVE WILLIE NELSON Columbia KC2 35462 (3rd Week)	5
2	2	THE GAMBLER KENNY ROGERS/United Artists LA 834 H	3
3	3	LET'S KEEP IT THAT WAY ANNE MURRAY/Capitol ST 11743	46
4	5	I'VE ALWAYS BEEN CRAZY WAYLON JENNINGS/ RCA AFL1 2979	12
5	4	PROFILES BEST OF EMMYLOU HARRIS /Warner Bros. BSK 3258	5
6	8	LARRY GATLIN'S GREATEST HITS /Monument MG 7628	7
7	13	MOODS BARBARA MANDRELL/ABC AY 1088	11
8	9	STARDUST WILLIE NELSON/Columbia JC 35305	34
9	6	ELVIS—A LEGENDARY PERFORMER, VOL. III ELVIS PRESLEY/RCA CPL1 3082	3
10	11	TNT TANYA TUCKER/MCA 3066	6
11	7	WHEN I DREAM CRYSTAL GAYLE/United Artists LA 858 H	27
12	14	EXPRESSIONS DON WILLIAMS/ABC AY 1069	16
13	10	HEARTBREAKER DOLLY PARTON/RCA AFL1 2797	20
14	19	CHRISTMAS CARD STATLER BROS./Mercury SRM 1 5012	3
15	16	BEST OF THE STATLER BROTHERS /Mercury SRM 1 1037	152
16	12	BURGERS AND FRIES/WHEN I STOP LEAVING CHARLEY PRIDE/RCA APL1 2983	7
17	15	BASIC GLEN CAMPBELL/Capitol SW 11722	4
18	18	ARMED AND CRAZY JOHNNY PAYCHECK/Epic KE 35444	5
19	22	LIVING IN THE USA LINDA RONSTADT/Asylum 6E 155	12
20	20	ROOM SERVICE OAK RIDGE BOYS/ABC AY 1065	9
21	24	HOLY BIBLE STATLER BROTHERS/Mercury SRM 2 101	4
22	26	DAVID ALLAN COE GREATEST HITS /Columbia KC 35627	8
23	29	JERRY JEFF JERRY JEFF WALKER/Elektra 6E 163	3
24	28	TOTALLY HOT OLIVIA NEWTON-JOHN/MCA 3067	4
25	23	TEN YEARS OF GOLD KENNY ROGERS/United Artists LA 835 H	50
26	41	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists LA 903 H	24
27	21	TEAR TIME DAVE & SUGAR/RCA APL1 2861	16
28	30	CONWAY CONWAY TWITTY /MCA 3063	9
29	33	ROSE COLORED GLASSES JOHN CONLEE/ABC AY 1105	7
30	17	WAYLON & WILLIE WAYLON JENNINGS & WILLIE NELSON/RCA AFL1 2696	48
31	32	EVERY WHICH WAY BUT LOOSE (ORIGINAL SOUNDTRACK) VARIOUS ARTISTS/Elektra 5E 503	2
32	45	OH! BROTHER LARRY GATLIN/Monument MG 7626	29
33	55	VARIATIONS EDDIE RABBITT/Elektra 6E 127	39
34	34	ONLY ONE LOVE IN MY LIFE RONNIE MILSAP/ RCA AFL1 2780	28
35	25	PLEASURE AND PAIN DR. HOOK/Capitol SW 11859	5
36	36	COLLISION COURSE ASLEEP AT THE WHEEL/Capitol SW 17726	25
37	37	MEL STREET /Mercury SRM 1 5014	2
38	43	MARSHALL TUCKER BAND'S GREATEST HITS /Capricorn CPN 0214	10
39	42	YOU HAD TO BE THERE JIMMY BUFFETT/ ABC AK 1008/2	7



WKS. ON CHART

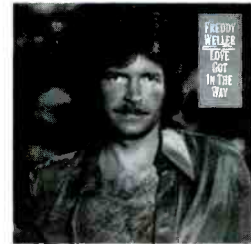
40	40	HEAVEN'S JUST A SIN AWAY THE KENDALLS/Ovation OV 1719	69
41	49	CLASSIC RICH, VOL. II CHARLIE RICH/Epic KC 35624	8
42	27	THAT'S THE WAY A COWBOY ROCKS AND ROLLS JESSI COLTER/Capitol ST 11863	7
43	35	ELVIS—A CANADIAN TRIBUTE /RCA KKL1 7065	11
44	31	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists LA 861 H	38
45	38	HUMAN EMOTIONS DAVID ALLAN COE/Columbia KC 35536	6
46	54	OLD FASHIONED LOVE THE KENDALLS/Ovation OV 1733	37
47	51	RAINBOW JACKY WARD/Mercury SRM 1 5013	2
48	46	GREATEST HITS, VOL. II JOHNNY PAYCHECK/Epic KE 35623	8
49	56	GREATEST HITS, VOL. IV TAMMY WYNETTE/Epic KE 35360	7

CHARTMAKER OF THE WEEK

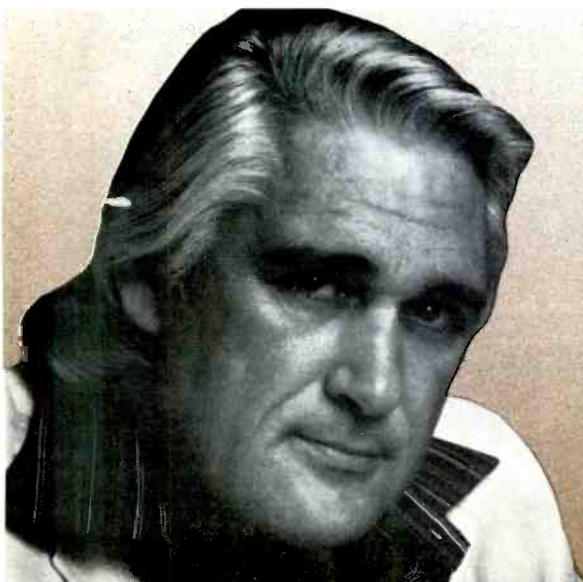
50 — LOVE GOT IN THE WAY

FREDDY WELLER

Columbia KC 35658



51	50	JOHNNY CASH'S GREATEST HITS, VOL. III /Columbia KC 35637	8
52	61	THERE'LL BE NO TEARDROPS TONIGHT WILLIE NELSON/ United Artists LA 930 H	6
53	53	DAYLIGHT T. G. SHEPPARD/Warner Bros. BSK 3259	2
54	47	VOLUNTEER JAM III & IV THE CHARLIE DANIELS BAND/ Epic E2 35368	12
55	64	ENTERTAINERS . . . ON AND OFF THE RECORD STATLER BROTHERS/Mercury SRM 1 5007	39
56	60	REDHEADED STRANGER WILLIE NELSON/Columbia KC 33482	170
57	63	BEST OF DOLLY PARTON /RCA APL1 1117	135
58	62	THE OUTLAWS WAYLON, WILLIE, TOMPALL & JESSI/ RCA APL1 1312	158
59	67	EASTBOUND AND DOWN JERRY REED/RCA APL1 2516	69
60	65	Y'ALL COME BACK SALOON OAK RIDGE BOYS/ ABC DO 2993	64
61	59	PLACES I'VE DONE TIME TOM T. HALL/RCA APL1 3018	7
62	71	FALL IN LOVE WITH ME RANDY BARLOW/Republic RLP 6023	10
63	39	HERE YOU COME AGAIN DOLLY PARTON/RCA APL1 2544	62
64	69	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/RCA APL1 2439	69
65	66	DAYTIME FRIENDS KENNY ROGERS/United Artists LA 754 G	76
66	74	LIVE AT THE GRAND OLD OPRY JERRY CLOWER/MCA 3062	8
67	73	LOVE IS JUST A GAME LARRY GATLIN/Monument MG 7616	69
68	72	GONE GIRL JOHNNY CASH/Columbia KC 35646	6
69	48	DARK EYED LADY DONNA FARGO/Warner Bros. BSK 3191	11
70	75	WOMANHOOD TAMMY WYNETTE/Epic KE 35442	22
71	44	LOVE IS WHAT LIFE'S ALL ABOUT MOE BANDY/Columbia KC 35534	12
72	52	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 35443	22
73	57	TURNING UP AND TURNING ON BILLY CRASH CRADDOCK/ Capitol SW 11853	13
74	58	LET ME BE YOUR BABY CHARLY McCLAIN/Epic KE 35448	10
75	68	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 2375	26



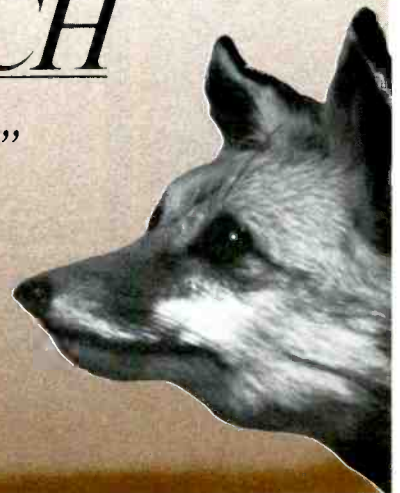
CHARLIE RICH

"THE FOOL STRIKES AGAIN"

UAXW 1269

DEBUTS THIS WEEK AT **71**

CHARLIE RICH AT HOME
ON UNITED ARTISTS RECORDS



MCA NASHVILLE



BILL ANDERSON



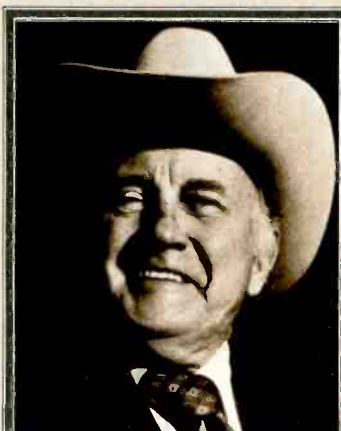
JERRY CLOWER



JOE ELY



ABBY MARABLE



BILL MONROE



OLIVIA NEWTON-JOHN



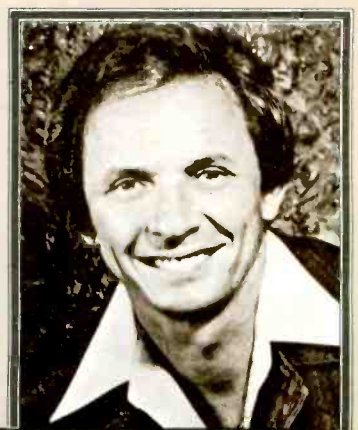
NICK NIXON



KENNY STARR

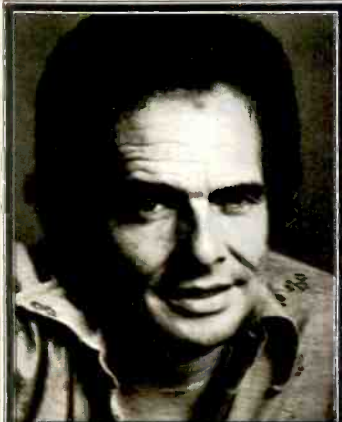


B. J. THOMAS



MEL TILLIS

Music City USA



MERLE HAGGARD



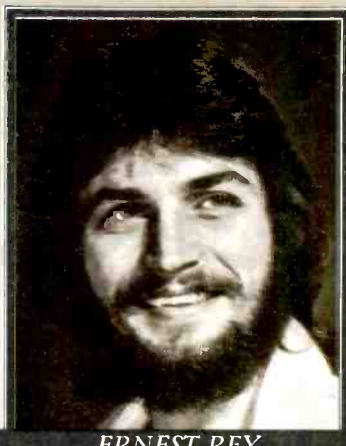
MELANIE JAYNE



LORETTA LYNN



CATHY O'SHEA



ERNEST REY



RONNIE SESSIONS



CAL SMITH



TANYA TUCKER



CONWAY TWITTY



LEGNA WILLIAMS

RECORD WORLD COUNTRY SINGLES CHART


TITLE, ARTIST, Label, Number
DEC. 30 DEC. 23

WKS. ON CHART

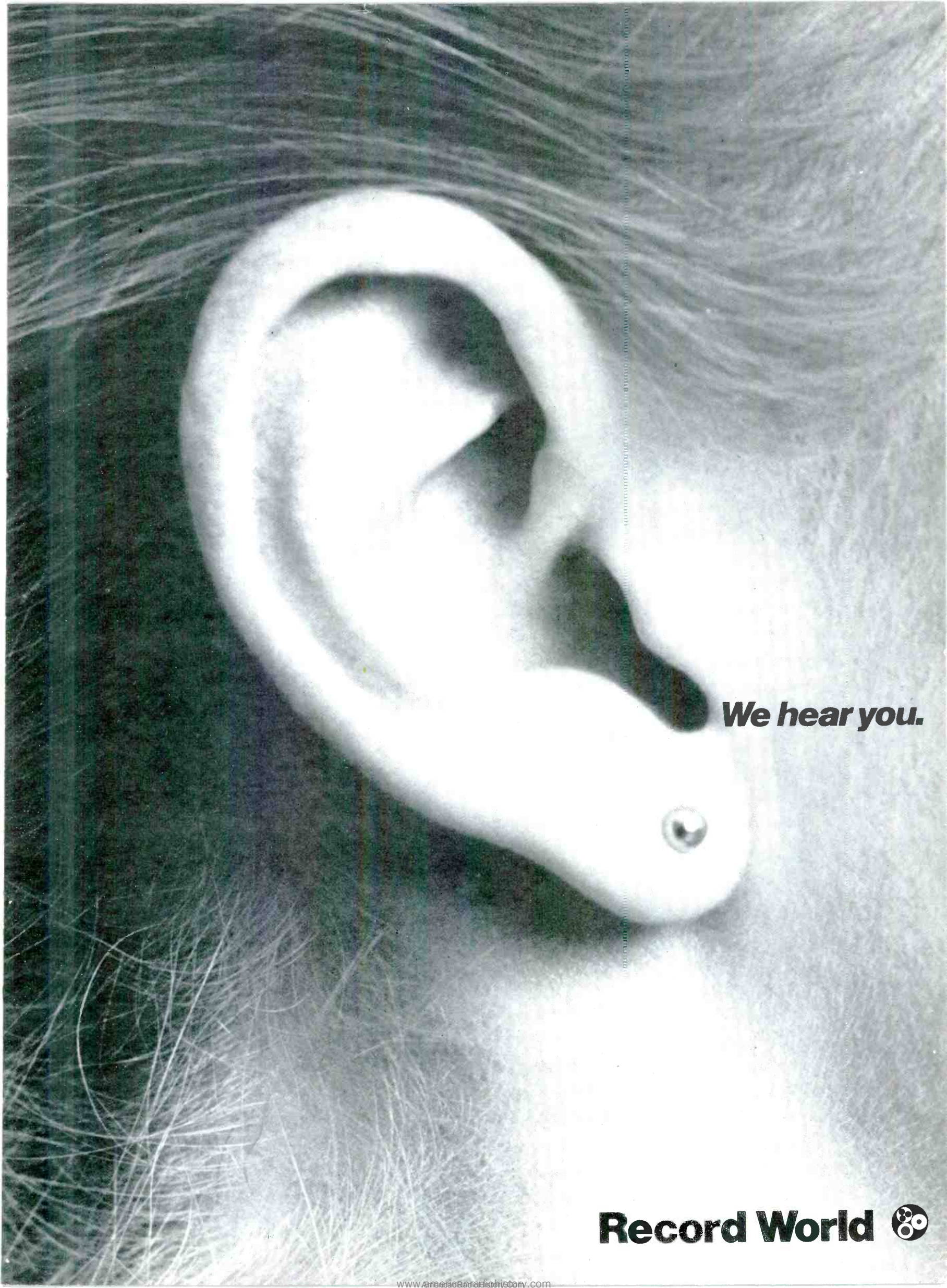
1	3	TULSA TIME DON WILLIAMS ABC 12425		9
2	1	THE GAMBLER KENNY ROGERS/United Artists 1250		10
3	2	BURGERS AND FRIES CHARLEY PRIDE/RCA 11391		10
4	6	LADY LAY DOWN JOHN CONLEE/ABC 12420		9
5	4	ALL OF ME WILLIE NELSON/Columbia 3 10834		11
6	7	DO YOU EVER FOOL AROUND JOE STAMPLEY/Epic 8 50626		9
7	8	RHYTHM OF THE RAIN JACKY WARD/Mercury 55047		9
8	12	YOUR LOVE HAD TAKEN ME THAT HIGH CONWAY TWITTY/MCA 40963		7
9	11	I'VE DONE ENOUGH DYIN' TODAY LARRY GATLIN/ Monument 270		8
10	10	WE'VE COME A LONG WAY BABY LORETTA LYNN/ MCA 40954		9
11	14	BABY, I'M BURNIN'/I REALLY GOT THE FEELING DOLLY PARTON/RCA 11420		6
12	17	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR CRYSTAL GAYLE/United Artists 1259		5
13	16	THE OFFICIAL HISTORIAN ON SHIRLEY JEAN BERRELL STATLER BROTHERS/Mercury 55048		7
14	18	GIMME BACK MY BLUES JERRY REED/RCA 11407		8
15	20	AS LONG AS I CAN WAKE UP IN YOUR ARMS KENNY O DELL/Capricorn 0309		9
16	22	TEXAS (WHEN I DIE) TANYA TUCKER/MCA 40976		6
17	29	COME ON IN OAK RIDGE BOYS/ABC 12434		4
18	24	IT'S TIME WE TALK THINGS OVER REX ALLEN, JR./ Warner Bros. 8697		6
19	21	HIGH AND DRY JOE SUN/Ovation 1117		9
20	25	PLAYIN' HARD TO GET JANIE FRICKE/Columbia 3 10849		8
21	26	THE SONG WE MADE LOVE TO MICKEY GILLEY/ Epic 8 50631		7
22	23	FEET RAY PRICE/Monument 267		10
23	24	BACK ON MY MIND AGAIN RONNIE MILSAP/RCA 11421		3
24	32	EVERY WHICH WAY BUT LOOSE EDDIE RABBITT/ Elektra 45554		2
25	30	LOVIN' ON BELLAMY BROTHERS/Warner/Curb 8692		7
26	31	YOU DON'T BRING ME FLOWERS JIM ED BROWN & HELEN CORNELIUS/RCA 11436		5
27	27	LOVE AIN'T GONNA WAIT FOR US BILLIE JO SPEARS/ United Artists 1251		8
28	5	DON'T YOU THINK THIS OUTLAW BIT'S DONE GOT OUT OF HAND WAYLON JENNINGS/RCA 11390		10
29	15	PLEASE DON'T PLAY A LOVE SONG MARTY ROBBINS/ Columbia 3 10821		10
30	36	MABELLENE GEORGE JONES & JOHNNY PAYCHECK/ Epic 8 50647		4
31	37	I JUST CAN'T STAY MARRIED TO YOU CRISTY LANE/LS 169		5
32	47	HAPPY TOGETHER T. G. SHEPPARD/Warner/Curb 8721		3
33	39	MR. JONES BIG AL DOWNING/Warner Bros. 8716		5
34	35	THE SOFTEST TOUCH IN TOWN BOBBY G. RICE/Republic 031		8
35	40	HOW DEEP IN LOVE AM I JOHNNY RUSSELL/Mercury 55045		6
36	48	FALL IN LOVE WITH ME TONIGHT RANDY BARLOW/ Republic 034		4
37	43	YOU WERE WORTH WAITING FOR DON KING/Con Brio 142		6
38	42	I'M GONNA FEED 'EM NOW/OLE SLEWFOOT PORTER WAGONER/RCA 11411		8
39	44	THE GIRL AT THE END OF THE BAR JOHN ANDERSON/ Warner Bros. 8705		5
40	41	STONE WALL GARY STEWART/RCA 11416		5
41	55	IF EVERYONE HAD SOMEONE LIKE YOU EDDY ARNOLD/ RCA 11422		3
42	45	MAYBE YOU SHOULD'VE BEEN LISTENING JESSI COLTER/ Capitol 4641		9
43	51	ALIBIS JOHNNY RODRIGUEZ/Mercury 55050		4
44	49	REST YOUR LOVE ON ME BEE GEES/RSO 913		5
45	50	BUILDING MEMORIES SONNY JAMES/Columbia 3 10852		5
46	68	TONIGHT SHE'S GONNA LOVE ME RAZZY BAILEY/RCA 11446		2

47	56	FOOLED AROUND AND FELL IN LOVE MUNDO EARWOOD/ GMC 105	5
48	9	THE BULL AND THE BEAVER MERLE HAGGARD & LEONA WILLIAMS/MCA 40962	10
49	13	FRIEND, LOVER, WIFE JOHNNY PAYCHECK/Epic 8 50621	12

CHARTMAKER OF THE WEEK

50	—	I'LL WAKE YOU UP WHEN I GET HOME CHARLIE RICH Elektra 45553		1
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51	59	REACHING OUT TO HOLD YOU DOTTIE WEST/ United Artists 1257	5
52	33	DOUBLE S BILL ANDERSON/MCA 40964	8
53	60	HOW I LOVE YOU IN THE MORNING PEGGY SUE/ Door Knob (WIG) 8 079	6
54	72	SAVE THE LAST DANCE FOR ME JERRY LEE LEWIS/Sun 1139	3
55	61	THE JEALOUS KIND RITA COOLIDGE/A&M 2090	5
56	65	BEST FRIENDS MAKE THE WORST ENEMIES DAVID HOUSTON/Elektra 45552	5
57	19	BACK TO THE LOVE SUSIE ALLANSON/Warner/Curb 8686	10
58	28	ON MY KNEES CHARLIE RICH & JANIE FRICKE/ Epic 8 50616	13
59	64	GOING GOING GONE MARY K. MILLER/Inergi 311	3
60	38	POISON LOVE GAIL DAVIES/Lifesong 8 1777 (CBS)	11
61	73	WHISKEY RIVER WILLIE NELSON/Columbia 3 10877	2
62	46	I JUST WANT TO LOVE YOU EDDIE RABBITT/Elektra 45531	14
63	—	EVERLASTING LOVE NARVEL FELTS/ABC 12441	1
64	71	ANY DAY NOW DON GIBSON/ABC Hickory 54039	2
65	53	OLD FLAME, NEW FIRE HANK WILLIAMS, JR./ Warner/Curb 8715	6
66	67	THE GIVER PAUL SCHMUCHER/Star Fox 378	5
67	78	IT'S MY PARTY SHERRY BRANE/Oak 1013	4
68	75	ANGELINE ED BRUCE/Epic 8 50645	3
69	69	TEXAS ME AND YOU ASLEEP AT THE WHEEL /Capitol 4659	5
70	70	ONE IN A MILLION NATE HARVELL/Republic 033	5
71	—	THE FOOL STRIKES AGAIN CHARLIE RICH/United Artists 1269	1
72	52	SLEEP TIGHT, GOOD NIGHT MAN BOBBY BARE/ Columbia 3 10831	12
73	—	PLAY ME A MEMORY ZELLA LEHR/RCA 11433	1
74	54	LOVE GOT IN THE WAY FREDDY WELLER/Columbia 3 10837	11
75	77	YOU DON'T BRING BRING ME FLOWERS BARBRA STREISAND/NEIL DIAMOND/Columbia 3 10840	5
76	74	IT'LL BE HER JOHNNY CASH/Columbia 3 10855	6
77	83	ME TOUCHIN' YOU LINDA NAILE/Ridgetop 00178	4
78	90	LOVE AIN'T MADE FOR FOOLS JOHN WESLEY RYLES/ ABC 12432	2
79	62	GET BACK TO LOVING ME JIM CHESNUT/ABC Hickory 54038	8
80	76	NATURAL LOVE O. B. McCLINTON/Epic 8 50620	6
81	81	OOH BABY BABY LINDA RONSTADT/Asylum 45546	4
82	57	THEN YOU'LL REMEMBER STERLING WHIPPLE/Warner Bros. 8632	12
83	—	DREAMIN'S ALL I DO EARL CONLEY/Warner Bros. 8717	1
84	58	ONE RUN FOR THE ROSES NARVEL FELTS/ABC 12414	11
85	63	YOU'VE STILL GOT A PLACE IN MY HEART CON HUNLEY/ Warner Bros. 8671	14
86	89	DO YOU WANNA MAKE LOVE BUCK OWENS/ Warner Bros. 8701	2
87	93	NINETEEN-SIXTY SOMETHING SONGWRITER OF THE YEAR TENNESSEANS/Capitol 4645	2
88	88	A BEAUTIFUL SONG LEE DRESSER/Capitol 4613	5
89	66	LAST EXIT FOR LOVE WOOD NEWTON/Elektra 45528	11
90	99	LEAVE IT TO LOVE JIM TAYLOR/Checkmate 3106	2
91	91	TOO FAST FOR RAPID CITY SHEILA ANDREWS/Ovation 1116	2
92	—	LOVE SONGS JUST FOR YOU GLENN BARBER/21 Century 101	1
93	95	SWEET LIFE PAUL DAVIS/Bang 738	2
94	94	MY PULSE PUMPS PASSIONS HAL HUBBLE/50 States 66	2
95	—	PLEASIN' MY WOMAN BILLY PARKER/Sunshine Country 162	1
96	100	DRIFTING LOVERS CHARLIE McCOY/Monument 272	3
97	97	NO WAY AROUND IT BILLY SWAN/A&M 2103	2
98	—	EYES BIG AS DALLAS WYNN STEWART/WIN 126	1
99	—	JUST STAY WITH ME TERRI HOLLOWELL/Con Brio 144	1
100	—	KISS YOU ALL OVER JIM MUNDY & TERRI MELTON/MCM 101	1



We hear you.

Record World 

